BACK THE ATTACK!—BUY EXTRA BONDS

VARIETY

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LEGIT'S SUMMER BONANZA

OWI to Be European Trailblazer For U. S. Films' Postwar Setup

y GEORGE ROSEN

Out of the Overseas Film ivision of the Office of War Information will come a world-wide distribution of American pictures unprecedented in the industry, in the opinion of Robert Riskin, chief of the bureau. Aside from the role the bureau will continue to play as a governmental agency in bringing the correct type of American propaganda to the liberated countries of Europe and the world, film industry toppers, Riskin points out, are already taking cognizance of the far-reaching significance of the OWI's war-time operation in charting the course for the industry as a whole.

'Ultimately we'll have about 50 key men from the industry working in the overseas field for the OWI,' said Riskin. 'As soon as we've achieved victory, the OWI, of course, will cease to function. These 50 men, always with an eye toward the post-war distribution setup, will return to the industry far wiser in their

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Recording Under Cover Going On

Hollywood, Aug. 31.

It seems to be an open secret in the trade that recording of various individual singers and vocal groups is being conducted in N. Y. and on the Coast. For several weeks there have been rumors re such activity.

While a great many of the reports are wild guesses, some are concrete, leaving no doubt that some of the companies are cutting new material. It appears that the American Federation of Musicians' recent request to singers and vocal groups who are not AFM members to refrain from recording, which was agreed to by all vocalists, is no longer being recognized.

Civilian Show About WACS Due on B'way

usicomedy about the WACS, similar to Irving Berlin's 'This Is the Army,' is scheduled to hit the roadway boards around Nov. 1. utilizing civilian rather than military talent. Show, which is now being cast by Benjamin Kamsler, independent film producer on the Coast, was originally, written by Lee-Muiron Rousseau, account executive with Durstine Agency in New York.

Unusual aspect about this show, differing from other service shows, is that material rather than service talent is stressed. Name writers are contributing sketches and tunes, including Vicki Baum, Edna Ferber, Katherine Brush, Helen Deutsch and Rose Franken, with songs by Lorenz Hart, Johnny Burke, Hoagy Carmichael, Cole Porter and Jimmy Van Heusen. Cast of 250 is contemplated.

Thespic Hazards

One of the soldier-actors in 'Army Play by Play,' current at the Martin Beck, N. Y., called Herman Potsdam, of Loew's booking office, and pleaded for latter to see him in the show. 'After all,' said the soldier, 'If I come out of the war with my arms and legs you may want me to play your theatre.'

'What do you expect may happen to you,' asked Potsdam, 'outside of being hit by a piece of scenery?'

Whiteman Still Has No Sponsor Despite Radio Click on Summer Series

One of the current ironies of the radio trade is that Paul Whiteman has wound up his services on the outstanding click of the summer season, the Chase & Sanborn pinchhitter (NBC), without even the prospect of a fall commercial. The program not only got a healthy rating for a vacation filler, but gathered plenty of newsprint comment.

On the other hand, Whiteman's co-star on the series, Dinah Shore, emerges from the 15-week run with

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$5.50 TOP CONSIDERED FOR B'WAY MUSICALS

Proposal to establish a general $5.50 boxoffice top for musicals nn Broadway this season is being considered by at least one management. Broadway musicals are $4.40, regarded as the b.o. limit since the depression, but there are some with a $3.30 top or less, especially revivals. However, 'Ziegfeld Follies,' Winter Garden, charges $5.50 on Friday and Saturday nights, while 'Something for the Boys,' Alvin, boosts to $5.50 Saturdays.

Rising costs of operation is the explanation given for the contemplated additional $1.10 throughout the week, it being argurd that everything else has gone up except theatre tickets, that ticket agencies are flourishing, so managers may as well reap the benefit of the theatre boom. There seems to be no doubt that some of the sock sucresses among the musicals could easily get more than $4.40 at the boxoffice.

Dancing to Records At 44c Per Hoofer

Boston, Aug. 31.

Dearth of bands has forced Moseley's-on-the-Charles to use recordings of leaders who formerly played there.

Every Friday and Saturday spot draws two to three hundred youngsters at its 'Record Jamboree,' charging 44c. a head.

$4,710,000 TOTAL B.O. NEAR RECORD

Only Lush 1928, When 28 Productions Grossed $5,-630,400, Topped 22-Show Figure This 13-Week Summer Season — Outclasses $3,465,000 Done by 18 Legits in '42

JUNE TOPS JANUARY

This summer's legit season on Broadway will go down on record as close to an all-time high, and certainly the highest since the lush '20s. During the 13 weeks beginning the first of June, an average of 22 attractions have grossed $4,710,000, with 11 shows alone showing a total of $3,029,600.

The total summer's biz far outclasses the $3,465,500 done last summer by 18 shows, figured good at the time. Jumping back five years, the 1938 summer total was a meek $1,-402,500, with weeks averaging nine shows; and five years before that, or 1933, only $668,000 was taken in during the entire 13 weeks, with an average of six shows running per week. In the boom days of 15 years ago, or the summer of 1928, an average of 28 shows grossed $5,630,400, or $920,000 more than during 1943, which has six less shows on the boards. Also, prices charged in 1928 ranged as high as $6.60 in some cases.

Unusual thing about this summer's biz is that season started on June 2 with 24 shows and closed with 23 on Aug. 25. The average week (gained

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MANTLE'S HISTORY OF THE N.Y. DAILY NEWS

Burns Mantle, critic emeritus of the N. Y. Daily News, has been commissioned by Capt. Joseph M. Patterson, News publisher, to write a history of the tabloid. Book's publication will be timed for celebration of paper's 25th anniversary next June.

It's Mantle first try at a book devoted to a subject other than the theatre.

A history of the Chicago Tribune, affiliated with the . Y. News, recently made its appearance.

'Personal Apology' Dates

Film theatres in the Catskill Mountain area, once his stamping ground, are giving Sgt. Julie Oshins equal billing with Irving Berlin and the 'This Is the Army' title.

Oshins says that had he known about it in time he would have made 'personal apology' appearances with every showing, and thus square himself with his borscht circuit fans for not being seen much in the celluloid version.

Survey Shows Pix Draw Youngsters Mostly; Oldsters More Homebodies

The Broadway Hordes

Broadway remains plenty jammed on Saturday nights, with crowds intent on diversion. Result has been capacity attendance at some legit theatres that never figure to draw that kind of patronage.

Another sign of approaching autumn is the switching of some attractions to Sunday performances, which were dropped for the summer. First show to revert to that day is 'Janie' at the Playhouse.

Nationwide survey among all ranks of people just completed for RKO, Columbia, Disney, Selznick and a number of independent companies reveal that the age for peak attendance among filmgoers today is 17 to 19 years. The 'average age' of the nation's film fan is pegged at 25 to 27 years, which, the survey indicates, points up the fact that the film market today is concentrated chiefly on the nation's younger element, with a general tendency on the part of the oldsters to remain more and more at home.

Survey, made by Audience Research, Inc., a Gallup enterprise, and for which the film companies have expended upwards of $500,000 to determine tastes and measuring trends in gearing its future product, is the most extensive and comprehensive made to date on behalf of the film industry, with public reaction tested on the value of titles, cast, story, market, penetration of pix, alternative treat-

(Continued on page 18)

'Life With Father' Run Won't Be Interrupted By Sequel of 'Mother'

Howard Lindsay and Russel Crouse, planning the production of Margaret Curtis' play, 'Highland Fling,' haven't yet started the actual scripting of their 'Life with Mother' sequel. However, they have evolved the approach they will take with the adaptation, and figure they'll be able to complete the job comparatively quickly when they get to the actual writing.

The collaborators have no intention of waiting until 'Life with

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ELSIE FERGUSON'S LEGIT COMEBACK

Elsie Ferguson will make her 'comeback' in Rose Franken's 'Farthest Star,' which Gilbert Miller will place in rehearsal late this month for a November opening on Broadway after an nut-of-town tryout. Others set for the cast are Maria Ouspenskaya, Stella Adler and Ed-

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Fidler's Pix Slap Draws Dead Mike

Hollywood, Aug. 31.

Jimmy Fidler tried to air a blue-penciled item Sunday (29) night on his Blue Network show and drew 12 seconds of dead air. Don Gilman, Western Division head of the Blue, ruled out the item, which would have put major studios in an unfavorable light, but Fidler persisted in using it. All he got for his pains was a cold mike.

Gilman said he will continue to protect the film industry against speculative gossip, and warned Fidler he would have to respect judgment of the network's censors or suffer the consequences.

MCA's $60,000 'Gift' Enables Sinatra To Buy Dorsey-Vannerson's 43 1-3%

Music Corp. of America bought itself a management contract on Frank Sinatra last Thursday (26) when it handed the singer $60,000 to buy out the interests in him held by Tommy Dorsey and Leonard Vannerson, Dorsey's manager, who between them held a 43⅓ slice of his earnings. Dorsey had all but ⅓. In return for the $60,000 (it's unconfirmed, but rumored that Sinatra is to repay $25,000 in small payments), MCA will take over Sinatra's management immediately though the singer's management contract with General Amusement Corp. has another 14 months or so to go. MCA will hand over to GAC all commissions due until the singer is solely MCA property.

GAC Set Pic Deal

As Sinatra's affairs now stand, MCA doesn't figure to recover much of the money it advanced Sinatra

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Negro Versions of B'way Legit Hits to Tour U. S.

A Negro theatre, doing colored versions of Broadway hits of recent years, is planned by a number of Negro actors in New York. The idea is to present the shows in a colored house in Harlem and then send them on a tour of colored houses in key cities. It will be an all-Negro venture, using colored talent and playing exclusively to colored audiences.

The first production on the organization's schedule is 'Arsenic and Old Lace,' with 'Three Men on a Horse,' 'Room Service,' 'My Sister Eileen,' 'Mr. and Mrs. North,' 'Time of Your Life,' 'Man Who Came to Dinner,' 'You Can't Take It with You' and 'What a Life' among those suggested for subsequent presentation. There's also an idea of doing 'Tobacco Road,' not as a comedy, but played as a straight drama of the tragedy of colored share-croppers in the South.

Howard Lindsay and Russell Crouse have already given permission for the group to do 'Arsenic' and probably Frank Wilson will play the Boris Karloff part.

Another outfit, called the Negro Theatre Group, is being organized by Bob Howard, of the cast of 'Early to Bed,' at the Broadhurst, N. Y., to do colored vaudeville and radio shows. It's holding its first auditions tomorrow (Thursday).

Orson Welles Due Back On B'way for John Golden

Orson Welles will return to Broadway this season under the management of John Golden, according to present plans. Actor-director and manager have been close friends for years, and Welles recently expressed a desire that they team up. Understood that Welles proposes to star in Shakespearean repertory. His most recent exploit is as the head of a magic show in Hollywood, proceeds to war charities.

Welles' meteoric rise in show business dates from his activities with the Mercury Players, in which he was associated with John Houseman. The duo's most recent fling at stage production was with 'Native Son,' which flivved when originally presented, but thereafter became profitable as a pop price attraction. Welles made his mark in Hollywood, notably with 'Citizen Kane,' which he directed. He made a South American film last season, but it is not finished because of a disagreement which split him away from the RKO studio.

She'll Need That Ginger

Hollywood, Aug. 31.

Ginger Rogers is booked solid for 108 working days at RKO, with no time off except Sundays and holidays.

Star is slated for 60 days in 'Tender Comrades' and 48 more in 'The Gibson Girl,' scheduled to follow immediately after.

Jessel's B'way Pic

George Jessel, now producing on the 20th-Fox lot, is preparing a story about Broadway, to follow the one about the Dolly Sisters.

Reason for demise of his syndicated column, according to Jessel, is because of uncomplimentary remarks made about him by femme film columnists.

Even Stiffs Scarce

Hollywood, Aug. 31.

There is also a shortage of dead-man-power in the film industry. In 'The Ghost Ship' at RKO, where numerous sailors are bumped o , enjamin Morehouse plays six corpses in half a dozen scenes.

He explained: 'he casting directors seem to think I'm dead, so I might as well go in for quantity production.'

Sinatra Top B.O., H'wood Bowl Doesn't Give Him An Award

Hollywood, Aug. 31.

Although Frank Sinatra was top money-getter, for the Hollywood Bowl Ass'n season with a $12,500 intake, he failed to rate one of the bowl's three awards for top turnouts. Reason given is that he did not appear on one of 'season' nights, which are Tuesday, Thursday and Friday.

Paul Whiteman, who also pitched in to help Bowl crowd pay off debt, also failed to qualify because of 'off' night date.

Those given attendance awards were Yehudi Menuhin, Arthur ubinstein and Sol Hurok's Ballet Theatre, while popsters Sinatra and Whiteman, who splotched most of black week, got only condescending thanks from Symphony under stars crowd.

Yvette's $1,750 N. Y. Cap And Det. Bowery Dates

Yvette, songstress who was booked at $650 per, prior to her crash while England-bound last March for the USO, is set for the Capitol theatre, N. Y., at $1,750. Date, which starts Nov. 4, is for two weeks, with options.

Singer, who is being handled by the William Morris office, is also slated to do a week at the Bowery in Detroit at the same figure at the end of September. She opens this Friday (3) at the arle theatre, Philadelphia.

Par Holds Farrow

Hollywood, Aug. 31.

Paramount renewed John Farrow's director contract for one year, with two pictures on his schedule.

First is 'The Hitler Gang,' to be followed by the Technicolor feature, 'Curacao.'

It Does Make a Diff

Hollywood, Aug. 31.

Announcement of an impending vital statistic by etty Grable has caused a sudden shift in the production schedule for 'Pin-Up Girl' at 20th-Fox.

Original plan was to film the big musical finale last, with the star going through her dance routines accompanied by 70 chorus girls. Now the strenuous numbers will be shot early, with the dialog scenes to be filmed later.

NO SHORTAGE OF JUVE TALENT ON WB LOT

Hollywood, Aug. 31.

While most of the studios are piling up backlogs of completed pictures, Warners has been signing a backlog of young males in various stages of non-combatancy for use in future pictures.

New studio roster, in alphabetical order, shows the names of Robert Alda, John Alvin, Warner Anderson, Dane Clark, Helmut antine, Warren Douglas, Charles rake, John Forsythe, ill Kennedy, Ralph McColm, William Prince, Stephen Richards and Robert Shayne, most of them candidates for male leads.

Nautical Playwrights Get Their Chance Next

roadway will probably see a Navy counterpart of 'The Army Play by Play' next spring. Inspired by the success of the five soldier-written one-acters now in its last week at the Martin Beck, N. Y., prior to an eight-week tour, John Golden, co-sponsor with the Second Service Command of 'The Army,' has joined with the Third Naval District and the Welfare Recreation Office, U. S. Navy, is sponsoring a similar contest among men in the navy, coast guard and marines.

The plays, as in the case of the 'Army' one-acters, will be limited to 15 to 30-minutes running time, but the sailor-authors will not be restricted as to subject matter. Contest rules stipulate, however, that only minimum of props be used. Five top scripts will receive prizes of $100, $80, $60, $40 and $20 respectively. Contest closes Dec. 15.

Judging the plays will be George Abbott, Rachel Crothers, Kenyon Nicholson, Russell Crouse, Elmer Rice, Samuel Raphaelson, Austin Strong, Frederick Lonsdale, Guy Bolton and Golden.

O'Brien's New Setup

Hollywood, Aug. 31.

Terneen roductions, Inc., elected Phil L. Ryan president, Pat O'Brien, v.p., Judge Lester Roth, secretary, and Howard Henshey, secretary.

First picture will be 'Pile Buck,' for Columbia release, with O'Brien starring.

RUBINOFF ELECTRIFIES INDIANAPOLIS

Virginia Hatfield, Indianapolis Times said:—"What Rubinoff can't do with a violin isn't worth mentioning. His music is appealing to the longhair and the jitterbug alike, as he ably demonstrated at the Circle. The audience particularly appreciated his classical, sweet and 'going-to-town interpretations.'"

The Indianapolis News, said:—"Rubinoff proved Friday afternoon that he is just as popular as ever with his violin . . . he was called back repeatedly." Corbin Patrick, Indianapolis Star, said:—"Rubinoff delights those present with his special interpretations. Then in the satiric vein he does amazing things with the once popular 'Oh, Johnny.' The man is a showman."

THE BERLE-ING POINT

By Milton Berle

A certain Broadway producer has hired so many stars for his forthcoming musical that in order to prevent any backstage trouble he's trying to hire John J. Anthony as stage manager.

Just wrote a song which I'm dedicating to a w.k. . 'You'll Never No!'

Suggested name for those high school kids who are wacky over Sinatra: Idol-escents.

Remember the battle-cry, 'Don't fire till you see the whites of their eyes.' The Marines in the Solomons have a new version: 'Don't Fire Until You See the Slants in Their Glance.'

Considering its short life that musical should have been titled, 'Run Little Chillun.'

The next time Tommy Manville gets married I'm going to give him a stopwatch as wedding gift.

Hitler will be remembered in history as The Hotfoot of Time.

Buy War Bonds! The Spirit of 1776 won the War of Independence. Spirit of 18.75 will win this war!

Hollywood Runaround

By Radie Harris

Hollywood, Aug. 31.

Paul Henreid will not be Bette Davis' co-starrer 'Mrs. Skeffington,' with Paul Muni or Claude Rains being paged as possible alternatives... Lester Cowan has the inside track on screen sale of 'Tomorrow the World' ...all the local comediennes n.o.d here by Alfred de Liagre will be disappointed to hear that udrey Christie got the final ogle....memo to Broadway producers in search of pic names: John Garfield's Warner contract permits him to do a play this season, and he is looking for a comedy drama in the same vein of 'Having Wonderful Time'...Mary Jane Walsh will be the houseguest of Renee de Marco until rehearsals begin for 'Dancing In the Streets,' skedded to go Oct. 15...don't be too surprised to see Edna est turn radio producer...with the closing of 'These Endearing Young Charms,' Virginia Gillmore remains on Broadway to be Desdamona to Paul Robeson's 'Othello,' while Zachary Scott and Dean Haarans, of Shubert's Alley, have arrived in Hollywood to make their screen debuts, Scott at Warners and Haarans at Columbia....Vincent Youmans is hibernating in the Benedict Canyon Hills, working on an operetta based on the life of another good composer, Tchaikowski.

Movie-ing Along

Phil and Jules Epstein, who are hoping to have the dramatized version of 'Chicken Every Sunday' finished before the war is over, are also hoping to have Fredric March and Florence Eldridge for the two leads...Freddie leaves any minute with the next USO overseas unit...Walter Bachelor will put a large hunk of his Fred Allen 10% into Fred's indie for Jack Skirball...when Ted Donaldson, 10-year-old youngster of Muriel Pollock and Will Donaldson winds up playing 'Stinky' in 'My Client Curly' (Col), the Theatre Guild is waiting for him as the ideal kid to head the pirate gang in 'High Winds of Jamaica'...Larry Schwab, accompanied by lyricist and composer, Ann Ronell, is off to Mexico City to imbibe atmosphere for his musical version of 'Command to Love,' in which Rise Stevens will lark opposite Wilbur Evans, if he's available...Franz Werfel is writing his new play with both eyes on Paul Lukas...the screen version of 'Claudia' (20th), despite its comic elements, emerges as a 'four handkerchief' picture.

Bound to Happen, Film On the 'King of Swoon'

Hollywood, Aug. 30.

Max Lief's 'King of Swoon' has been bought by Frank Melford, who'll produce.

Whoever among the Sinatras, Comos, Haymes and Monroes is hottest at the time of the picture's release will be extraneously linked with the bally, although none of the current swooners will be in the picture.

Glorified In Song

Songs using the singer's name in the title so far are 'Dear Mr. Sinatra,' 'That Guy Swoonatra,' and 'Frankie, Oh Frankie, Come Home With Me Now.'

Fred March-Sammy Walsh Overseas for 10 Weeks

Fredric March is going overseas for USO-Camp Shows for a 10-week tour of Yank bases. His act will consist of a series of imitations of film favorites of the fighting boys.

Accompanying March will be Sammy Walsh, who will m.c. the show, a femme picture name and an accordion player, with the latter two still to be selected.

So, I Like the Place

Hollywood, Aug. 31.

Ray Milland, nine years on the Paramount lot, inked a new contract calling for seven years without options, making a total of 16 years at the same studio.

First assignment under the new pact will be 'Tomorrow's Harvest,' opposite Maureen O'Hara.

Nix 'By Jupiter'

Hollywood, Aug. 31.

20th-Fox abandoning filming of 'By Jupiter' for Laurel & Hardy. Understood that the Hays office frowned on the racy adaptation of 'Warrior's Husband.'

Studio gives reason for dropping film that it was not suitable to L. & H.'s brand of comedy.

Lights May Go On Again On Coast

Los Angeles, Aug. 31.

Jap run-out from Kiska and clearance of enemy bases on the Aleutian Islands have raised the hope of lifting dimout regulations along the Pacific Coast. Members of the film industry are hoping they get their hope, as a resumption of normal night lighting would be a stimulus to show business.

Also hopeful are baseball, football and boxing promoters, who scent plenty of profits in open-air performances under lights after dark, with thousands of war workers hankering for outdoor amusement in their off-hours. Another result of the possible lifting of wartime regulations would be the restoration of Hollywood Bowl to its full seating capacity, now restricted to 10,000.

L.A. to N.Y.

William Cagney.
J. Cheever Cowdin.
Charles Daggett.
Lewis Frost.
Robert Gillham.
Will H. Hays.
Henry Jaffe.
Milton Lewis.
Perry Lieber.
S. Barrett McCormick.
N. Peter Rathvon.
William Saal.
Sol Siegel.
Lionel P. Stapleton.
Bert Wheeler.
Paul Whiteman.
Herbert Yates.
George Zachary.

N.Y. to L.A.

William Berke.
Martin Gang.
Carl Leserman.
Mary Miremberg.
Robert Mochrie.
Mark Sandrich.
Ed Small.
Bill Thomas.

PIX, RADIO IN CLOSER TIEUP

U.S. Pic Execs' Visit to England Seen As Part of Anglo-Yank Mutual Aid Tie

Fact that at least two American foreign sales chiefs shortly will visit England is viewed in N. Y. trade circles as presaging an effort by U. S. distributors to be even more co-operative with the British film industry in the future. Recent squawks about percentage picture deals, and protests by exhibitors as to when they should play choice product, undoubtedly will be taken up in forthcoming weeks while the American foreign film toppers are in London.

Complaints about percentage terms and length of time they should play American product dovetails into the raw stock shortage situation which is forcing distribs to seek longer playdates. Comparatively, the raw stock situation applies as much to England as the U. S., though release of some Army stock is helping to alleviate the situation. Better understanding of the problem confronting U. S. distributors under wartime restrictions will be sought in coming meetings by American film executives during forthcoming visits.

It will be explained to British producers, distributors and exhibitors that American producers have been forced to curtail the amount of production and realign distribution to conform with the quantity of pictures available for release. Also the upped costs of major screen productions will be detailed to exhibitors in an effort to outline why better terms are essential on big key films.

Rubinoff Denies 50G Alienation Action by Husband of Dead Wife

Chicago, Aug. 31.

David Rubinoff was named in a $50,000 alienation suit in the U. S. district court last week in behalf of John Ganek. Suit charges that Rubinoff 'wilfully and maliciously' destroyed the affections of Ganek's wife, Margaret, 26, in 1938. Mrs. Ganek died July 1, 1939. Claims have been made that Mrs. Ganek first met Rubinoff in 1937, while employed as a '26' dice girl, and kept company with him in various

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Lyons, Loew Tieing Up No Talent; One-Pic Deals

Hollywood, Aug. 31.

Producing Artists, new Arthur S. Lyons-David Loew company, breaks a sacred Hollywood precedent by announcing that the outfit will make pictures without term or stock contracts. No star, featured or bit player will be signed for more than one film.

For 30 years the larger and smaller studios have kept stars on their rosters and signed promising thesps for future development. Producing Artists declares it is interested only in picture profits and not in the cultivating of film celebrities.

'KISS' OF SUCCESS

Hugh Herbert Finds Himself In Sudden Demand

Evidence of how Hollywood's reaction to a Broadway stage click puts the Midas glitter on the author and all his works is shown in the case of F. Hugh Herbert, who scripted the George Abbott comedy production, 'Kiss and Tell,' ilmore, N. Y.

Studios have been losing no time uniting in bids for Herbert's services, with the playwright frankly flabbergasted by the sudden switch in fortunes but ironically commenting: 'I'm the same guy now as I was before 'Kiss and Tell.''

Three days before 'Kiss' opened on Broadway, Herbert sold to Republic a complete shooting script, 'The Guy Can Change' for $3,500.

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Condos' Film Deal

Condos Bros. have been signed by 20th-Fox for one picture.

Shooting on pic starts Sept. 28.

In Other Words, Lubitsch And Fox Are Going Steady

Understood that Ernst Lubitsch's decision to renew his contract as a producer-director with 20th-Fox was largely influenced by the good relations established by studio execs. Lubitsch had several bids from other studios.

At the 20th-Fox sales convention recently Lubitsch gagged that one reason he liked to work at 20th was that he could out-talk Spyros Skouras, 20th prexy.

SID PIERMONT'S REPORT ON AL JOLSON'S CLICK

[illegible] ug. 18.

Editor, 'Variety':

Know you'll be interested to hear about the wonderful job Al Jolson is doing over here entertaining the men. Al, being the great showman he is, knows exactly what the boys want and is giving it to them—and how! Last night I really got a tremendous kick out of his show. He entertained right out in a barren field, miles away from any town, and there must have been enough soldiers there to fill Loew's State twice. He worked for fully an hour from the rear end of a truck, and when he finally quit, the boys kept clamoring for more. I really don't know where he gets all his vitality from. As you know, Harry Akst is now with him at the piano.

Capt. Sidney H. Piermont,
(Special Services.)

DAVIS WON'T QUIT

OWI Head Denies He's Contemplating Exit from Gov't Service

Washington.

Elmer Davis denied at a press conference Monday (30) that he plans to quit or that Strategic Services will get his Overseas Branch of the OWI.

Despite the threat of impending new attacks from Congressman, the OWI head belligerently asserted that those who tried to abolish the domestic branch 'didn't have the guts to do it.' He admitted ruefully, however, that the budget cuts had hurt considerably.

TOP COIN DEALS SET FOR '43-'44

With a number of national advertisers again seeking package deals with film studios for use of picture talent on Coast-to-Coast radio programs, and all major film companies readying plans anew for intensified use of radio as a merchandising medium, the two major entertainment media appear likely to be interwoven in closer working arrangements during 1943-44 than ever before.

Offers recently made by several advertising agencies to Warners, whereby the studio would line up a package of stars to be on call week in and week out for radio use have not been taken up so far. Proposal called for payment of $500,000 annually to Warners, based on an estimated 50-week period. Despite the lack of interest so far indicated by Warners execs in such a deal, plans for use of film talent, as evidenced by prices being paid to picture names for occasional or regular broadcasts, are being abandoned.

Major film companies, meantime, have under way definite plans for

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Nitery Talent 'Non-Essential'

Washington, Aug. 31.

Nightclub entertainers are nondeferrable and non-essential if they earn the bulk of their living that way, but they move up a notch if they alternate between stage and nitery or have any other outside jobs which claim most of their time. Ruling was laid down yesterday (30) by War Manpower Commissioner Paul V. McNutt. Newsmen asked him to clarify the status of nightclub entertainers since nightclub employees have been classed nondeferrable.

McNutt was asked what the status was where a nightclub entertainer or musician has a war job by day. He said it would depend on which was the principal occupation.

It was indicated at the session that the WMC and Selective Service have never changed their opinion of entertainers and actors. In other words, they will never be classed as essential until the public is educated to accept them as such.

Cagney to Get $7,500 Besides Radio Plugging His Own Picture for UA

Femme Designer for Male Stars Retiring to Wed

Shelburne, N. S., Aug. 31.

Wina Basevi, who designed clothes for 20th-Fox male players at the Hollywood stu io the past year, is being married here, and plans forsaking the film capital in favor of this little coastal town. Her groom is John Richardson, of Calgary, a sub-lieutenant in the Canadian navy. Miss Basevi came direct from Hollywood to meet Richardson and marry him.

They met while students at the University of California three years ago, but had not seen each other for over a year prior to their reunion here. Her last work at 20th was for 'Heaven Can Wait.'

CALIF. GETTING REAL TOUGH ON DEFERMENTS

Hollywood.

Word has seeped out of State Selective Service headquarters in Sacramento of a toughened attitude toward draft deferments for workers in essential industries, with emphasis on pictures and radio. Understood only those working at critical jobs, whose replacement would require long training, have half a chance for temporary stay from military service. Draft boards have been ordered to re-examine 4-F's for possible early induction.

Critical job classifications also to be fine-combed so that the pool of availables will be thoroughly sifted before the impending father draft.

GARFIELD AS 'SAMMY'

Schulberg-Gering Want [illegible] im for Dramatization of Book

John Garfield may return to the Broadway stage this fall in a dramatization of the Buddy Schulberg novel, 'What Makes Sammy Run,' which the author's father, B. P. Schulberg, in association with Marion Gering, plans to put into production. 'Sammy' would be the second venture of the newly-formed Schulberg-Gering setup under which they would produce plays and later do their own filmizations.

Initial production of the Broadway-Hollywood unit, 'Marianne,'

(Continued on page 23)

Cagney to make two radio appearances over half-hour network show, for a total of $7,500, one of record prices paid for an ether engagement when calculated in conjunction with a lengthy, specific plug for a film.

Contracts under negotiation by Martin Starr, on behalf of Cagney and United Artists, drawn up and awaiting Cagney's signature, include stipulation for use of a commercial mention of the star's newest film, 'Johnny Come Lately,' and the booking at the Capitol, New York, in announcements a week preceding the scheduled broadcasts, as well as during the programs.

Estimated dollar value to 'Johnny Come Lately' of 40-second air plug on each of two nets—165 CBS stations and 183 NBC stations is around $25,000. (NBC, with 66 stations being added to the net later this month brings total to 183).

For appearance in 'Cavalcade of America' on Sept. 27 over NBC Cagney is scheduled to play in 'Story of Tom Paine,' yarn about a journalist which ties in with the theme of his own film. Producers of 'Cavalcade' originally figured on Gary Cooper for the piece. Other air deal pending is with Radio Reader's Digest, slated for Sept. 12.

UA, from accounts, plans to buy 30-second spots, wherever available, to go on immediately following the Sept. 27 broadcast on stations in all situations where 'Johnny' may be showing.

Add: Shubert Libel Suits Against 'Variety'; Here's Another for $200,000

Lee Shubert evidently isn't letting brother J. J. get an edge on him, especially when it comes to suing 'Variety.' J. J. has had a libel suit pending against 'Variety' in which he asks $100,000 damages, so Mr. Lee last week, along with brother Jake, filed a libel action that claims they've been hurt to the extent of $200,000.

That makes a total of $300,000 that the Shuberts want from 'Variety,' while 'Variety' doesn't even ask the Shuberts for a pass. However, 'Variety' is curious about the 'e. pert' in the Shubert office who esti-

(Continued on page 47)

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DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
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A $15,000,000,000 CHALLENGE

Show business is about to embark on the greatest fund-raising campaign of this or any other war. The goal is $15,000,000,000 in War Bond sales, but the fundamental issues involved are, of course, of even greater significance.

The U. S. Treasury has called upon the industry to spark the nation-wide campaign to raise money to back the men in the armed forces who are fighting to preserve those American principles and ideals without which show business, among other things, could not thrive and the liberal arts would shrivel and perish.

The current campaign is of such magnitude that all the power of the screen, stage, press and radio must be brought to bear with irresistible force upon those within and outside show business. *Everybody* in the industry must be a *Bond Buyer* as well as a *Bond Seller* during the Third War Loan drive beginning Sept. 9.

Treasury officials have singled out show business as having contributed more generously than any other group in the community in supporting and stimulating the sale of war bonds. Last September the film industry sold over $1,000,000,000 in War Bonds. For the Third War Loan drive the quota for the Hollywood Star Cavalcade alone has been set at $500,000,000.

Show business assumes first importance not only for the bonds it sells within the trade and to its patrons, but also because it is the most potent of all communications media, because showmanship methods; embodying magnetic qualities of eye and ear entertainment, influence all bond-purchasing power throughout the country, whether the actual sale is made at a theatre bond booth, a bank or the postoffice.

The Treasury has addressed itself to the trade. And, from within the trade, the motion picture producers and distributors are, in this issue of 'Variety,' addressing themselves to exhibitors. This is done because the theatre, as the focal point where the sale is made, is the Government's message delivered. Regarded as of major importance, in an unparalleled move, all advertising from film companies in this issue of 'Variety' and in all the trade press has been given over to the Third War Loan.

It's a $15,000,000,000 challenge to show business and the great democracy of which it is an integral part.

Back the Attack—Buy for yourselves and sell to the public still more War Bonds

LOEW'S INC. • METRO-GOLDWYN-MAYER PICTURES

Call on me for anything
to serve you who serve
your country in the
3d War Loan.

Exhibs Until Now Have Been Selling 15% of All Bonds; Must Do More

Washin , Aug. 31.

Eastern exhibitors here last week for a preview of the job they will tackle in the coming war bond drive were told that up to this point theatres have been selling 15% of all bonds and that the 'promotional genius of the motion picture industry' is expected to play an important part in putting over the $15,000,000,000 campaign.

Aside from bond drive speakers, headed by Ted Gamble, special assistant to the Secretary of the Treasury and a Pacific Coast exhibitor, they heard from WPB chairman Donald M. Nelson; Paul V. McNutt, chairman of the War Manpower Commission, and Palmer Hoyt, director of the domestic branch of OWI.

McNutt got and answered the $64 question. He told the exhibitors flatly there appeared no chance for theatre managers to be placed on the WMC 'essential' , and explained that the production of films was regarded by the Government as more important than their exhibition. He reminded the audience, representing states from New England to the deep south, that he had placed production technicians and certain other on the essential lists, so that their theatres would have pictures to show.

He invited the industry to name a committee to work with the Manpower Commission a clearer definition of those jobs on both the essential and non-essential lists affecting show business. WAC will shortly appoint such a committee. Definitions particularly worrying pictures at present have to do with the placing of bookers on the non-essential list.

Nelson, who congratulated the theatres on their fine job in the WPB salvage collection drives, said that WPB is liable to come to them in the very near future for help again in the salvage situation. He brought one bright note to the meeting when he said 'you have been through the worst of your supply and material roblem.' This was not amplified.

Hoyt explained that he will continue to need aid from the film industry because of what Congress did to the budget of his motion picture bureau.

Session here generally followed the pattern of the earlier meetings held on the Coast and in Chicago. Most unusual feature was the first 'WAC convention of the air.' Exhibitors all over the country gathered in 207 radio stations affiliated with MBS and heard a 15-minute closed circuit broadcast from the meeting emphasizing the highlights of the session. Speakers were Gamble, L. C. Griffith, head of the motion picture division of the drive, and Francis S. Harmon, WAC coordinator.

One of the most important jobs that theatres will do, said Gamble, will be the actual detail work of selling bonds.

'In January, 1942,' he said, 'we sold 7,000,000 separate bonds, which meant preparing 7,000,000 separate pieces of paper. Today we are selling 30,000,000 pieces a month. In September we estimate we must sell 50,000,000 pieces. The paper work involved here is so tremendous that the government could not do it alone. Actual issuance of the certificates is one of the biggest jobs the theatres have to perform.'

Sicilian War Pix Arrive

Aug.

Action films of the final stages of the Sicilian campaign, taken on the scene by Army photogs, arrived yesterday (Monday) and were immediately to New York by the War Department. They will be shown in theatres for the first time Thursday (2).

The material is said to be the most vivid to come out of the war thus far.

Remake for Parsons

Hollywood, 31.

irst production for Harriet Parsons under her new contract at RKO will be 'The Enchanted Cottage,' filmed in 1924 by First National with May McAvoy and Richard Barthelmess.

RKO is negotiating with Samuel Goldwyn for the loan of Teresa Wright as femme star.

ROONEY, HUTTON ADDED TO BOND CAVALCADE

Mickey Rooney will be available for the entire tri , including 15 key cities, be the Hollywood star Cavalcade in connection with the Third War Loan campaign, instead joining en route. Word to this effect was received by Charles K. Feldman and Kenneth Thomson, co-managers of the tour. Betty Hutton has also been added to the cast.

List, in addition, now includes Fred Astaire, Lucille Ball, Olivia de Havilland, Judy Garland, Kathryn Grayson, Kay Kyser band, Walter Pidgeon, and Dick Powell. James Cagney is set for part of the tour. Cavalcade starts out from Hollywood, Sept. 4.

Among writers contributing special material for the Cavalcade show are H. Allen Smith, Eddie Moran, Jerry Gollard, Wilkie Mahoney, Arthur Phillips, Carl Hurzinger and J. M. Josefsberg.

Show Names Help Sell $800,000,000 Bonds At All-Star N. Y. Ball Game

Show business projected itself prominently into the All-Star War Bond baseball game benefit at the Polo Grounds, N. Y., last Thursday (26), before an audience representing bond purchases totalling $800,000,000. Entertainment phase of the program, which lasted more than two hours, shared equal honors with the performance staged by the baseball oldtimers.

Show, whipped together by Billy Rose, was m.c.d by ex-Mayor James J. Walker, J. C. Flippen and Milton Berle. Irving Berlin won a tremendous ovation from the 35,000 in attendance when he sang 'God Bless America.' Playing for the show were Vincent Travers, Horace Heidt and Cab Calloway orchestras. James Cagney did a couple of numbers from 'Yankee Doodle Dandy' (WB). Also appearing were Fred Waring's Glee Club, Hall Johnson Choir, Carole Landis, Ethel Merman, lla Logan, Ralph Bellamy, Joe E. Lewis, Lucy Monroe, James Melton, Barry Wood and Dick Haymes.

itt's $50,000,000 Quota

ittsburgh, Aug. 31.

Quota of $50,000,000 in Bond Sales has been set here by the local committee arranging for the visit here on Sunday, Sept. 12, of the all-star Hollywood Caravan. Originally placed at $40,000,000, boys decided to jack it up an extra 10 at the last minute. Appearance of celebrities will be at Forbes Field, baseball home of the Pirates, which can accommodate around 30,000 spectators and seats will be scaled at Bond purchases of from $100 to $500,000, for the boxes. In addition, there'll be a luncheon and also a dinner for the stars which will be open to the big Bond buyers.

Frank Seitzer trained in from Coast about 10 days ago to spread the details among the committeemen here. Local group will be headed by Moe Silver, WB zone manager, and former State Senator Frank J. Harris, Harris Amus. Co. chief.

Big all-Pittsburgh vaude show is being arranged at Forbes Field to precede the appearance of the movie crowd in order to entertain the early comers. It'll mean some fast work on the part of the stagehand crew, since there's a pro-football game scheduled for the same spot the afternoon of the twelfth.

$1,000,000 Pic Preem

W. C. Lewellen, Dallas district rep, framing $1,000,000 War Bond preem for 'Bell Tolls' at the Palace, Washington, Sept. 15.

Stars on Radio Parade

Stars from most of the major studios appear on Treasury Star Parade transcriptions being shipped this week to more than 850 radio stations throughout the country.

Discs include a one-minute salute to the Third War Loan campaign by L. C. Griffith, general chairman.

How Bonds Will Be Totaled

L. C. Griffith, film industry Third War Loan campaign chairman, has set a national pattern for reporting bond sales during the recent meetings in Los Angeles, Chicago and Washington.

Exhibitors will file reports daily with their state chairmen. The latter will report at the end of each week to the War Activities Committee headquarters in New York and totals will be announced to the press weekly.

Exhibs' Guide On War Loan Routine

The War Activities Committee has issued instructions, for the guidance of exhibitors in conducting campaigns for the Third War Loan drive, including the following:

Contact your local War Finance Committee. The War Finance Committee is directing the Third War Loan Campaign and in your case it is your local county, War Finance Committee chairman. Your first duty is to contact him, offer the services of your theatre and determine how you can most effectively participate in the campaign.

sure to sign your Third War Loan pledge in triplicate as soon as you receive it. Mail the original to your State Motion Picture War Bond chairman, one copy to WAC headquarters in New York, and one copy to your nearest National Screen Service exchange. The NSS copy constitutes an automatic order for the gratis campaign trailer.

Be sure that the trailer is put on your screen on Sept. 9 and shown for at least the first 10 days or two weeks. This trailer can be interspersed with Third War Loan film bulletins affixed regular reels.

Dress up your marquee, front and lobby with accessories from the Third War Loan kit and Treasury Department posters.

Build a new bond booth or redecorate the old one.

Arrange to staff the bond booth adequately.

Your theatre should participate in the nationwide salute to the Third War Loan by receiving and amplifying the coast-to-coast broadcast of the opening ceremonies at the White House on Sept. 8. After the broadcast you can start bond sales from your stage.

Enlist rmy, Navy and Marine camp cooperation. If your town is near an Army, Navy or Marine camp contact the commanding officer.

Capitalize on the bond purchases of local celebrities and employees of nearby defense plants. Watch the newspapers and other channels for local war heroes home on leave and fit them into your bond selling plans.

Arrange one or more war bond premieres in your theatre. Scale admissions on bond purchases of $18.75 and up.

Songsmith's 7-Months Babe Symbol of Drive

Owen Murphy, Jr., seven months old, is being officially adopted as the Third War Loan Bond Baby today (Wednesday) at a 'baby cocktail party' at the Hotel Astor, N. Y.

Tot, whose challenging mugg appears on posters over line reading, 'What d'ya mean—you ain't gonna buy no bonds!' is the son of the songwriter who wrote Joe Cook's shows.

Ki was discovered by publicist Ivan Black, who has built him up via posters and cards as a terrific war bond salesman.

Among those scheduled to attend the adoption party today are group of screen stars, U. S. Treasury officials and members of the War Activities Committee.

Thompson's Bond Meet

Major Leslie Thompson, RKO executive, chairman of War Center activities in connection with the 'Back the Attack' third war loan campaign, revealed at a luncheon meeting at Toots Shor's, N. Y., Thursday (26) that the Federal Reserve bank will sell bonds in the War Center office in N. Y.

Thompson called the meeting to organize trade group committees to line up bands, niteries, concert and other talent and booking personnel to provide shows for the War Center.

Banker Burgess' Little Joke

Very tall, genial stranger slid into an empty chair at the press table during recent film industry meeting held at the Hotel Astor, N. Y., in connection with the trade's Third War Loan campaign, and advised caution in referring to the Treasury's hiring of the former grounds on 50th street for bond selling purposes.

'You know how bankers are,' he said smilingly, 'they mightn't understand this talk about circus tents and show business methods. We know how much bond sales have been stimulated by show business. But you can't go downtown and explain that sort of thing to bankers and we need their help.

'I used to be public relations contact for the Federal Reserve,' he added.

Winding u is chat with some further discourse on the sensitivities of tradition-bound bankers, the stranger quietly slid away from the press grou with a parting shot, 'Now I've got to join the brass hats,' as he moved in the direction of Major Leslie Thompson, L. C. Griffith and others at another table.

The talker was Randy Burgess, chairman of the board of directors of the National City Bank, now chairman of the State of New York War Savings staff, serving as a $1-a-year treasury aide.

Plenty of Showmanship Lined Up By Theatres to Tee Off 3d War Loan

With over 16,000 theatres and industry personnel, from company presidents to ushers, lined up for the campaign, film industry participation in the Third War Loan campaign tees off Washington next Wednesday (8) with a broadcast from the White House. Members of the Hollywood Star Cavalcade and possibly very high government officials will appear on the program. The same night a bond blackout broadcast is being staged in Texas. A 24-hour rally is scheduled to begin in Boston, and New York City opens the campaign with a display of seven military motor convoys converging on Times Square Sept. 9.

Other exploitation campaigns have been worked out by exhibitors and other campaign workers i from coast to coast.

Following the Washington radio broadcast, the Star Cavalcade moves on to the previously announced list of cities. Appearance in N. Y. at the Madison Square Garden, Sept. 11, is calculated to raise fro $70,000,000 to $86,000,000 in bond sales. Admission to the Garden will be by bond purchase only with tickets scaled from $25 bonds to $2,000,000 in bonds for the boxes. Of the 18,500 seats available the largest block, 10,000 seats, has been scaled at $100. There are 1,800 seats at $25, 2,000 seats at $50, and 2,000 seats at $500.

In addition to the Cavalcade appearance at stadiums in 15 cities there will be a minimum of 1,200 war bond preems in cities of 10,000 population or over.

In Texas the bond blackout broadcast, when a 30-minute blackout is planned to cover the entire state, will include Lieut. Robert Taylor, Capt. Melvyn Douglas, Cadet Freddie Bartholomew, Major Jack Holt and Lieut. William Holden. Governor Coke Stevenson will open the program.

The Boston campaign, openin with a 24-hour rally on Boston Common Bond Stand, Sept. 8, includes $1,000,000 luncheon on Sept. 10.

In New York on Sept. 9 the seven military convoys will each include five wounded heroes convalescing in the New York area. Reception committee will be headed by Governor Dewey, Mayor LaGuardia and other officials. Following the Times Square reception the servicemen will be convoyed to various points in the five boroughs, Westchester and northern New Jersey to be presented at rallies.

S-B PUBS TREASURY'S 'BACK THE ATTACK' SONG

At the request of the U. S. Treasury Department, the firm of Shapiro, Bernstein & Co. is publishin the song, 'Back the Attack.' All royalties on sheet music, arrangements and other rights will go to the Treasury Department, which the number's copyright.

The Government agency has already distributed 1,000 recordings of the number among radio stations, and Shapiro-Bernstein has been asked to send copies of the song's stock arrangement gratis the same group of users.

Loew's $4 Divvy, Maybe

Loew's may pay at least $4 on the common stock this year, according to forecasts in financial circles last week. Expected that the company will show $8 on the common for the fiscal year ending at the end of this month with actual per-share earnings lifted to $9 if the postwar refund is included.

Because Loew's is the bellwether of the amusement stocks, and always has been known for its conservative management, several investment services have been bullish on its shares lately. That is as bullish as can be expected considering what they describe as the highly speculative nature of the industry. Several of these have pointed out that the relatively high summer theatre attendance is likely to be upped further with the start of the fall season. Also that there is no foreign coin freeze now.

Studio Contracts

Hollywood, Aug. 31.

Bob Livingston inked player pact at Republic.

Theodor Sparkuhl, cameraman, renewed by Paramount.

Allen Kenward renewed as writer at Metro.

Gerre Young drew player ticket at PRC.

Howard Emmett Rogers' scripting option lifted by Metro.

Edward Cronjager, cameraman, renewed by 20th-Fox.

Jean Porter inked player ticket at Metro.

Lewis Jacobs renewed as scripter by Metro.

Betty Hutton renewed mount.

Janet Lambert handed minor contract by Edward Small.

Barbara Bentley, prize winning collegiate writer, inked scripting pact at Metro.

Daun Kennedy's player option lifted by RKO.

Rick Vallin inked actor ticket at Monogram.

Jean Brooks' player icked up by RKO.

Dale Evans' ticket renewed by Republic.

Bruce Edwards drew player option lift at RKO.

Charles Lawson scripter ticket at Metro.

Dale Lesler, Frederick Jeral, Stanley Donen and Kenneth Wilson inked dancer contracts at Metro.

William J. Fadiman renewer as studio scenario head at Metro.

Stan Laurel and Oliver Hardy optioned for another picture at Metro.

'Song' for Roadshowing

Hollywood, ug.

New scenes are being added to 'The Song of Bernadette' to lengthen the picture into roadshow proportions instead of general release. Jennifer Jones, Charles Bickford, Vincent Price, Mary Anderson and William Eythe have been recalled to the studio for extra dramatics.

Picture will be released in cember as an entry in the Academy Award Derby next year.

Black Market Short

Hollywood, Aug. 31.

irst War Information Bulletin, 'Black Market,' goes into distribution this week, to be followed by a series of one-reelers authorized by the War Activities Committee as additi the regular weekly newsreel issues.

Second on the list is 'Glamour Girls of 1943,' dealing with women in war service and third is 'The Last Will and Testament of Tom Smith,' with a patriotic theme.

B. O. LEVELING OFF AT PEAK

A. J. Balaban's Sock Success With Roxy; By Upping Stage Budgets Has Tilted Grosses $50,000 Wkly.

The Roxy, 20th-Fox's showcase on Broadway, has under the direction of A. J. Balaban become one of the greatest consistent grossers in the world during the past year. With an average weekly take exceeding $90,000, not including amusement tax, for the past several months the Roxy now parallels and sometimes tops the Radio City Music Hall in net weekly receipts. During past three weeks ('Heaven Can Wait') Roxy grossed $111,000, $107,000 and $103,000 respectively. Total attendance for this period was approximately 450,000.

When Balaban stepped in as operator of the Roxy on Aug. 28, 1942, house was grossing around $50,000 weekly, often dropping to $38,000-$40,000. One of Balaban's first moves was to convince 20th-Fox toppers that the cost of stage shows should be upped.

Previously the budget, fixed by Sidney Kent, former 20th-Fox prexy, was $5,700 to provide for scenery, production and talent. Balaban, who later paid as much as $10,000 for a single act (Grace Moore) for the Roxy contended that by upping the expenditure for talent by some $10,000 weekly he could easily add $15,000 to $20,000 to weekly house receipts.

That this prediction was more than borne out is indicated in recent grosses. Allowing for increased biz resulting from war spending and also crediting drawing power of top 20th product, the terrific jump in receipts at the Roxy is still farrealer than anticipated, after crediting other factors.

To be taken into account, in estimating the Roxy grosses, is fact that charge to servicemen is only 25c day or night, which accounts for a reduction in some $8,000 weekly which the theatre would get if full tariff of 55c-$1.10 were charged. In addition, the house hands out around 5,000 free ducats to servicemen every week.

FINANCIAL ADVISOR'S 69G SUIT VS. ZUKOR

Adolph Zukor, chairman of the board of Paramount Pictures, is named defendant in a suit to recover $68,930.79 by Berny Byrens, for services rendered as financial advisor.

Byrens alleges that he was retained by Zukor between May, 1938, and January, 1929, to study and survey his problems concerning his financial status and to effect savings. Byrens claims that under the agreement, he was to get 10% of all moneys saved. Although he completed his survey in 1939, and effecting a saving of $699,307.86 for Zukor, he alleges, he only received $1,000. He's suing for the balance in N. Y. federal court.

Soskin to Film Novel By Aldrich In-Between

London, Aug. 31.

Paul Soskin has acquired 'Signed with Their Honor' by James Aldrich, the Australian journalist's first novel, which Soskin will film for Arthur Rank.

John Mills has been signed for the male lead, with Soskin dickering with Vivien Leigh to star. Soskin is sailing soon for Hollywood to shoot exteriors. Paramount will handle the foreign distribution.

Rogers Goes Rodeoing

Hollywood, Aug. 31.

Roy Rogers, currently starring in 'Hands Across the Border' at Republic, gallops east on completion to appear in his own rodeo show, opening Oct. 3 at Madison Square Garden.

Following his tanbark riding, Rogers returns to Hollywood to play 'The Cowboy and the Senorita,' a high-budget western.

Broncho Billy Back

Hollywood, Aug. 31.

Broncho Billy Anderson rides again, if only for a little while. Old buckaroo who galloped when films were silent but active is doing a one-reeler for Columbia, based on Leo Carrillo's recent rodeo in the L. A. Coliseum.

It marks Anderson's first appearance before the lenses since sound moved into pictures.

N.Y. Strand, Cap's 5-Week Run Limit

Warner such a large backlog of films awaiting first-run showings in N. Y. that it has decided to limit all runs at the Strand, its flagship, to five weeks though some films could go six and more. This is to get the films into subsequent and neighborhood houses quicker. This, of course, also curtails to five weeks all stage shows which the Strand uses in conjunction with its screen fare. Abe Lyman, current at the Strand, was booked for six weeks, but will go only five.

Capitol, Metro's Broadway flagship, using bandshows, is also showing a tendency toward limiting Broadway showin of films. Its next combination, 'Johnny Come Lately' (Cagney) and Morton Gould's orchestra, Allan Jones, Henny Youngman and Virginia O'Brien, is in for only five weeks.

LESSER SELLS PLAYER CONTRACTS TO WARNER

Hollywood, Aug. 31.

Player contracts on Cheryl Walker and Marjorie Riordan, held by Sol Lesser, have been bought by Warners.

Meanwhile Lesser retains commitments on each for one picture a year.

From Out of Their Mills Will Come Opuses

Hollywood, Aug. 31.

Writing mill at 20th-Fox grinds at high speed this week with 39 scripters working on 30 screenplays. Latest addition to the scribbling layout was Erskine Caldwell, signed to write an original drama, still untitled.

Others toilin in the mill are Harold Shumate, Paul Green, Howard Emmett Rogers, Walter ulllock, Muriel G. Herman, Philip Lewis, Arthur Kober, Mary McCall, Jr., Ring Lardner, Jr., Melvin Levy, Norman Reilly Raine, Frank Davis, Tess Slesinger, Robert Tallman, Robert Metzler, Ketti Frings, Jay Dratler, Eugene Ling, Webster M. Coates, Earl Baldwin, Robert Ellis, Helen Logan, ichard English, Henry and Phoebe Ephron, Dorothy Yost, Dwight Cummings, Lawrence Stallings, Frank Gabrielson, Michael Simkovitch, Kenneth Gamnet, John Larkin, Marian Spitzer, Herbert Clyde Lewis, Albert Mannheimer, Sylvia Regan, Richard Rodgers and Oscar Hammerstein II.

Mayer Reportedly Wants Marv Schenck in H'wood

Louis B. Mayer, in recent months adding to his executive staff on the Coast, has reportedly made several bids for Marvin Schenck, head of eastern talent for Loew's, to transfer to the studio.

Mayer, who recently added Lillie Messinger and previously Waldemar Vetlugin to his staff as special story advisers, from accounts, has sought Schenck as an executive topper on talent on the Culver City lot.

LOWER INCREASE OVER '42 PERIODS

Circuit operators report that box-office grosses are now beginning to level off, though at the peak, in most of their key territories throughout the country. Increases for June, July and August 1943 were still registered over the corresponding period in 1942, but indications are that the topmost figures in picture house receipts have been about reached since increases for the past three months have been progressively smaller than those recorded during 1942 over 1941.

Enormous upswing in chain as well independent theatre business, registered during 1942 over 1941, was, of course, due to increased attendance combined with widespread increases admission scales. Attendance figures in recent months have shown little, if any increase, the higher grosses during this period being attributed mainly to the higher scales.

Some operators feel that admission scales are now at a point where further advances would be risky for many reasons. In a few territories, it is believed by some, house scales are already top heavy.

Operators feel that further upping in admissions might invite heavier taxation on amusements and possibly a ceiling on theatre tariffs. Regardless of any such development theatre operators contend, also, that further admission boosts would hurt relations with patronage sooner or later.

In Canada, For Instance

Recent action by the Wartime Prices and Trade Board in Canada, which clamped down on Paramount's demand for a 70% rental for 'For Whom the Bell Tolls,' and continuing action by the Canadian authorities in enforcing rigid price control of theatre scales, is pointed to as an example of what operators in the U. S. can avoid by self-regulation.

Statistics based on chain operation in representative cross-sections of the U. S. show that grosses, while not showing any great increase over last year, are being maintained at high levels. Holdover business in second, third and fourth weeks continues at a pace which was in former years considered excellent for first week business.

Increased costs in theatre operation, meantime, are variously estimated at from 35% to 45%. Film rentals for many chain operators are up around 30% over last year while personnel and other operating charges are higher.

Louis M. Rubens' Widow And Daughter Sue His Bros. Over 400G Estate

Chicago, Aug. 31.

Complaint was filed in Joliet, Ill., last week to set aside the will of Louis M. Rubens, pioneer theatre man and founder of the Great States circuit, who died last November leaving an estate valued at $400,000. Complaint was made by his widow, Rebecca, and a daughter, Lillian M., who is being represented by Joseph Smietanka.

Action was taken against Rubens' brothers, Jules, Harry, Maurice and Claude; his daughters Charlotte and Irma, and Frank E. Shudnow, local attorney, and charges that ubens, at the time of his death in a Milwaukee sanitarium, was under undue influence of his brothers. Will set up a trust fund of $85,000 the widow and three daughters and directed the remainder of the estate be held intact for 21 years. The widow and one daughter that the estate be divided.

July Pay Average Up

Hollywood, Aug. 31.

Wage earners in the film industry averaged a weekly pay check of $72.17 July, or a $1.36 over June.

Average for July $58.36.

May Propose Interim Agreement To Replace Consent Decree; Majors Huddle with Clark As Crisis Looms

Possibility interim ment, replacing the existing consent decree, is in trade circles as one likely development from huddles scheduled in Washington today (Wed.) producer-distributor chain reps and assistant attorney-general Tom C. Clark. Among industry toppers plannin attend with Clark Spyros Skouras, Barney Balaban, Nick Schenck, N. Peter Rathvon and Joe Hazen.

Some of the majors have for some time past been in favor of offering to ease trade practices in favor of unaffiliated exhibitors in order to avoid further government action seeking divorcement of producer-distributors from chains. Others hav held back from any compromise proposals. At the moment it appears as if majority of the majors would prefer an agreement with the department which would largely avert dislocation of the current organizational setups, at least for the duration.

Decision filed by U. S. district Judge Elmer D. Davies on May 7, 1943, in the Middle District of Tennessee, (U. S. vs. Crescent Amuse. Corp.) which is now being appealed to the U. S. Supreme Court by the government, is understood motivating the major film companies.

Davies' decision calls for, amon other things, limitation of film franchises to one year, elimination of interlocking stock ownerships, curb on circuit purchasing power in situations affecting independents, and other regulations which would result in far-reaching readjustments in the trade.

Complaints Pouring

Reports on alleged violations of the consent decree have meantime been pouring into Clark's files. In one territory, from accounts, alleged violations in one exchange area alone total over 1,000.

Clark, it is said, is awaiting a submission of a compromise plan from the five consent companies which, it is understood, is likely to (Continued on page 28)

Subject to Change

Hollywood, Aug. 31.

Studios as well as pictures are subject to title changes. PRC is the fourth name over the gate on the Santa Monica blvd. lot recently known as Fine Arts.

In bygone regimes it was known as Educational and Grand National, one of which sounded like a college and the other like a steeplechase.

% and Other Info Indicate Biz Up

Minneapolis, Aug. 31.

Business is on the upturn in Twin City neighborhood situations as well as in small towns, it's declared by district and branch managers of film exchanges here.

They say that this is revealed by checks, blind and otherwise, returns from percentage pictures and individual exhibitors' own reports. The chains, in particular, have been showing large gains in recent weeks and their operating results are taken as a reliable criterion of general conditions, it's asserted.

The continued improvement is attributed to increasing purchasing power resulting from high farm prices and wages and a healthy employment situation along with the high quality of film product and favorable weather.

ANDRUS MAY START SOMETHING IN MPLS.

Minneapolis, Aug. 31.

Theatre warfare threatens here in consequence of the announced intention of the Andrus estate to reopen the 4,100-seat Minnesota 'as soon as plans can be completed.'

Hamlin Andrus, of N. Y. City, head of the new company, is reputedly close to Chase National Bank, and is said to have thrown down the gauntlet, declaring he will 'match dollar with dollar' in a fight with the Paramount circuit here to force film companies to offer product for the house.

Minnesota has been dark most of the time for the past several years after the Paramount circuit relinquished it because of unprofitable operations. Several independent ventures were hampered by inability to obtain satisfactory screen product, tied up by the Paramount circuit, and were shortlived.

A suit brought by the theatre's trustees in bankruptcy against Par and major film distributors, charging conspiracy to keep production away from the house, is on the federal court calendar for trial in October. It seeks a court accounting to fix the amount of its loss resulting from alleged violation of the anti-trust laws.

Rathvon's Tequilla Trip Includes Ors Welles Pic

Peter Rathvon, RKO prexy, returned to New York from Mexico, Monday (30), via Hollywood, where he reportedly surveyed financial aspects in connection with plans for starting RKO production in Mexico. Completion of the Orson Welles film was understood another of the matters on which athvon huddled.

Floyd Odlum, chairman of the RKO board, was originally scheduled to go to Mexico, from accounts, later sidestepping the trip. Phil Reisman, in charge of foreign distribution for RKO, recently went to Mexico, has remained over.

Arriving with Rathvon from the Coast arret McCormick RKO advertising and publicity.

PICKPOCKETS NEWEST HEADACHE DURING SRO

Aug. 31.

Long lines in front of the Detroit theatres—once a pleasure—now are a headache to the managers. Anything can happen, and does.

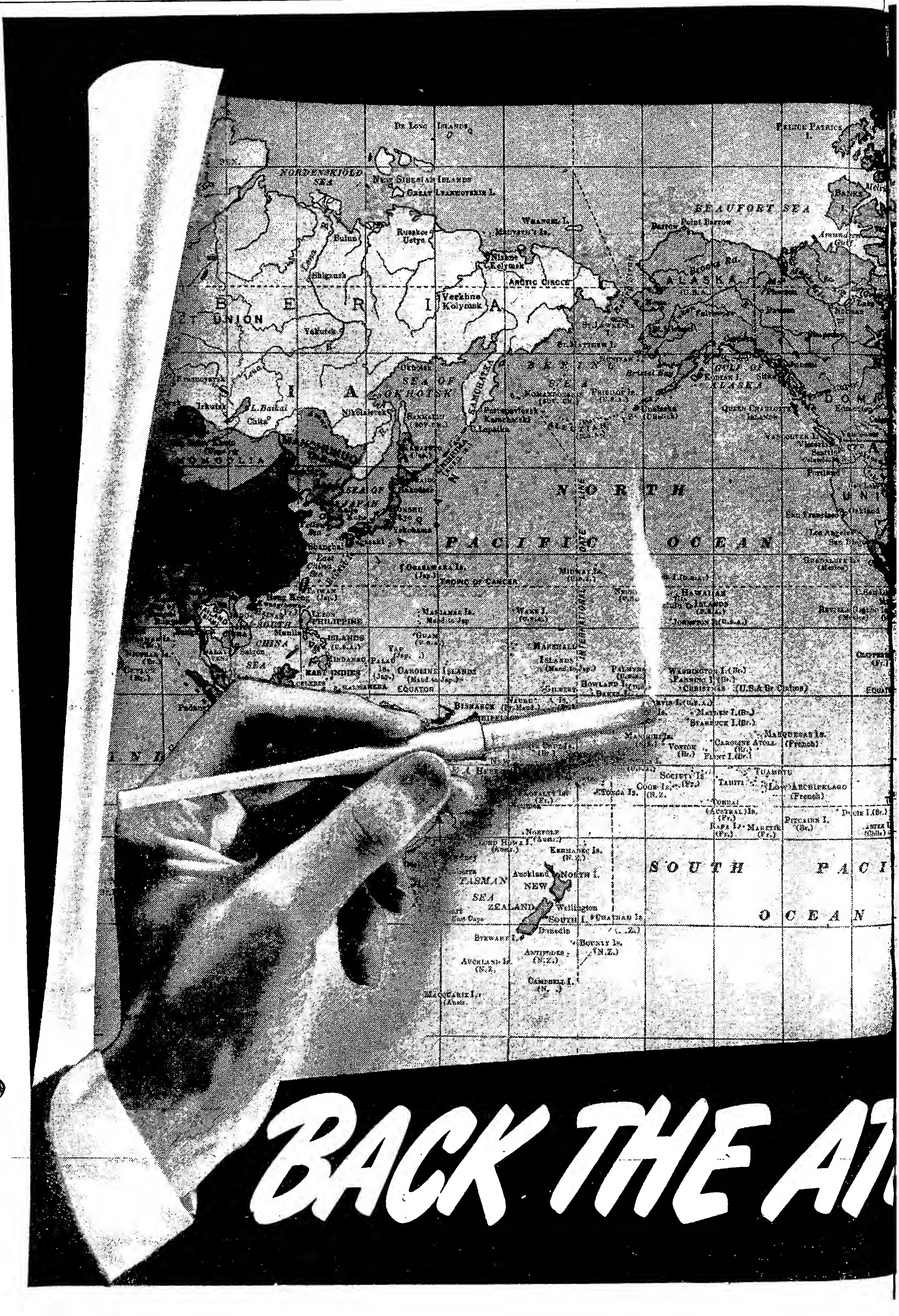
First trouble came when four youngsters, standing in line for a nabe matinee, were injured when a tank beneath the sidewalk blew up. This one resulted in a city investigation, which resulted in an order that old under-the-sidewalk tanks had to be removed.

Now it is pickpockets, who used to prey on the circus crowds, who have started to mingle with those long queues outside the pix houses here, particularly on the week-end when the well-heeled war workers are out in force. Last Saturday police put on a wild west rodeo chasing through the loop Harry Johnson, charged with hoisting the watch and wallet from a theatre sidewalk standee, and firing several shots before the suspect was collared.

Police, who have put men on a special detail to handle juvenile disorders at the houses, now are beefing about having to put extra detectives on the pickpocket detail patroling the atre crowds.

Columbus, Aug. 31.

Gang of 'theatre thieves,' which has broken into 11 Columbus houses and burglarized some 24 other business places in the city and Franklin county during the last six weeks has been cleaned up, police announced, after the arrest of several youths.


NORDENSKIOLD SEA
New Siberian Islands
Great Lyakhovskii I.
Wrangel I.
BEAUFORT SEA
Point Barrow
Arctic Circle
Verkhne Kolymsk
UNION
Yakutsk
Irkutsk
L. Baikal
SEA OF OKHOTSK
ALASKA
Bristol Bay
GULF OF ALASKA
Queen Charlotte Islands
Vancouver I.
Seattle
Portland
San Francisco
Los Angeles
NORTH
PACIFIC
OCEAN
Tropic of Cancer
Midway Is.
Hawaiian Islands
Wake I.
Marshall Islands
Hong Kong
Shanghai
Manila
Philippine Islands
Mindanao
Palau Is.
Caroline Islands
Equator
East Indies
Bismarck
Marquesas Is.
Society Is.
Tahiti
Tonga Is.
Cook Is.
Low Archipelago (French)
Pitcairn I.
Norfolk I.
Kermadec Is.
Auckland
North I.
NEW ZEALAND
Wellington
South I.
Dunedin
Chatham Is.
Stewart I.
Antipodes
Bounty Is.
Auckland Is.
Campbell I.
Macquarie I.
TASMAN SEA
SOUTH
PACI
OCEAN
BACK THE AT

GREENLAND
(Denmark)
GREENLAND SEA
BARENTS SEA
BAFFIN BAY
HUDSON BAY
NORTH ATLANTIC OCEAN
SOVIET UNION
ALGERIA
LIBYA
SOUTH AMERICA
BRAZIL
ATLANTIC OCEAN
ACK!
GET BACK OF THE
3RD WAR LOAN!
THIS ADVERTISEMENT CONTRIBUTED BY 20TH CENTURY-FOX

Camp Shows Played to 13,804,400; Cost $3,466,843 Sans Cuffo Stars

by USO-Camp Shows... covering domestic and overseas operations during the peak six-month period from November, 1942, May, 1943, came off the presses last week. A complete and revealing picture of USO-CSI activities both here and abroad, the reports will rate prominent place both in the archives of show business and in War Dept. annals as probably the greatest morale contributions to the war effort.

eports give a complete summary of activities of the second winter program by CSI prexy Abe Lastfogel and Lawrence Phillips, executive v.p., with a breakdown of figures showing attendance of 13,804,400 at the Red, White and Blue circuit shows, compared with 2,495,96 , for the previous winter season. The Red and ite units gave a total of 8,818 performances, while the smaller blue units gave 9,690 shows. Cost of the six-month program was $3,466,833, as compared with $1,304,563 for the previous winter season.

Reports single out for meritorious mention the film industry, the Hollyw Victory Committee, and the various West Coast committees for making available the name stars on a six-week volunteer basis, and ndocs 'Variety' as being of 'particular aid in stimulating the spirit of performers and indoctrinating them with the necessity of the Camp Shows projects.' Two 'Variety' editorials are reprinted. Report also ays tribute to the performers who worked under extreme hardships becaus of inadequate transportation facilities and living quarters, poor food and high cost of living.

Reports are punctuated with letters from high ranking military officers throughout the world expressing enthusiastic appreciation for the shows, and pointing their inestimable value to the servicemen both her and overseas.

Report on the European Theatre of Operations extolls those who pioneered the offshore treks, with particular praise for the famous all-femme task force comprising Kay Francis, Martha Raye, Carole Landis and Mitzi Mayfair.

The USO-ETO report is a notable summary of the groundwork laid for what has eventually emerged as the reatest show biz circuit of all time.

USO Stagehands, Stage Mgrs. Get WLB Raise OK

The New Yor Regional War Labor Board on Saturday (28) approved pay increases for stagehands employed by USO-Camp Shows. The pay tilts are from $75 to $95 a week. At the same time the board also raised the minimum for stage managers of shows routed into the Army camps and Navy bases from $85 to $100 a week.

The increases are retroactive to last May 1 and will affect 34 managers and 25 stagehands. In the application to the WLB it was pointed out that 1,100 persons have been employed in bringing entertainment to 1,336 Army posts, camps and stations as well as at bases overseas, and that administrative expenses have averaged less than 3½% of the total costs.

Russ Actors Needed For Morale, Kept Out of Army

Hollywood, Aug. 31.

Screen and stage actors are considered so valuable the Russian morale that they are not permitted to enlist in the Soviet army, accordin ient. Col. Itzik Feffer and Pro. Solomon Michoels, representative of Moscow, now making the rounds of Hollywood studios to learn about ...rican production methods.

War decorations have been awarded stage and screen stars, Prof. Michoels declared, for their work in entertaining soldiers in ...theatre, villages and at the German rtillery fire.

Jane's Camp Romp

Hollywood, Aug. 31.

Jane Withers hops off on a camp tour this week prior her next start as star in 'Three Little Sisters,' slated for filming Sept. 24 at Republic.

Picture will be produced by Harry Grey and directed by Anthony Mann.

Gen. Surles Cleared Way For Newsreelers in Can.

Washington, Aug. 31.

to Quebec to confer-ence for the newsreel pool ran into snags and for the first couple of days were permitted make any footage. nari was cleared up when the photogs laid problem before Major D. Surles, chief public relations, Canadian security officials.

the pool from Washington were John Tondra, of Movietone, and George Dorsey, of Pathe. Dorsey had soundman ave Scott with him. Canadian icials plained that under the security arrangements, the conference, the cameramen could not work in places where the high officials were. Meantime, half dozen anadian newsreel cameramen were hard at work. They were making shots for everyone, sending copy to New York dailies. In addition, U. S. Signal Corps photogs were grindin it out.

After the difficulty was cleared up, Dorsey and Tondra were given every courtesy and permitted to operate everywhere the Canadian newsreelers operated. In fact, they even got into the Chateau Frontenac daily, spot generally barred to reporters.

CAN. NAVY SHOW OPENS SEPT. 15 IN TORONTO

Ottawa, Aug.

'Meet the Navy,' Royal Canadian Navy show, is scheduled for reem Sept. 15 in Toronto. Show's personnel using both Wrens (Women's Royal Canadian Naval Service; actually WRCNS) and ratings, including 30-piece pit band under ieut. Eric Wild, former Canadian dance band maestro.

B. G. de Sylva and Lou Silvers are among the show biz men who helped produce 'Navy,' which has 26 sets including elaborate Coney Island of the '90s and deck of H.M.S. 'Bounty' for Capt. Bli angle. One dance line will do an imitation of the Radio City Music Hall Rockettes in a number called 'Rockettes and Wrens.' Players come from all parts of the world, many from U. S., but all members of the RCN.

'Navy' is rehearsing in Toronto at present under general supervision of Capt. J. P. Connolly, navy's special services head, of Ottawa.

March of Time Already Dubbing in Many Tongues

March of Time has set in motion plans for a worldwide distribution setup, although it isn't waiting until the postwar period to get its pictures into the foreign market.

Under currently being mapped, and purportedly in cooperation with the U. S. War Department, several March of Time pictures already released will be dubbed with Chinese mentary early shipment Previously only Spanish and Portuguese commentaries had supplemented the American versions.

Further reported that March of Time is considering early distribution of its product via Russian commentary with an eye toward other European countries when they liberated from the Nazi yoke.

BILL ELSON WANTS MPLS. TO ESTABLISH CANTEEN

Minneapolis, Aug.

Following a trip through the east to investigate Variety club canteens, Chief Barker ill Elson of the Northwest Variety club, is recommending the establishment of a canteen for ice men here, providing a suitable site is obtainable.

Elson visited the canteens at Pittsburgh, Albany and New York. He said he sees the desirability of such a canteen here. The board of directors will pass on his recommendation and put the matter up to the membership for a definite decision.

Herschell Stuart Would Extend Jungle Circuit

Sydney, Aug. 31.

Herschell has just competed an extensive tour of New inea bases for USO-Camp Shows, Inc., and out of his findings will come recommendations to set the pattern for future channeling of the 'soldiers in greasepaint' into the isolated South Pacific combat zones.

Stuart found that the USO jungle circuit trou are so far as the troops are concerned.

'The troops, Stuart r go community sings featuring numbers from the 'Hit Parade.' Also, there is a great comradeship existing between the Yank and Aussie talent, particularly as evidenced in the 'Fifty-Fifty Show,' of the most successful ventures to date the jungle circuit.

Stuart will recommend to USO that the jungle circuit be extended to six months' playing time instead of the present four, permit all the boys in khaki an opportunity to see the shows. While films a big factor, he added, they don't produce the sa results as the live talent. There's an average of three film shows weekly throughout New Guinea, with new product flowing in freely. The troops favor musicals, particularly those with plenty of femmes, the USO's Australian representative points out.

Uncle Sam's Callboard

H'wood Falls In

Hollywood, ug. 31.

at O'Moore, screen actor, Army.

Bruce Lester, screen actor, Army.

Helen Marlowe, film cutter, Marine Corps Women's Reserve Officers Training School.

Jim Havens, film unit director, Marines.

Ina Prince, screen actress, WAVES.

Alan axter, film player, Army.

Don Forbes, screen actor, Navy.

oug Evans, radio announcer, Army.

Monte Orr, theatre art tor, Army Air Corps.

Vernon Crawford, radi announcer, rmy.

Ben Alexander, radio announcer, Army.

Robert Rice, studio technician, Marines.

John Forsythe, screen actor, Army.

John Winton, studio technician, Navy.

rankel Tagged By Army

Henry Frankel, booker for USO-Camp Shows, inducted by the Army and reports at Camp Upton, Sept. 14.

Ira Tulipan, 20th-Fox advertising department, to Camp Upton, . Y., this week.

McMahon Going Over

Pfc. dward A. McMahon (Paul Gilbert) raduated from the Army Air Force aerial photography school and is being assigned to heavy bombard nt squadron.

He's likewise due romotion in rank.

Norman Freeman

Norman Freeman, assistant to N. Peter Rathvon, sident o RKO, Navy. Before his appointment as Rathvon's assistant Freeman was assistant secretary and assistant treasurer of RKO Radio Picture. He joined Atlas Corp.

Mannie Greenwald, of Barry theatre, Army.

Jean iviano, formerly with RKO and 20th here, WAVES.

Douglas an of Carnegie Tech drama school faculty, Navy.

Mike Rabich, singer, Army.

Jimmy Powers, manager of Garden theatre, Army.

Marian V. Andrews, WAVES.

Max Shabason, former Metro booker, promoted corporal at Randolph Field, Tex.

Eugene S. Cohen, ex-RCA record sales rep, upped to captain at Camp Pickett, Va. Captain Cohen is the younger brother of Harold V. Cohen, Post-Gazette drama critic and 'Variety' mugg in Pitt.

Saul Steinfeld, anager of Granada theatre, Army.

Lefty's Notebook

By Joe Laurie, Jr.

Coolacres, Cal., 31.

Dear Joe:

Just that Loew's State theatre in New York is celebrating its 22d anniversary. It sure opens up the flood gates of memories of the Loew Circuit for me and Aggie.

The old artholdi Inn stood where the State theatre is now. In that same building was the 'Variety' office, Mack the Tailor, who started those large Elk lapels on actor suits, and O'Hearn the cleaner. O'Hearn was an ex-Irish tenor from vaudeville and I guess didn't like his spot, because his catch-line ads read: 'We remove that spot.' He always wore a white carnation in is buttonhole. There were a lot of theatrical figures on Broadway in those day that wore white carnations every day. Jules Delmar, James K. Hackett, Ted Marks, Arthur Levey, Irving Caesar and many others.

Marcus Loew first started business in a Penny Arcade on 23d street near Eighth avenue. It was at that time that he first met Jake Lubin, who was then the manager of Miner's Eighth (where the mateur Nights were born). Loew learned many things about show business from Jake. Loew then opened an Arcade in Harlem with Dave Warfield as his silent partner. The Cozy Corner theatre, afterwards known as The Royal in Brooklyn, was his It was a 10-cent, crude picture house. When he began putting in shows in stores all over the city, Dave Warfield wanted to pull out, but Loew told him that their partnership was for life and so it remained.

I remember the time the Loew office in American Theatre building, with Joe Schenck as head booker and Jack Goldberg his office boy. In short time Jack oldberg became head booker and it was through his judgment and knowledge of acts that helped Loew climb to the top. N.T.G. (Niles T. Granlund) was press agent at that time, and a darn good one.

When the Loew Booking office moved the Putnam ing, which was where the Paramount building now stands, Mr. Loew look out of his office window and watch them build the State theatre, a block away. One da turned to Jake Lubin, who was now the booking manager of the circuit, and said, 'Jake, you have $3,000 worth of stock in the circuit.' Lubin thought it was a present, but found that he had so much a week taken of his salary until $3,000 was paid. He later this stock for se to $100,000.

No Rooms

When the State theatre was finished it was found that they had forgotten to build dressing rooms. The actors would go across the street to th New York theatre, dress and come back and do their act at the State. Loew's then bought the building at 160 W. 46th street and built dressing rooms and offices that housed Loew's franchised agents. I can still remember many of the early Loew agents—Meyer North, Joe Flaum, Sam Baerwitz, Billy Brandel, Irving & Lew antor, Abe Feinberg, Al Grossman, Alex Hanlon, Aaron Kessler, Bert Jones, Jack Mandell, Max Obendorf, Harry Shea, Abe Thalheimer, Harry Pincus, Charles Fitzpatric , Victor Hyde, Arthur Horowitz, Jack Fauer and a few others whose na s escape me right now. Up in the booking office under the able direction Jake Lubin were Marvin Schenck, Johnny Hyde, Benny Thau, Sid Piermont (now Captain) Leo Cohn and now Jesse Kaye.

The first manager of the State theatre was Joe Vogel, now a president of the corporation. Then came Joe Emmett (ex-yodeler); following him was Ken Behr, then George Miner (one of the famous Miners) and about 11 years ago Al Rosen took over and has been there ever since. He is regarded by the profession in general more of a friend than a manager. Ruby Zwerling, the musical director, has shook his baton at actors for over 16 years and still has many men in the orchestra that started with him. He is the tops of vaudeville directors today. Nick Massa took over the stage even before the house was nished and is still there. Al, Ruby an ick made a perfect trio. Not forgetting Louis, the stage doorman.

One of the outstanding things of the Loew circuit is that nearly everybody that started with it are still there, managers, bookers, agents, stagehands and musicians. The tops that stand out in my mind of the old ma agers was Gene Meyers, of the old Orpheum; Charlie Potsdam, of the American, and Larry Beatus, of Washington, now district manager. Charlie is gone, but Gene and Larry are still batting them out. I can't forget Vic Morris, from Boston, who was tops with all performers.

The first big-time acts to flop-over from the Keith circuit to Loew was Amelia ingham, James J. Morton, the Four Mortons and Van and Schenck. The National in the Bronx had surprise nights and some of the greatest stars would appear there. Once Bert Williams appeared and was not billed; he did his act and didn't get over at all. They thought it was someone trying to imitate Bert. It was at this Loew house that the original 'Bronx Raspberry' started. When Loew took over the old Sullivan and Considine circuit out We he tried to put over supper show' policy. It didn't go. People out there in those days ate at six o'clock. Now they have learned the ways of the east and they go in theatre at all hours.

Great Acts In 1921

Aggie and I were speaking of the great acts that were around when the State opened in August, 1921. I don't mean headliners or features, but good solid hit acts, which were the life blood of vaudeville. ts like Patricola, Bert and etty Wheeler, Edwin George, Frank Van Hoven, Irving and Jack Kaufman, Ed Ford and his dog Truly, McCarthy Sisters, Larry Comer, Hermine Shone, Frank Dobson in 'The Sirens,' Conlin and Glass, Bill Hallen, Frank Ellis, Billy Glason, Holmes and LaVere, Broomstick Elliott, Halligan and Sykes, Hugh Herbert, Bobby Nelson, Wanzer and Palmer, James Fat Thompson, Kenny and Hollis, Aileen Stanley, El Cleve, an Cello and Mary, Watson Sisters, Skelly and Heit, Spencer and Williams, Sherman and (Forest, George Yeoman and Lizzie, Dancing Kennedys, Gliding O'Mearas, Frank LeDent, Lew Cooper, Kranz and White, Charles Ir Tommy Dugan, Cooper and Ricardo, Claude and Marion, May Usher, Benny Rubin, Al and Fanny Stedman, Green and Parker, Fenton and Green, Templeton Bros., and Joe Mandell, Al Wohlman, Harry Rose, Fred Hillebrand, Redington and Grant, Jack Osterman, Bert Hanlon, Morrisey and Hackett, Dillon and arker, Jack Inglis, Hawthorne and Cook, Tom Smith, Duffy and Lorenze, Vardon, Perry Wilbur, Arthur West, Zuhn and Dreis, Orville Stamm, Charlie Wilson, Billy McDermott, Eddie Vogt, Walter Brower, Clinton and Rooney, Joe Darcey, Newhoff and Phelps, Pisano and Bingham, Primrose Seamon and Arthur Conrad, an and Carrie Avery, George Jessel and his Troubles of 1920-21-22-23 way up to '43, ully and Houghton, Harry Lester Mason, Alf Grant, Billy wede Hall, Annie Kent, Lamberti, Harry Burns and hundreds of others that were surefire on any bill.

And so me and Aggie salute the State on its 22d Anniversary, a monument Marcus Loew, who never drove a bargain in which the other fellow lost. The State is only theatre in N. Y. that has continued with a vaudeville policy throughout its career, and the only house presenting vaudeville as it was presented in the great vaudeville houses of the country. At times has strayed into an m.c. policy to keep up with the times, and has even had bands on the stage, but for most of the years vaudeville was shown like vaudeville should be shown. More power to it and long may it Sez

Your Pal,

Lefty.

Brown Stocking Up

H'lywood, Aug. 31.

Clarence rown is organizing his own roster of stock player contractees as a reservoir of talent for his productions under banner of International Pictures, Inc.

Producer hooks up with liam Goetz outfit as soon as he completes his current job on 'White Cliffs of Dover' at Metro.

Mo. Congressman to Probe Films' 'Political Propaganda' Alliance

St. Louis, Aug. 31.

inquiry by a Congressional committee to determine whether the film industry has been used for domestic political purposes or limited in its scope will be initiated by Congressman Walter C. Ploeser (R) of Missouri at the reconvening of the next Congress. Here last week Ploeser said he thought it was 'time that we learn whether there has been pressure to bear in the moving picture industry which has aused it to make political propaganda films for domestic consumption.'

Characterizing the moving picture industry 'as important in influencing public opinion as the newspaper or radio,' Ploeser asserted the current investigation of the Federal Communication Commission clearly indicates Government offices are exceeding their powers in radio censorship. The proposed quiz, he said, should determine whether the moving picture industry is violating the corrupt practices act by making direct or indirect contributions to a political candidacy, and whether pressure to force such violation exists.

Redtape, Overlapping Military Censorship Stall the Newsreels

While there is a slight increase in the amount of actual frontline war material, and it is being released to the newsreels a few days earlier than previously, newsreel executives contend that nothing even vaguely resembling full coverage of U.S. and United Nations troops in the present war is possible unless entire setup for handling war footage in Washington is revamped. Aside from the usual military brasshats, who either keep out vital material or delay its release, newsreelers charge that overlapping of admittedly necessary military censorship boards is the greatest handicap. This situation is so bad it holds down warfront, morale-building stories to a minimum and makes the newsreel appear to be loafing on the job, which newsreel editors bluntly deny.

Probably the most concise method suggested to date for partly ironing out the redtape and delays is a mixed board that would include not only Army, Navy and Marine reps but also newsreel, OWI and other interested groups. Such an idea was suggested months ago, but thus far has been sidetracked. With such a board arrangement, all footage ceived in the U.S. would be gone over at one sitting and carefully but definitely pruned of objectionable matter, military secret scenes, etc.

As done at present, the Army, then the Navy, the Marines and other roups all see pix, with none knowing what the other has looked at or deleted. It is highly unsatisfactory for all concerned, and particularly the newsreels. The reels' executives feel that plenty additional material is coming over from overseas but have no definite means of checking up on what actually is available.

JAFFE TEAMING WITH CROMWELL ON FARCE

Hollywood, Aug. 31.

New production setup is in the offing with Sam Jaffe as producer and John Cromwell as director. Idea is something like the Jaffe-Lloyd Bacon combination on 'The Sullivans,' slated for 20th-Fox release.

Cromwell is heading for New York to look over a comedy, which he would direct under Jaffe's producer guidance. Release outlet is still under consideration.

$20,000 Theatre Fire

Kenton, O., Aug. 31.

The Ohio, 300-seater downtown, swept by re of undetermined origin Sunday night (29), causing loss estimated by W. D. Ward, manager, at $20,000. More than 200 patrons were herded to safety by Fire Chief Ralph Jones who was in the theatre at the time.

The blaze was fanned by an air-conditioning system and threatened an entire business block at the south side of the public square at its height. Two adjoining business places suffered smoke and water damage.

Anyway, It Proves There Is a Black Market in Gas

Minneapolis, ug. 31.

M. Miller, former Cloquet, Minn., itor, has considerable notoriety for himself by authoring an article a national publication in which he tells how he drove his automobile from Brownsville Texas, to International Falls, Minn., with gasoline purchased entirely in the black market without ration coupons. He made the trip to take a position as house manager at Bennie Berger circuit's theatre at Brainerd, Minn.

Fact that he in effect boasted of having broken the law almost cost him his job with

Arrest Theatre Owner For 2d Degree Murder Because of Accident

Memphis, Aug. 31.

John aton, owner of the nabe Peabody, was arrested second degree murder charges Tuesday (24) in surprise action stemming from an air-cooling system explosion one week previously.

Accident, alleged to have been caused by leaking of a substitute chemical installed in the air-conditioning unit in lieu of the proper substance now frozen by WPB, cost the life of Elroy R. Curry, maintenance man at the Peabody, and brought minor burns to an usher.

Warrant for Eaton's arrest was sued by Judge Sam Campbell of General Sessions Court at the request of Attorney General Will Gerber, who had been investigating the fatal blast for a week. It was sworn by Charles assistant city marshal.

Taken to county jail, Eaton was arraigned before Judge Campbell and released on $5,000 bond.

The explosion occurred less than 12 hours after Eaton allegedly put methyl chloride into a system designed for 'Freon,' which has not been available since July because of priorities. The refrigerant, which became ignited when it leaked, is said to be safe when employed in systems designed for its use.

Eaton had admitted making the change, but said he had not been advised that it was dangerous.

The Peabody is closed for repairs.

20TH-FOX, BVC WIN INFRINGEMENT ACTION

Twentieth Century-Fox and Bregman, Vocco & Conn, Inc., won a dismissal of a copyright infringement action in Y. federal court on Friday (27). The suit, brought by Ira B. Arnstein, composer of 'Kalamazoo,' had charged 20th-Fox with using an alleged infringed song, 'I've Got a Gal in Kalamazoo,' in its film, 'Orchestra Wives.' BVC was charged with publishing the 'infringed' song.

Judge William Bondy held that 'neither access, similarity nor copying has been established.' Judge Bondy recently dismissed Arnstein's complaint against Harry Warren and Mack Gordon, composers 'Gal,' for lack of jurisdiction.

'Canteen' Set in Dixie

San Antonio, Aug.

Interstate will open 'Stage Canteen' (UA) simultaneously in 10 of its key theatres Sept. 16, according to Fred M. Jack, southern district manager of UA.

Film has been sold to R. E. Griffith circuit, which will open on Sept. 15 with extended runs in its houses throughout the state.

Quiz Kid's Glory

Hollywood, Aug. 31.

First film chore for Joel Kupperman, seven-year-old Quiz Kid, will be at Universal in a featured spot with Donald O'Connor and Ann Blyth in 'The Third Glory.'

Debut will be made under a loan-out agreement with Jack Skirball, who is dickering with Metro for the youn ster's second film.

RKO Finally Tumbles To Tints, Five in Pastel

Hollywood, Aug.

RKO is going in heavily for tinters this year after clinging to the black-and-whites for a number of seasons. Latest Technicolor feature on the studio's quota is 'The Robe,' making a total of five in color for the 1943-44 program.

Four other tinters on the schedule are 'The Gibson Girl,' 'Treasure Chest,' 'Up Arms' and 'Let's Go Latin.'

Larger Raw Film Stock Allotments Likely Within Yr.

Washington.

Brighter icture for raw in the last quarter of the year is seen here, with the that some time during the quarter motion picture producers will receive increased allotments. Under any condition, unless the situation changes for the worse during the next few months, it is regarded here as a virtual certainty that there will be increased allotments during the first quarter of 1944.

While a small part of the improvement is due to increased production through improved technique, the bulk of it is caused by the fact that military requirements have been overhauled and are being whittled to bedrock. With less pressure from the Army and Navy on the raw stock manufacturers, the plants will be able to devote a larger part of their run to 35 mm. film for the picture industry.

M-G CORNERS DANCE DIRECTORS; 7 SET

Hollywood, Aug. 31.

In addition to signing numerous name bands, Metro has corraled seven dance directors for future tunefilms.

Dean of the instep pilots on the Culver City lot is Bobby Connolly, aided for some time by Robert Alton, Jack Donahue and Don Loper. Recent entries are Jack Cole, Jeanne Bates and Chuck Walters.

Selznick's Show-Cause Order Against Chaplin

Justice J. Sidney Bernstein in N. Y. court yesterday (Tues.) directed Charles Chaplin to show cause on Sept. 10 why an order should not be issued vacating service of process as to David O. Selznick Productions and Vanguard Films on grounds that both are not doing business in N. Y. State.

Both companies, 20th-Fox and others were named in an action filed by Chaplin who is seeking an accounting of profits allegedly resulting from salary and talent deals.

Cycle of Reissues and Repeat Dates Due to Extended Runs of Newer Pix

of product for the subsequent runs where no great falling off in double-billing has been reported), due to the curtailment of film production schedules and normally long runs in key situations, has touched off a cycle of reissues and repeat bookings which may reach even higher proportions next year. Furthermore, the marquee names some of the oldies have since become so potent that bookings for entire circuits have become common.

Aside from taking up the slack between first runs and subsequents, reissues are giving distribs high returns this year while, at the same time helping to keep alive the names of top ranking male stars in the armed forces.

Latest additions to the list of reissues, to be distributed during the 1943-44 season by 20th-Fox, will add Clark Gable, Tyrone Power, Alice Faye, Claudette Colbert, Don Ameche, Rosalind Russell, Loretta Young, Myrna Loy, Victor McLaglen, Jack Oakie and Ronald Colman to the roster of stars which has been heavily depleted since Pearl Harbor. 20th will reissue 'Call of the Wild,' 'In Old Chicago,' 'Under Two Flags' and 'The Rains Came.'

Columbia has brought back Gable, Claudette Colbert and Colman in reissues of 'It Happened One Night' and 'The Lost Horizon.' Warners is reviving two James Cagney's, 'Oklahoma Ki ' and 'Torrid Zone,' the former with Humphrey Bogart and latter with Ann Sheridan. Paramount has reissued 'Union Pacific' and 'Souls at Sea.'

Westerns are also being reissued, Warners planning to sell six Dick Foran sagebrushers while Republic will sell six Gene Autry ictures during 1943-44.

Repeat bookings are also yielding high rentals. Metro, which does not put out reissues, grossed approximately $1,000,000 domestic during the fourth year of 'Gone With the Wind.'

Sexer Reissue in 8th Week

Pittsburgh, Aug.

Art Cinema, 280-seat spot here, which specialized in foreign pix until war eliminated that market, brought back double bill of 'Burning Question' and 'Secrets of a Model' recently when product shortage grew acute again and program which ran for 18 weeks at that house three summers ago threatens to duplicate its earlier click. ilms are now in their eighth week, and still doing okay, with prospects bright for three or four more at least and perhaps more.

Cinema's selling them the same way it did originally, 'for adults only,' pink-ticketing voluntarily, and prominently displaying Cheryl Walker as result of her success in 'Stage Door Canteen.' She has a part in 'Secrets of a Model.' Recent front-page stories about the marihuana evil are being exploited in connection with 'Burning Question.'

'Bambi' First of 10-15 U. S. Pix into Russia

Walt Disney's ambi' is the first American be bought for showing in ussia by the Soviet government under negotiations started recently to buy from 10 to 15 U. S. films. Contracts have been inked by the Disney organization and the representative of the Soviet Cinema Committee in the U. S.

Soviets are negotiating for other U. S. product on a flat basis ranging from $15,000 to $20,000 per film.

No-Milking 1st Runs Will Hit Them Later Via %, Indies Aver

Minneapolis, Aug. 31.

Local independent exhibitors always have clamored for curtailment of extended runs to bring pictures to subsequent-run neighborhood houses 'before they're milked' and as soon as possible, but now that this seems to be in the cards for the ensuing season they have something else to worry about and they're not so sure the development would prove an unmixed blessing.

The way they're figuring it out now is that limitation of loop first-runs will bring in wake more and larger percentage demands, and percentage is anathema to the independent trade here. They fear that distributors will want to make up on them the revenue that they'll 'think' they're being deprived of on the downtown first-runs. Under any circumstances, it's felt, it will mean higher film costs for the independent subsequent-runs.

Curtailment of extended first-runs is expected to result because of the impending preponderance of 'A' pictures warranting long engagements. If all these attractions received the full loop playing time their business warranted, it's pointed out, distribution likely would be clogged.

has been a moot point in the trade here as to whether the long loop runs are desirable or not from the standpoint of the independent subsequent run exhi itors. One school of thought contends that the lengthy engagements, instead of 'milking' the pictures, actually makes them better boxoffice attractions in the neighborhoods later.

Roll 'Em Meets Roll 'Em

Hollywood, Aug.

War work of America's railroads is the theme of 'Keep 'Em Rolling,' to be produced for Paramount release by William Pine and William Thomas from their own script.

Thomas, east to get the story okayed by the Railroad Commission, is due back later this week.

ESCAPOLOGY REASON FOR SHORTS UPBEAT

Although nearly every major company handling shorts producing 15-30% fewer subjects in the coming season than in 1942-43, many companies this week reported an increased demand for shorts. Fact that so many 'A' features two hours or longer, or too long for spotting a second feature picture, is described as one reason for the upbeat. Other shorts sales chiefs believe it is the yen of exhibitors to have escapist fare to count al ance pictures and other material in features.

With the WAC shorts, the OWI newsreel topicals and newsreels leaning heavily and actual material, apparently picking up as uch light, escapist shorts as they to balance their programs.

Very Co-op

Hollywood, 31.

Highest budget to date for a Donald O'Connor starrer at Universal is assigned to 'The Merry Monahans,' a forthcoming musical with Michael Fessier and Ernest Pagano doubling up as co-producers and co-authors.

Picture will be the second co-effort at Universal. Their first is 'Her Primitive Man,' co-starring Robert Paige and Louise Albritton and starting late in September.

Inside Stuff—Pictures

Irving Berlin has a lot of things in the hopper but he reiterates that he's so intent on 'This Is the rmy,' with which soldier show he goes overseas shortly, that everything else must wait upon the completion of this chore. It's uncertain whether the soldier-actors will travel the global fronts three months or six months or perhaps longer, and so, says Berlin, that automatically takes care of (1) that L. B. Mayer bid for a Metro filmusical, with an all-star studio cast, and for which Berlin has been offered $400,000 as a flat fee lieu of percentage; (2) his Warner Bros. picture, whether or not he gets Ingrid Bergman for a certain (3), his Paramount filmusical assignment for another Crosby-Astaire; and (4) the future plans of Berlin, Inc., the music publishing house he is splitting up with Saul Bornstein. This also takes care of the Music Box Revue, for which Berlin yens to do a live show (he also co-owner of the theatre).

When Frank Sinatra played briefly with Tommy Dorsey's band in the Metro picture, 'Ship Ahoy,' the swooner, who wasn't so swoonish then, asked the studio to sna production stills to send back to the folks in Jersey. Nothing doing. Metro wants to cash on the Sinatra vogue by ballying his appearance in the film but can't find a single still in the studio.

Flood of front page stuff about Sinatra causing turbulence on the set of 'Higher and Higher' at RKO, where Michele Morgan and Jack Haley are designated as stars but forgotten in the recent inundation of swoonism. Studio flacks are working overtime, trying to explain why a featured player gets all the publicity breaks while the stars are buried in short paragraphs ack on the drama pages.

Since his click at the Versailles, N. Y., nitery, Hollywood is interested in Carl Brisson all over again. He was brought over from his native Denmark by Paramount in the 1930s as 'the Chevalier of the Norse countries' after clicking in London, but the one-time star had been inactive until his comeback as a romantic crooner at the cafe. MCA, incidentally, will probably share management of Brisson with Bernie Foyer henceforth.

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WAR LOAN

'Bell' Stout $50,200, 2 Spots, 'Army' Big 65G in 3, Both 2d, Still Top L.A.; 'Matrimony'-'Moon' 41G in 3 Spots

Los Angeles, Aug. 31.

Three pictures still are wrapping up the bulk of trade with 'For Whom the Bell Tolls' making the strongest showing in its second week. Paramount opus, running six shows daily in two houses, is rolling up stout $50,200 while 'This Is Army,' doing 21 shows daily in three theatres, is posting potent $65,000. 'Mr. Lucky,' paired with 'Saludos Amigos,' looks strong $39,500 in two spots, and holds for at least two more stanzas.

Chinese-State-Ritz combo with 'Holy Matrimony' and 'Bomber's Moon' looks average at $41,000 in initial week. 'We've Never Been Licked' is hardly average at $27,000 at two Paramount houses.

Estimates for This Week

Carthy Circle (F-WC) (1,516; 85-$1.65)—'Bell Tolls' (Par) (2d wk). Twice daily policy still socko at $17,200. Last week, great $16,700, plus $6,400 capacity preem.

Chinese (Grauman-WC) (2,034; 40-85)—'Holy Matrimony' (20th) and 'Bomber's Moon' (20th). A profit at $12,500. Last week, 'Youngest Profession' (M-G) and 'Assignment Brittany' (M-G), okay $10,200.

Downtown (WB) (1,800; 40-85)—'This Is Army' (WB) (2d wk). Smashing through with $24,000 after last week's record $27,800.

Four Star (UA-WC) (900; 40-85)—'Reap Wild Wind' (Par). First time here at pop prices, neat $3,600. Last week, 'Canteen' (UA) (6th wk), bangup $3,000.

Hawaii (G&S) (1,100; 40-75)—'Spitfire' (RKO) and 'Falcon in Danger' (RKO) (5th wk). Sturdy $3,500 after nifty $4,150 last week.

Hollywood (WB) (2,756; 40-85)—'This Is Army' (WB) (2d wk). Socking home with $22,000 after tremendous $25,750 last week.

Orpheum (D'town) (2,200; 40-75)—'Song of Texas' (Rep) and Polack Bros. Circus on stage. Solid $25,500. Last week, 'Petticoat Larceny' (Rep) and Xavier Cugat orch on stage, great $27,800.

Pantages (Pan) (2,812; 40-85)—'Mr. Lucky' (RKO) and 'Saludos Amigos' (RKO) (2d wk). Still powerful at $19,500 after last week's sockeroo $27,300.

Paramount (F&M) (3,389; 44-88)—'Never Been Licked' (U) and 'Gals, Inc.' (U). Nice $19,000. Last week, 'Dixie' (Par) and 'Night Plane Chungking' (Par) (3d wk-9 days), nifty $18,500.

Paramount Hollywood (F&M) (1,451; 44-88)—'Never Been Licked' (U) and 'Gals, Inc.' (U). Okay $8,000. Last week, 'Dixie' (Par) (3d wk-9 days), nice $9,500.

RKO Hillstreet (RKO) (2,890; 40-85)—'Mr. Lucky' (RKO) and 'Saludos Amigos' (RKO) (2d wk). Coining big $20,000, after last week's smash $27,800.

Ritz (F-WC) (1,372; 40-85)—'Holy Matrimony' (20th) and 'Bomber's Moon' (20th). Fine $9,000. Last week, 'Youngest Profession' (M-G) and 'Assignment Brittany' (M-G), okay $7,900.

State (Loew's-WC) (2,204; 40-85)—'Holy Matrimony' (20th) and 'Bomber's Moon' (20th). Stout $19,500. Last week, 'Youngest Profession' (M-G) and 'Assignment in Brittany' (M-G), okay $17,200.

United Artists (UA-WC) (2,100; 85-1.65)—'Bell Tolls' (Par) (2d wk). Four-a-day copping sock $33,000, close to last week's smash $33,800.

Wilshire (F-WC) (2,296; 40-85)—'Youngest Profession' (M-G) and 'Assignment Brittany' (M-G). Average $6,000. Last week, 'Heaven Can Wait' (20th) and 'Report Aleutians' (OWI) (2d wk) okay $6,100.

Wiltern (WB) (2,300; 40-85)—'This Is Army' (WB) (2d wk). Pulling away to big $19,000 after reaching sky-high $22,200 first week.

'Matrimony' Sock $4,800, 'Lucky' $7,000 in Lincoln

Lincoln, Neb., Aug. 31.

'Holy Matrimony' at the Stuart holds attention here for a promised nifty $4,800. Trailing not far behind is 'We've Never Been Licked,' probably for okay $4,300 at the Lincoln.

Estimates for This Week

Stuart (J. H. Cooper) (1,900; 30-44)—'Holy Matrimony' (20th). Torrid $4,800 for Woolley-Gracie Fields starrer, best theatre has seen in several weeks. 'Henry Aldrich Swings It' (U) last week did slow $3,000.

Lincoln (Cooper) (1,500; 40-50)—'Never Been Licked' (U). Should do all right $4,300. Last nine days of 'Heaven Can Wait' socko $7,300.

Varsity (Westland) (1,350; 30-40)—'Mr. Lucky' (RKO). Sky-rocket $7,000 for nine-day run. 'Appointment to Berlin' (Col) slow $2,900 for five days.

State (Westland) (900; 25-35)—'More Merrier' (Col) and 'Good Luck, Mr. Yates' (Col). Fine $1,600 for five days. Last five days of 'Air Force' (WB) and 'False Faces' (Rep) okay $1,400.

Broadway Grosses

Estimated Total Gross
This Week **$514,900**
(Based on 13 theatres)
Total Gross Same Week
Last Year **$474,800**
(Based on 12 theatres)

'DuBarry' Terrif $15,000 in Mpls.

Minneapolis, Aug. 31.

The one important newcomer currently is 'Du Barry Was a Lady,' and it's getting a terrific play. It has the State well out in front.

Otherwise, spotlight is hogged by holdovers. 'Phantom of Opera,' one of the season's sensations here, holds over at the Orpheum and continues to ride high. In its third loop week, 'Dixie,' too, is in the money, while 'Youngest Profession,' coupled with 'Saludos Amigos,' on the last lap of a fortnight run, again is giving a good account of itself.

If anything, State Fair Week is a hindrance rather than a help, bringing few transients to the theatres, but pulling many localites away from them.

After a two weeks' interim, the Orpheum gets another stage show Friday (3), headed by Ted Lewis.

Estimates for This Week

Aster (Par-Singer) (900; 20-30)—'King of Cowboys' (Rep) and 'I Escaped Gestapo' (Mono), dual first-runs. Headed for good $2,000 in five days. 'Good Luck, Mr. Yates' (Col) and 'Behind Prison Walls' (PRC), dual first-runs, open today (31). Last week, 'Mantrap' (Rep) and 'Get Going' (U), split with 'Sarong Girl' (Mono) and 'God's Country' (Rep), all dual first-runs, fine $3,000 in nine days.

Century (P-S) (1,600; 40-55)—'Youngest Profession' (M-G) and 'Saludos Amigos' (RKO) (2d wk). Fair $4,000. Last week, good $8,000.

Gopher (P-S) (1,000; 35)—'Aldrich Swings It' (Par) and 'Report from Aleutians' (OWI). Good $4,500. Last week, 'Two Tickets to London' (U), pretty good $4,000.

Lyric (P-S) (1,100; 40-55)—'Dixie' (Par) (3d wk). After big fortnight at State, promises to turn in strong $5,500. Last week, 'Human Comedy' (M-G) (3d wk), hefty $5,800 on top of nearly $27,000 first two weeks, making approximately $33,000 for run.

Orpheum (P-S) (2,800; 40-55)—'Phantom of Opera' (U) (2d wk). Big $9,000 after phenomenal $17,800 first week.

State (P-S) (2,300; 40-55)—'Du Barry' (M-G). Hefty $15,000. Last week, 'Dixie' (Par) (2d wk), fine $9,000 on top of sock $17,500 first canto.

Uptown (Par) (1,100; 30-40)—'Crash Dive' (20th). First neighborhood showing, big $4,000. Last week, 'Lily Mars' (M-G), okeh $3,200.

World (Par-Steffes) (350; 40-75)—'Appointment in Berlin' (Col). Fair $2,400. Last week, 'Journey Into Fear' (RKO), fairly good $2,200.

Astaire-Leslie 'Limit' Good $10,000, L'ville

Louisville, Aug. 31.

Heat spell has broken temporarily, a boon to downtown houses, all doing excellently. Current summer has been one of the best in years, with heavy patronage from war workers and servicemen who come in droves over the weekend.

Current topper is Fred Astaire-Joan Leslie opus, 'Sky's the Limit,' at the Rialto. Will likely cop good $10,000.

Estimates for This Week

Brown (Fourth Avenue-Loew's) (1,400; 30-50)—'Above Suspicion' (M-G) and 'What's Buzzin', Cousin' (Col). Average on moveover from Loew's State, indicated $3,500. Last week, 'Heaven Can Wait' (20th), moveover, stout $4,500.

Kentucky (Switow) (1,200; 15-25)—'Crash Dive' (20th) and 'Great Life' (Col). Medium $1,600. Last week, 'Bataan' (M-G) split with 'White Savage' (U) and 'Palm Beach Story' (Par), solid $1,800.

Loew's State (Loew's) (3,300; 30-50)—'Hi Diddle Diddle' (M-G) and 'Hitler's Madman' (M-G). Satisfactory $8,500. Last week, 'Above Suspicion' (M-G) and 'What's Buzzin', Cousin' (Col) good summer figure, $9,000.

Mary Anderson (Libson) (1,000; 30-50)—'Oklahoma Kid' (WB) (reissue). Cagney oldie big $5,000. Last week, 'Background to Danger' (WB) (2d wk) sturdy $3,500.

Rialto (Fourth Avenue) (3,400; 30-50)—'Sky's the Limit' (RKO) and 'Falcon in Danger' (RKO). Good $10,000. Last week, 'Never Been Licked' (U), mild $7,500.

Strand (Fourth Avenue) (1,300; 30-50)—'Frontier Badmen' (U) and 'West Side Kid' (Rep). Virile $4,500. Last week, 'Corregidor' (PRC) and 'Someone to Remember' (Rep), started big, and kept up brisk pace to register good $5,500.

'Canteen' 28G, B'klyn

Brooklyn, Aug. 31.

Concentration of biz is at Loew's Metropolitan, where 'Stage Door Canteen' is on display. Second stanza of 'Let's Face It' and 'High Explosive' at Fabian Fox also profitable.

Estimates for This Week

Albee (RKO) (3,274; 35-65)—'Stormy Weather' (20th) and 'Bomber's Moon' (20th) (3d wk). Fine $18,000. Last week, ditto.

Fox (Fabian) (4,023; 35-65)—'Let's Face It' (Par) and 'High Explosive' (Par) (2d wk). Nifty $24,000 after elegant $27,000 for first week.

Metropolitan (Loew's) (3,618; 35-65)—'Stage Door Canteen' (UA). High-powered $28,000. Last week, 'Hers to Hold' (U) and 'Captive Wild Woman' (U), good $20,000.

Paramount (Fabian) (4,020; 35-65)—'Constant Nymph' (WB) and 'Melody Parade' (Rep) (3d wk). Nice $16,000. Last week, first-rate $20,000.

Strand (WB) (2,952; 35-65)—'Revenge of Zombies' (Mono) and 'Hitler, Dead or Alive' (Indie). Good $7,000. Last week, 'Report From Aleutians' (OWI) and 'Follies Girl' (Indie), placid $4,000.

Pittsburgh's Happy Days; 'Marines' Smash $22,000, 'Army' 2d $25,000

Key City Grosses

Estimated Total Gross
This Week **$2,864,100**
(Based on 27 cities, 185 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year **$2,221,500**
(Based on 24 cities, 184 theatres)

'Rhine' Great $30,000, Philly

Philadelphia, Aug. 31.

The wickets are working overtime along the film rialto this sesh with standees reported at many of the deluxers over the weekend.

Leading the gravy train is the Mastbaum, where there hasn't been a slackening of biz for 'This Is Army,' now in its second week. Tops for the initialers is 'Watch on Rhine,' while holdovers are reporting bullish biz all along the line. Week marked the reopening of the Earle, which is bowing to neat crowds with Lionel Hampton's orchestra and 'I Walked With a Zombie.'

Estimates for This Week

Aldine (WB) (1,303; 35-75)—'Above Suspicion' (M-G) (3d wk). OK $9,800. Last week totaled fine $12,200. 'So Proudly We Hail' (Par) preems Wed. (1).

Arcadia (Sablosky) (600; 35-75)—'Constant Nymph' (WB) (2d run). Good $5,200 for eight days. Last week revival of 'Road to Morocco' (Par) went to sour $1,500 for six days.

Boyd (WB) (2,560; 35-75)—'Watch Rhine' (WB). Bow-in of Bette Davis-Paul Lukas starrer getting good play with $26,000 for initial week plus husky $4,000 for extra showing at Earle. Last week, 'Heaven Can Wait' (20th) (2d wk), fairish $15,000.

Earle (WB) (2,768; 35-75)—'Walked With Zombie' (RKO) with Lionel Hampton orch on stage. First attraction since refurbishing of this vaudfilmer getting fine $28,200.

Fox (WB) (2,245; 35-75)—'Stormy Weather' (20th) (3d wk). A wallop at $14,900. Second week of all-sepia musical bright $21,800.

Karlton (Goldman) (1,000; 35-75)—'Hit Ice' (U). Good $7,500. Last week, 'Stage Door Canteen' (UA). Neat $7,800 for second run in day-and-date showing with Keith's.

Keith's (Goldman) (2,200; 35-75)—'Du Barry Was Lady' (M-G) (2d run). Okay $6,500. Last week, 'Stage Door Canteen' (UA) good $7,500 for second run.

Mastbaum (WB) (4,692; 35-75)—'This Is Army' (WB) (2d wk). Torrid $54,000 following terrific $58,000 last week plus $28,500 for $50-top premiere.

Stanley (WB) (2,916; 35-75)—'Dixie' (Par) (2d wk). Zingy $20,800. Opening sesh grabbed healthy $27,500.

Stanton (WB) (1,475; 35-75)—'First Comes Courage' (Col) (2d wk). Holdover slumping slightly to $7,500. Opener bangup $13,200.

Pittsburgh, Aug. 31.

'Happy Days' still the b.o. theme locally. Everything's doing biz, and lots of it, with 'This Is the Army' setting the pace again in second week at the Stanley. Picture moves out of there Thursday night (2) and is expected to grab at least six weeks between Warner and Ritz.

At Penn, 'Salute to Marines' is a solid smash, ringing up the best take around here for a Wallace Beery starrer in years, while b.o.s of 'Heaven Can Wait,' at Harris, and 'Hers to Hold,' at Fulton, are holding fast, although latter's dropping off a little more than 'Heaven.' Aside from 'Marines,' only new pix in town are at Senator, where 'It's a Great Life' and 'Appointment in Berlin' are being dualed to very ordinary results.

Estimates for This Week

Fulton (Shea) (1,700; 30-60)—'Hers to Hold' (U) (2d wk). Still doing all right, but sharper drop than anticipated may run Deanna Durbin picture out in favor of 'Claudia' (20th) at end of second week. Looks like around $7,000 for the b.o., against a great opening stanza of better than $15,000.

Harris (Harris) (2,200; 30-60)—'Heaven Can Wait' (20th) (2d wk). Ernst Lubitsch comedy a solid smash and rated to stick, although management may want to shoot in 'Destroyer' (Col) over the weekend to have a new attraction for the Labor Day holiday trade. Better than $10,000 looked for. Last week 'Heaven' socko $15,500.

Penn (Loew's-UA) (3,300; 30-60)—'Salute to Marines' (M-G). Combo of Beery, Technicolor and topical theme accounting for smash biz. Will top $22,000 easily and may hold. Last week, second of 'Dixie' (Par), around $14,000.

Ritz (WB) (800; 30-60)—'Constant Nymph' (WB) (4th wk). Moved to this small-seater after one week at Penn and fortnight at Warner, and has enough left to get $2,500, slightly better than par here at the tag end of a long downtown run. Last week 'Du Barry Was Lady' (M-G) (5th wk), barely $2,000.

Senator (Harris) (1,750; 30-60)—'Appointment in Berlin' (Col) and 'Great Life' (Col). Twin bill doing no better or no worse than usual double-feature B program does at this spot. That means about $2,500. Last week 'Leopard Man' (RKO), not bad at $3,100.

Stanley (WB) (3,800; 30-60)—'This Is Army' (WB) (2d wk). Continues to go great guns here and could stick indefinitely, but house returns to vaude Friday (3) with Russ Morgan's band-Connie Haines and 'Hi Diddle Diddle' (UA), so soldier film will move to another spot. Will better $25,000 this week, spectacular. Last week, with help of $6.60 preem which grossed $14,000, 'Army' lettered $47,000.

Warner (WB) (2,000; 30-60)—'Dixie' (Par) (3d wk). Anchored here after a fortnight at Penn and heading for nice $7,200 or a shade better. Last week, 'Constant Nymph' (WB) (3d wk) captured just about $5,000, fair.

Les Brown Band Boosts 'Highway' to 16G, Indpls.

Indianapolis, Aug. 31.

'This Is the Army' is doing swell business in second stanza at the Indiana to lead straight filmers here by a mile. It's a cinch for a third week. Grosses elsewhere are holding up unusually well in spite of the heavy drain on revenue by 'Army.' Les Brown's band is pulling 'Alaska Highway' to a good week at the Circle and 'Hi Diddle Diddle' is over par at Loew's.

Estimates for This Week

Circle (Katz-Dolle) (2,800; 30-55)—'Alaska Highway' (Par) with Les Brown orch, others on stage. Hot band show clicks for dandy $16,000, quite an uppance over last week's $13,500 with 'Falcon in Danger' (RKO) and Del Courtney band.

Indiana (Katz-Dolle) (3,300; 30-50)—'This Is Army' (WB). Socko $15,500 in second stanza after terrific $22,500 in first week, following $8,700 special premiere. Third week is set.

Keith's (Indie) (1,200; 30-55)—'Gorilla Man' (WB) and Dante's 'Sim-Sala-Bim' magic on stage. Slick stage show promises $6,000, best four-day gross at house this season. Last week, oke $4,500 with 'No Place for a Lady' (Col) and Bob Strong orch.

Loew's (Loew's) (2,450; 30-50)—'Hi Diddle Diddle' (UA) and 'What's Buzzin' Cousin' (Col). Nifty $12,000. Last week, satisfactory $11,800 for 'Above Suspicion' (M-G) and 'Two Senoritas from Chicago' (Col).

Lyric (Katz-Dolle) (1,000; 30-50)—'Captive Wild Woman' (U) and 'Keep 'Em Slugging' (U). Fair $4,500 on first run. Last week, tepid $4,000 for 'Constant Nymph' (WB) and 'Bomber's Moon' (20th) on moveover.

NATIONAL BOXOFFICE SURVEY

Many key spots are holding product, with intention of launching new pictures for Labor Day week. However, batch of fresh films started in scattered cities, with 'Sky's the Limit' (RKO), 'So Proudly We Hail' (Par), 'Hi Diddle Diddle' (UA), 'Watch on Rhine' (WB), 'Phantom of Opera' (U), 'Salute to Marines' (M-G) and 'Claudia' (20th) viewed from few dates played as most likely strong entries. 'We've Never Been Licked' (U) and 'Holy Matrimony' (20th) are spotty thus far.

'Sky's Limit' is strong $24,000, Detroit, and good $10,000, Louisville. 'Salute,' which looks big $25,000 in N. Y., shapes as smash $22,000 in Pittsburgh and strong $29,000 in Washington. 'Diddle' looms grand $12,000 in Indianapolis, hefty $13,000 in K. C., nifty $16,000 in Providence, okay $8,500 in Louisville and fair $15,000 in Baltimore. 'Proudly' is ace filmer in Buffalo with hot $17,000 and leads K. C. with same figure. 'Claudia' nice on moveover after hot $11,600 first week in Omaha.

'Phantom,' which started last week in two s[illegible] continues big on second sessions in Cincinnati and Minneapolis. 'Watch' looms as giant $55,000 on first N. Y. week, is strong in Philly and nice on Boston holdover. 'Never Licked' is the top new picture in Cincy at $14,000, okay on second N. Y. sesh but mild in two L. A. spots. 'Matrimony' is merely good $41,000 for three L. A. theatres, paired with 'Bomber's Moon,' another 20th release.

Most active money-getters continue to be 'Du Barry Was a Lady' (M-G), 'This Is Army' (WB), 'Hers to Hold' (U), 'Dixie' (Par), 'Mr. Lucky' (RKO), 'Let's Face It' (Par), 'Heaven Can Wait' (20th) and 'Destroyer' (Col). 'Army' started in a flock of new spots in past week, being outstanding in Detroit with smash $24,000 and in Denver, tall $42,000 in three spots while still terrif on second sesh in Portland, Seattle, Frisco, Pitt, Indianapolis, Philly and Los Angeles, last being potent $65,000 in three spots. It's still big in third stanzas in Cincy, where still topping city, Wash. and K. C. (stout $46,000 in fifth N. Y. week).

'Du Barry,' still fine for second sessions in N. Y. and Buff., looks hefty on Minneapolis, Omaha and Detroit openings this week. 'Dixie' is as hot as ever, being particularly sock in Chicago holdover. Same holds for 'Hers to Hold.' 'Destroyer' also is sailing along up to its initial promise. 'Heaven,' mostly extended run now, is smash $109,000 for third N. Y. stanza and fine $18,000 in Providence. 'Bell Tolls' (Par), continuing its great N. Y. run, is traveling at great $50,200 in second L. A. week.

'Mr. Lucky,' appearing in new spots currently, is summer record at $22,000 in Washington, sock $16,500 in Portland and grand $105,000 for sixth N. Y. week in Music Hall. Also great $39,500 on second L. A. sesh and likewise on Denver holdover. 'Face It' also is getting around with robust takings in N. Y. (strong $68,000 fourth week), Brooklyn and Newark.

From the keys, 'Rising Sun' (RKO), giant $41,000 in Frisco; 'Constant Nymph' (WB), nice $16,000 in third Balto week; 'Canteen' (UA), fast $22,000, Newark, nice Frisco sixth week, giant $28,000, Brooklyn; 'Lady of Burlesque' (UA), hot $17,500, Port.; 'Dawn We Die' (Rep), nice $9,000, K. C.; 'Alaska Highway' (Par), dandy $16,000, Indianapolis, sock $26,000, Frisco; 'Youngest Profession' (M-G), handsome $10,000, Montreal; 'Bomber's Moon' (20th), neat $10,000, three K. C. theatres; 'Victory Through Air Power' (UA), dandy $13,000, Chi, hot $10,000, Wash.; 'First Comes Courage' (Col), good $34,000, Det.; 'Mr. Big' (U), big $10,000, Denver and 'Appointment in Berlin' (Col), hefty $12,000, Buff.

'Dixie'-Powell Orch-Weidler Strong $55,000 in Chi 2d, 'Air Power' 13G

Chicago, Aug. 31.

'Dixie,' in its first week at the Chicago, with Teddy Powell's orchestra and Virginia Weidler on stage, smashed through for the best week the house has had since the World's Fair 10 years ago. Gross was $65,000. Looks like strong $55,000 for second week, and sure third week holdover. 'Stormy Weather' will take $15,000 again at the Apollo and is being held over also at the Regal, colored house, where it did $30,000 the first week with $25,000 in sight this week.

Estimates for This Week

Apollo (B&K) (1,200; 40-75)—'Stormy Weather' (20th) (2d week). Fine $15,000. Last week, ditto.

Chicago (B&K) (4,000; 40-75)—'Dixie' (Par) (2d week) and Teddy Powell orch, Virginia Weidler on stage. Wham $55,000. Last week, terrific $65,000.

Garrick (B&K) (900; 40-75)—'Constant Nymph' (WB) (4th week in Loop) and 'Report From Aleutians' (WAC). Bright $8,500. Last week, sparkling $9,500.

Grand (RKO) (1,150; 40-75)—'Forever and a Day' (RKO) and 'Melody Parade' (Mono). Good $9,500. Last week, nifty $10,000.

Oriental (Iroquois) (3,200; 28-69)—'Spotlight Scandals' (Mono) and Chuck Foster orch and Mills Bros. on stage. Solid $23,000. Last week, 'Blow Up America' (20th) and Vaughn Monroe orch on stage, same.

Palace (RKO) (2,500; 75)—'Hit the Ice' (U) and 'Honeymoon Lodge' (U) (2d week). Swell $22,000. Last week, solid $24,000.

Roosevelt (B&K) (1,500; 40-75)—'Coney Island' (20th) (4th week). Nice $16,000. Last week, great $18,000.

State-Lake (B&K) (2,700; 40-75)—'Canteen' (UA) (7th week). Healthy $22,000. Last week, smash $25,000.

United Artists (B&K) (1,700; 40-75)—'Action North Atlantic' (WB) (3rd week). Very good $17,000. Last week, powerful $24,000.

Woods (Essaness) (1,200; 40-75)—'Victory Thru Air Power' (UA) and 'Taxi, Mister' (UA). Dandy $13,000. Last week 'Gorilla Man' (WB) and 'Black Raven' (PRC) (2d week), smooth $10,000.

'DESTROYER' $40,000 IN BOSTON DAY-DATE

Boston, Aug.

Following plenty of ballyhoo, including personal visit to town of its featured Marguerite Chapman, 'Destroyer' is doing well at a near $40,000, day-date at the two Loew stands, but biggest individual bids are being made by 'Hers to Hold' at a fine $26,000, 2d week at the Keith Memorial, and 'Appointment in Berlin' with Spike Jones stage-screen combo at the Boston, just over $30,000. Biz is good all around for the film houses, despite five legits. Legit biz never cut in anyhow.

Estimates for This Week

Boston (RKO) (3,200; 44-99)—'Appointment Berlin' (Col) plus Spike Jones orch, others on stage. Preceded by 'Fuehrer's Face' rep. Jones is helping pull load here to $30,000 or over; film well liked, too. Last week 'Falcon in Danger' (RKO) plus Sammy Kaye orch finished at $31,000, wham.

Fenway (M-P) (1,373; 40-60)—'Stormy Weather' (20th) plus 'Alaska Highway' (Par). Favorable take, but not as expected; $6,000. Last week 'Coney Island' (20th) plus Aldrich Swings It' (Par), $5,000.

Memorial (RKO) (2,900; 44-75)—'Hers to Hold' (U) and 'Spitfire's Blessed Event' (RKO) (2d week). Smash $26,000. Last week $28,000.

Metropolitan (M-P) (4,367; 35-65)—'Watch on Rhine' (WB) plus 'Nobody's Darling' (Rep) (2d week). Dropped to $17,000 after good $23,000 last week.

Orpheum (Loew) (2,900; 44-65)—'Destroyer' (Col) and 'Two Senoritas Chicago' (Col). Big with youngsters and shipworkers (of whom there are plenty hereabouts), but not too strong with after-dark crowds. Very good $27,000, even so. Last week 'Youngest Profession' (M-G) and 'Assignment Brittany' (M-G), $19,000.

Paramount (M-P) (1,300; 33-65)—'Stormy Weather' (20th) plus 'Alaska Highway' (Par). Brisk but not overpowering; $13,500 or better. Last week 'Coney Island' (20th) and 'Aldrich Swings It' (Par), $12,400.

State (Loew) (3,200; 44-65)—'Destroyer' (Col) and 'Two Senoritas Chicago' (Col). Okay $13,000. Last week 'Youngest Profession' (M-G) and 'Assignment Brittany' (M-G), $12,000.

Translux (Translux) (900; 28-65)—'Thumb's Up' (Rep) and 'Favorite Blonde' (reissue) (Col). Weak $4,200. Last week 'Report Aleutians' (OWI) and 'Mad Doctor' (U), $5,000.

Kaye Orch Ups 'Aldrich' To $22,500, Newark Tops

Newark, Aug. 31.

The Adams is back on the swing shift again, and with Sammy Kaye as the initial draw, opening week biz is plenty hot. Among the first runs, 'Stage Door Canteen' has the ropes up at the State and will linger, and 'What's Buzzin' Cousin,' is buzzin' up nice returns for the Branford. 'Let's Face It' continues hectic at the Paramount.

Estimates for This Week

Adams (Adams-Par) (1,950; 35-75)—'Aldrich Swings It' (Par) and Sammy Kaye band, Sunny Rice, and Shea & Raymond on stage. Getting smash opening week biz with $22,500 indicated. Closed last week.

Branford (WB) (2,800; 30-90)—'What's Buzzin' Cousin' (Col) and 'Appointment in Berlin' (Col). Around $17,400, neat. Last week 'Frontier Bad Men' (U) and 'Honeymoon Lodge' (U), okay $16,200.

Capitol (WB) (1,200; 20-55)—'Cabin in Sky' (M-G) and 'Young and Willing' (UA). Dollish $3,000. Last week (man Comedy' (M-G) and 'Get Going' (U), ditto.

Paramount (Adams-Par) (2,000; 35-85)—'Let's Face It' (Par) and 'False Faces' (Rep) (2d wk). Walloping $19,500 after terrific $27,500 in opening canto. Continues to hold.

Proctor's (RKO) (3,400; 35-99)—'Pride of Yankees' (RKO) and 'Falcon in Danger' (RKO). Baseball reprise at pop prices is proving a dud at around $16,500. Last week 'Stormy Weather' (20th) and 'Ox-Bow Incident' (20th) (2d wk), sturdy $20,000.

State (Loew's) (2,600; 30-85)—'Stage Door Canteen' (M-G). Traveling at a fast clip with bangup $22,000 in sight and still building. Holds over.

'LUCKY' RECORD FOR WASH. AT $22,000

Washington, Aug. 31.

'Mr. Lucky,' at Keith's, hit the downtown jackpot, setting a new summer record at theatre for seven days' business. 'This Is the Army' on third week is a real crowd puller, and may force an extra seven days. Business in the first-run sector is on the beam, 30% or more higher than in 1942, attributed to the fact that the metropolitan area of Washington has surpassed 1,000,000 in population.

Estimates for This Week

Capitol (Loew) (3,434; 30-75)—'Salute to Marines' (M-G) with vaudeville. Crackerjack $29,000 in sight. Last week, 'Above Suspicion' (M-G) second week, great $22,000.

Columbia (Loew) (1,220; 40-60)—'Victory Through Air Power' (UA). Sizzling $10,000 with heavy military patronage. Last week, 'Dixie' (20th), wound up with smart $9,000.

Earle (WB) (2,240; 30-90)—'This Is Army' (WB) (3d wk). Hefty $24,000, and may go a fourth stanza.

Keith's (RK) (1,800; 30-55)—'Mr. Lucky' (RKO). Hotter than temperature, with new summer record of $22,000 in sight. Last week, 'Saludas Amigos' (RKO) with 'Next of Kin' (U). Wound up with neat $13,000.

Metropolitan (WB) (1,800; 30-55)—'Appointment in Berlin' (Col). Okay $7,000. Last week, 'Pride of Yankees' (RKO), exceptional puller on second run for brisk $8,200.

Palace (Loew) (2,242; 40-60)—'Heaven Can Wait' (20th) (2d wk). Nice $16,000 after $21,000 on first seven days.

'Lucky' Wham $16,500, Port.; 'Lady' Fat 17½G

Portland, Ore., Aug. 31.

'Lady of Burlesque' at the Broadway and 'Mr. Lucky' at Orpheum, are neck-and-neck for new film honors this week, both being smash. 'This Is the Army' is a strong h.o. at Paramount after breaking house records opening week.

Estimates for This Week

Broadway (Parker) (1,900; 40-65)—'Lady Burlesque' (UA) and 'Fall In' (UA). Giant $17,500. Last week 'Stage Door Canteen' (UA) (3d wk), bangup $10,000.

Mayfair (Parker - Evergreen) (1,500; 40-65)—'Canteen' (UA). Moveover from Broadway, great $10,000. Last week, 'Frontier Badmen' (U) and 'Next of Kin' (U), fair $8,700.

Orpheum (Hamrick - Evergreen) (1,800; 40-65)—'Mr. Lucky' (RKO). Socko $16,500. Last week, 'Behind Rising Sun' (RKO) (2d wk) and 'Ladies' Day' (RKO), high $10,000.

Paramount (H-E) (3,000; 40-65)—'This Is Army' (WB) (2d wk). Terrific $15,300. First week, topped records with tremendous $20,000.

United Artists (Parker) (900; 40-65)—'Hers to Hold' (U) (3d wk) with 'All By Myself' (U). High $6,800. Second week, took $8,800.

First Runs on Broadway

(Subject to Change)

Week of Sept. 2

Astor — 'Best Foot' (M-G) (10th week).

(Reviewed in 'Variety' June)

Capitol — 'Du Barry Was a Lady' (M-G) (3d week).

(Reviewed in 'Variety' May 5)

Criterion—'Destroyer' (Col) (1).

(Reviewed in 'Variety')

Globe—'Salute to Marines' (M-G) (2d week).

(Reviewed in 'Variety' July 28)

Hollywood—'This Is the Army' (WB) (5th week).

(Reviewed in 'Variety')

Music Hall—'Mr. Lucky' (RKO) (7th week).

(Reviewed in 'Variety' May 5)

Palace—'The Sky's the Limit' (RKO).

Paramount — 'Let's Face It' (Par) (5th week).

(Reviewed in 'Variety' Aug. 11)

Rialto—'Hitler's Madman' (M-G) (2d week).

(Reviewed in 'Variety' June 9)

Rivoli—'For Whom the Bell Tolls' (Par) (8th week).

(Reviewed in 'Variety' July 21)

Roxy — 'Heaven Can Wait' (20th) (4th week).

(Reviewed in 'Variety' July 21)

Strand—'Watch on the Rhine' (WB) (2d week).

(Reviewed in 'Variety' July 28)

'Proudly Hail' Hot 17G, Buff.

Buffalo, Aug. 31.

'So Proudly We Hail,' at Great Lakes, is the outstanding new filmer, with grand $17,000. But 'Scandals of '43' unit paired with 'Wings and Woman' is near sensational with huge $24,000.

Estimates for This Week

Buffalo (Shea) (3,500; 35-55)—'Du Barry Was Lady' (M-G) (2d wk). Good $10,000, but off from initial week, which was smasheroo $21,000.

Great Lakes (Shea) (3,000; 35-55)—'So Proudly We Hail' (Par). Grand $17,000. Last week 'Heaven Can Wait' (20th) (2d wk) and 'Night Plane Chungkin' (Par), bangup $15,000.

Hipp (Shea) (2,100; 35-55)—'Heaven Can Wait' (20th) and 'Night Plane Chungking' (Par). Moved over from Lakes. Stout $8,000 or near. Last week 'Hitler's Madman' (M-G) and 'Buckskin Frontier' (UA), dandy $12,000.

Lafayette (Basil) (3,300; 35-55)—'Appointment in Berlin' (Col) and 'It's Great Life' (Col). Hefty $12,000. Last week 'Hers to Hold' (U) (3d wk) and 'He's My Guy' (U), brisk $11,500.

20th Century (Ind.) (3,000; 35-55)—'Wings and Woman' (RKO) and 'Scandals of 1943' unit on stage. Soaring to terrif $24,000, largely on stage layout. Last week 'Behind Rising Sun' (RKO) and 'Chatterbox' (Rep) (3d wk), oke $7,000 for third stanza.

'Never Licked' Leads New Cincy Pix, $14,000

Cincinnati, Aug. 31.

Of three fresh releases this week, 'We've Never Been Licked,' at the Albee, is topping the field. 'Bomber's Moon,' at the Lyric, is exceeding expectations. 'Phantom of Opera' is strong on second stanza at the Palace. 'This Is Army,' in third week at Capitol, is actually pacing all entries currently.

Estimates for This Week

Albee (RKO) (3,300; 35-55)—'Never Been Licked' (U). Good $14,000. Same last week for 'Above Suspicion' (M-G).

Capitol (RKO) (2,000; 40-60)—'This Is Army' (WB) (3d wk). Wham $17,000 following last week's sensational $20,000.

Family (RKO) (1,000; 20-30)—'Falcon in Danger' (RKO) and 'Avenging Rider' (RKO), split with 'Wake Up Screaming' (20th) and 'Here Comes Kelly' (Mono). Normal $2,100. Ditto last week for 'Colt Comrades' (UA) and 'Song of Islands' (20th), split with 'Holmes in Washington' (U) and 'Big Shot' (WB).

Grand (RKO) (1,430; 35-55)—'Above Suspicion' (M-G). Moveover from Albee. Okay $6,000. Ditto last week on 'Frontier Badmen' (U) and 'Report Aleutians' (OWI).

Keith's (Libson) (1,500; 35-55)—'Heaven Can Wait' (20th). Second week on moveover. Dandy $5,500 after last week's big $7,500.

Lyric (RKO) (1,400; 35-55)—'Bomber's Moon' (20th). Above expectations at $6,500. Last week, 'Du Barry Was Lady' (M-G), fifth downtown week, solid $5,000.

Palace (RKO) (2,600; 35-55)—'Phantom of Opera' (U) (2d wk). All right $11,000 following sock $20,000 opening session.

Shubert (RKO) (2,100; 35-55)—'Hitler's Madman' (M-G). Fair $4,500. Ditto last week on third week of 'Stormy Weather' (20th).

B'way Boff; 'Rhine'-Lyman-Lester Sock at $55,000, 'Marines' $25,000; 'Heaven'-Stage Show 109G in 3d Wk.

With only three new pictures opening on Broadway in past week, near-capacity business at most big deluxers is enabling them to rack up smash totals despite holdovers and extended runs. All-round strength is indicated by fact that nearly every key house goes into Labor Day week with h.o. screen and stage fare, almost unheard of in N. Y. Outstanding exceptions to this setup are the Palace, bringing in 'Sky's the Limit' tomorrow (Thurs.) and Criterion, which opens 'Destroyer' today.

Strand, with 'Watch on Rhine' plus Abe Lyman's band and Jerry Lester, is in the chips with smash $55,000. Holds a second and likely several more on present pace. 'Salute to Marines,' with giant $25,000, on first week at Globe ending Friday (27), is next best newcomer. Only other fresh entry for past week is 'Hitler's Madman,' doing sturdy $13,000 at small-seater Rialto.

'Heaven Can Wait,' with Veloz & Yolanda, Jerry Colonna and Ilona Massey on stage, at the Roxy is among the stronger holdovers, with third session at sock $109,000 running only a bit behind second week. 'Mr. Lucky' continues its swift gait at the Music Hall, with big $105,000 in prospect, for sixth stanza. 'Let's Face It' plus Benny Goodman and acts is another winner at the Paramount with $68,000 on fourth week. 'Du Barry Was a Lady,' other holdover, looks to stout $66,000 for second stanza. All four, of course, hold into Labor Day session.

Estimates for This Week

Astor (Loew's) (1,140; 55-$1.10)—'Best Foot Forward' (M-G) (10th wk). Completed ninth week Monday (30) at $18,000, very satisfactory. Previous week, $19,000, fine. 'Thousands Cheer' (M-G) set to open Sept. 14; 'Best Foot' closing out its 11th week here on Sept. 12.

Capitol (Loew's) (4,820; 35-$1.10)—'DuBarry Was Lady' (M-G) and Heidt-Carle band (2d wk). Second session ending tonight (Wed.) looking for stout $66,000, and holds. Last week, strong $75,000.

Criterion (Loew's) (1,700; 35-$1.25)—'Destroyer' (Col). Starts here today (Wed.). 'Never Been Licked' (U) wound up second week at nice $18,000, but not held because of commitment on 'Destroyer.' first week was creditable $24,000.

Globe (Brandt) (1,416; 35-85)—'Salute to Marines' (M-G). Giant $25,000 for first session winding up next Friday, and holds several more weeks at this pace. Final (6th) wk of 'Victory Through Air Power' (UA), profitable $6,500.

Hollywood (WB) (1,499; 44-$1.25)—'This Is Army' (WB) (5th wk). Continues at virtual capacity, looking to hefty $44,000 to add to grand $46,000 on fourth week.

Palace (RKO) (1,700; 44-$1.10)—'Fallen Sparrow' (RKO) (2d wk). Near $24,000, splendid, for second stanza of new single-feature, upped scale policy here after smasheroo $30,500 on first week. 'Sky's the Limit' (RKO), new Fred Astaire-Joan Leslie starrer, being brought in tomorrow (Thursday) with preview tonight (Wed.).

Paramount (Par) (3,664; 35-$1.10)—'Let's Face It' (Par) and Benny Goodman orch, others on stage (5th wk). Still traveling like wildfire in fourth week ending last (Tues.) night, catching bangup $68,000 after great $77,000 on third and big $88,000 on second week. Condos Bros. supplanted by Pops & Louie after fourth week.

Radio City Music Hall (Rockefellers) (5,945; 44-$1.65)—'Mr. Lucky' (RKO) and stageshow (6th wk). Continues its great pace with big $105,000 in sight currently after fine $107,000 on fifth week. Holds a seventh session, carrying it over into Labor Day week.

Rialto (Mayer) (594; 28-65)—'Hitler's Madman' (M-G). Sturdy $13,000 or near, and holding. Last week 'Frontier Badmen' (U) (2d wk), trim $5,500, a bit over hopes.

Rivoli (UA-Par) (2,092; 35-99)—'Bell Tolls' (Par) (7th wk). Continues traveling at rapid clip, sixth week for roadshow policy showing close to the strong $35,000, registered on preceding (5th) stanza. Practically capacity biz.

Roxy (20th) (5,886; 40-$1.10)—'Heaven Can Wait' (20th) and Rose & Naldi, Ilona Massey, others, on stage (4th wk). Strong combination here still attracting huge crowds, with likely smash $109,000 on third session, ended last (Tues.) night. Whale of second week at $110,000 gives house biggest three first weeks in ... years with $335,000 probable total. Veloz & Yolanda and Jerry Colonna out after three weeks because of prior commitments.

State (Loew's) (3,450; 35-$1.10)—'Stage Door Canteen' (UA) (2d run) and Henry Jerome orch, Tommy Dix, Pat Rooney, Sr., others, on stage. Big $32,000 or near is forecast, despite extended run of 'Canteen' at the Capitol recently. Last week 'Dixie' (Par) (2d wk) and Arthur Tracy, Harry Langdon, Edith Fellows, others on stage, mild $23,500, film having been well milked by extended run at nearby Paramount.

Strand (WB) (2,756; 35-$1.10)—'Watch on Rhine' (WB) and Abe Lyman orch, Jerry Lester, others on stage. Smash $55,000 or over is in prospect. Last week 'Constant Nymph' (WB) and Carmen Cavallaro orch, Perry Como, Connie Haines, on stage (5th wk), profitable $36,000 for final session.

'Proudly Hail' Preem In K.C. Terrif $17,000; 'Hi Diddle' Hefty 13G

Kansas City, Aug. 31.

'So Proudly We Hail' opened with a bang at the Newman and leads the town this week. Preem here will get sock $17,000. 'Hi Diddle Diddle,' opening at the Midland, also is strong for second coin. 'This Is Army' is steady on third week at Orpheum. 'Bomber's Moon' is brisk at the Esquire, Uptown and Fairway day-and-daters.

Estimates for This Week

Esquire, Uptown and Fairway (Fox-Midwest) (820, 2,043 and 700; 11-50)—'Bomber's Moon' (20th). Neat $10,000. Last week, 'Heaven Can Wait' (2d wk), steady $9,000 after stout $11,750 opening round.

Midland (Loew's) (3,500; 11-50)—'Hi Diddle Diddle' (UA) and 'What's Buzzin', Cousin?' (Col). Healthy $13,000. Last week, 'Pilot No. 5' (M-G) and 'Stranger in Town' (M-G), lively $12,000.

Newman (Paramount) (1,900; 11-50)—'Proudly We Hail' (Par). Terrid $17,000. Last week, 'Background to Danger' (WB), excellent $12,000 in nine days.

Orpheum (RKO) (1,600; 15-50)—'This Is Army' (WB) (3d wk). Steady $12,000 to add to total of $31,000 total in first two stanzas.

Tower (Fox-Joffee) (2,100; 15-50)—'Dawn We Die' (Rep) and 2 Tickets to London' (U) plus vaude. Nice $9,000. Last week, 'Lady Bodyguard' (Par) with Count Basie orch on stage, hot $15,500.

'ARMY' LOFTY $42,000 FOR 3 DENVER SPOTS

Denver, Aug. 31.

'This Is the Army' running day-and-date in the Denver, Rialto and Esquire, is topping anything else in town with ease. Irving Berlin film is setting records at all houses, with gross at each theatre including opening night when seats sold up to $10, money going to Army Emergency Relief for preem.

Estimates for This Week

Aladdin (Fox) (1,400; 30-65)—'Canteen' (UA) (2d wk) after playing Denver, Esquire and Rialto, and three weeks at Broadway. Fair $5,000. Last week, 'Heaven Can Wait' (20th) and 'Passport to Suez' (Col), after week at each Denver, Esquire, big $7,000.

Broadway (Fox) (1,040; 30-65)—'Heaven Can Wait' (20th) and 'Passport to Suez' (Col), after week each at Denver, Esquire, Aladdin. Oke $4,000. Last week 'Bataan' (M-G) and 'Chatterbox' (Rep), from Orpheum, fair $2,500.

Denham (Cockrill) (1,750; 30-60)—'Union Pacific' (Par) (2d wk) (reissue) and 'Submarine Alert' (Par). Thin $5,500. Last week, 'Union Pacific' (Par), fairish $7,500.

Denver (Fox) (2,525; 30-65)—'This Is Army' (WB), day-date with Esquire and Rialto. Smash $30,000. Last week, 'Never Been Licked' (U), and 'Girls, Inc.' (U), also at Esquire, so-so $9,000.

Esquire (Fox) (742; 30-65)—'Army' (WB), day-date with Denver and Rialto. Socko $8,000 nearly double average at this spot. Last week 'Never Been Licked' (U) and 'Girls, Inc.' (U), also at Denver, poor $1,500.

Orpheum (RKO) (2,600; 30-65)—'Mr. Lucky' (RKO) and 'Falcon in Danger' (RKO) (2d wk). Great $12,500 for holdover. Last week, smash $20,000.

Paramount (Fox) (2,200; 30-50)—'Mr. Big' (U) and 'God's Country' (Rep). Stout $10,000. Last week, 'Bomber's Moon' (20th) and 'Melody Parade' (Mono), good $8,000.

Rialto (Fox) (878; 30-65)—'Army' (WB), also at Denver and Esquire. Big $4,000. Last week, 'Hit the Ice' (U) and 'Honeymoon Lodge' (U), after a week each at Denver, Esquire, Aladdin, good $3,800.

Show World!

Let's Show the World

how Showmanship

BACKS THE ATTACK!

This advertisement prepared and space paid for by WARNER BROS.

'Rising Sun'-Kenton, Giant $41,000, Leads Frisco; 'Army' Smash 35G, 2d

San Francisco, Aug. 31.

'Beyond the Rising Sun,' at Golden Gate, looks good for smash $41,000 to pace city. Given sock campaign, with opening day a record. 'This Is the Army,' at Fox, continues sensational, with $35,000 on record session. 'Army' did socko $48,500 initial week, $20,000 precm at upped scale not included.

Estimates for This Week

Fox (F-WC) (5,000; 55-75)—'This Is Army' (WB) (2d wk). Hefty $35,-000. Last week, great $48,500, exclusive of preem that totaled $20,000.

Golden Gate (RKO) (2,850; 55-75)—'Beyond Rising Sun' (RKO) and Stan Kenton orch, others, on stage. Grand $41,000. Last week, 'Pride Yankees' (RKO), with Charley Spivak orch, others, on stage, $24,000, fair.

Orpheum (Blumenfeld) (2,400; 60-75)—'We've Never Been Licked' (U) and 'All By Myself' (U). Strong $12,200. Last week, 'First Comes Courage' (Col) and 'Crime Doctor' (Col) (2d wk), good $9,200 in five days.

Paramount (F-WC) (2,470; 55-75)—'Youngest Profession' (M-G) and 'Someone to Remember' (Rep) (2d wk). Fine $17,000 after strong $24,-500 opener.

St. Francis (F-WC) (1,475; 55-75)—'Heaven Can Wait' (20th) and 'Aldrich Swings It' (Par) (4th wk). Stout $11,500 after big $15,000 last week.

United Artists (Blumenfeld) (1,-100; 60-75)—'Canteen' (UA) (6th wk). Nice $10,500. Last week, fine $11,500.

Warfield (F-WC) (2,650; 55-75)—'Alaska Highway' (Par) plus Chinese Follies and Noel Toy on stage. Great $26,000. Last week, 'God's Country' (Rep) plus stage show, 'Sailor Follies,' $25,500.

'Dixie' Torrid $20,500 For 2 Seattle Spots

Seattle, Aug. 31.

Smash grosses last week warrant many holdovers this week. 'Dixie' is big newcomer with $20,500 at two spots. 'Army' is strong on holdover at the Orpheum.

Estimates for This Week

Blue Mouse (Hamrick-Evergreen) (800; 40-65) — 'Stormy Weather' (20th) and 'Jitterbugs' (20th) (4th wk). Good $3,900. Last week, neat $5,100.

Fifth Avenue (H-E) (2,349; 40-65)—'Heaven Can Wait' (20th) plus 'Aleutians' (OWI) (2d wk). Expected wonderful $10,500. Last week, wonderful $14,500.

Liberty (J-vH) (1,650; 40-65)—'Destroyer' (Col) (2d wk). Grand $10,000. Last week, bangup $14,000.

Music Box (H-E) (850; 40-65)—'Canteen' (UA) (7th wk). This one keeps rolling along, great $4,500 for final session. Last week, marvelous $5,800.

Music Hall (H-E) (2,200; 40-65)—'Dixie' (Par) and 'Hitler's Madman' (M-G). Day-date with Paramount. Great $9,500. Last week, 'Army' (WB), sock $11,300.

Orpheum (H-E) (2,600; 40-65)—'Army' (WB) (2d wk). Held over at this house instead of Music Hall, with which it played day-date last week. Anticipated huge $16,000. Last week, gigantic $20,100.

Palomar (Sterling) (1,350; 30-65)—'Alaska Highway' (Par), plus Noble Sissle band on stage. Good $10,000, band not being known here; film mild. Last week, 'Honeymoon Lodge' (U) and 'Aleutians' (OWI) plus stage, nice $9,500.

Paramount (H-E) (3,039; 40-65)—'Dixie' (Par) and 'Hitler's Madman' (M-G). Big $11,000. Last week, 'Rising Sun' (RKO) and 'Aleutians' (OWI) (2d wk), mild $6,300.

Roosevelt (Sterling) (800; 30-50)—'Background Danger' (WB) and 'Youngest Profession' (M-G) (2d run). Oke $4,300. Last week, (40-65)—'Constant Nymph' (WB) (4th wk), nice $3,800.

Winter Garden (Sterling) (800; 20-30)—'Cabin in Sky' (M-G) and 'Forever and Day' (RKO) (3d run). Solid $4,000. Last week, 3rd run of 'Darkoess' (WB) and 'Desperados' (Col), $3,700.

Draw Up SAG Slate

Hollywood, Aug. 31.

Committees were appointed by Screen Actors Guild to draw u a list of candidates for the annual election in October. Representing the board of ...ctors are Walter Abel, Franchot Tone and Emma Dunn. For the membership are Moroni Olsen, Sidney Blackmer, Dorothy Tree, Louise Beavers, Frank McHugh and William Davidson.

Candidates will be named for president, first, second and third vice-presidents, recording secretary, treasurer and 11 vacancies on the board of directors.

Pix, Radio Tieup

Continued from page 3

increased use of radio, despite the fact that some of the ot ... s last ... did not prove as successful as generally expected, from the viewpoint of selling theatre tickets.

Looking about for the most effective method of harnessing radio power to the boxoffice, none of the major companies has so far hit upon a successful formula for sustained broadcasting.

Ti ... uying

Nonetheless, ... icture money to be spent for radio coverage will likely top expenditures during the past year by a huge margin.

Figuring in calculations are some 93 key cities where local radio exploitation will be employed, some film companies limiting activities to 75 keys while others go into as many as 125 cities and towns with radio.

Cost of fully covering only 75 keys via radio, based on $3,000-$5,000 for spot campaigns in New York for individual pictures, would be from $50,000 to $75,000 per film per company.

With likely 100 'A' pictures during the 1943-44 selling season, according to preliminary surveys, indicating they will lend themselves to radio exploitation, an expenditure of $7,500,000 is likely in this field alone.

RKO, which is spending some $250,000 for three pictures annually via regional network buys, may revise plans in order to cover even more territory.

With no successful radio program production from any film company yet in evidence, consensus of opinion among major home offices is that emphasis will be on spot buying.

Metro Due Back

Metro, which spent over $200,000 during the past year via 55 and later 51 Blue net stations, is slated to come back on the air in September and may increase national radio spending. Loew's, more than any other chain, is opposed to spot campaigns for pictures.

Warners, on the other hand, does not plan any sustained programming at the moment but will bunch appropriations into heavy spot buying campaigns for selected product. Two agencies are now buying time for Warners, with indications that the distrib will have some 15 productions which will lend themselves to radio this year.

20th-Fox believes in rotating its stars on the air more than the other studios and permits complete dramatizations of pictures before films open. Star and story are supplied agencies at lower costs than other studios in many cases.

Reported that 20th plans for a bigger spot appropriation for longer advance periods. Heavy concentration on 15, possibly more, films is likely.

Paramount, like 20th, is planning to back up its 'A' product with important spending on spot campaigns and special events. Columbia, which experimented successfully during the past year with radio, is more radio-minded than last season, as is Universal. Universal looks likely to become an important spot buyer.

United Artists radio department, under direction of Martin Starr, is servicing 165 net-affiliated stations through five-minute Hollywood chatter discs and specially prepared scripts weekly. Plans for independent producers releasing through UA will likely involve spot buying for the most part.

Estimates are the picture business will spend from $10,000,000 to $12,-000,000 this year in all methods of radio operation. This would ... clude cost of transcriptions, expanded departmental operations and local spot buys.

Curtailment of newsprint, limiting advertising and editorial space formerly available for ... ictures, is an added though not a major factor influencing greater use of radio.

Increased use of local radio by theatre operators, combined with more national spending by the major distribs, indicates that a $10,000,000 expenditure by the film industry in radio this year may prove a conservative estimate.

'Dixie' Boffo $12,000, Montl.; 'Youngest' 10G

Montreal, Aug. 31.

Two new films at deluxers are bringing big returns. 'Dixie' at Loew's is tops while 'Youngest Profession' is runner-up at Palace.

Estimates for This Week

... (CT) (2,700; 30-62)—'Youngest Profession' (M-G). Sighting handsome $10,000. Last week, repeat of 'More Merrier' (Col), good $6,500.

Capitol (CT) (2,7 ; 30-62)—'Land Mine' (RKO) and ... alcon in Danger' (RKO) (2d wk). Fine $6,000 after lush $11,000 first stanza.

Loew's (CT) (2,800; 35-67)—'Dixie' (Par). Boffo $12,000. Last week, 'Coney Island' (20th) (3d wk), big 7,500.

Princess (CT) (2,300; 30-62)—'Pilot No. 5' (M-G) and 'Harrigan's Kid' (M-G). Acceptable $5,500. Last week, repeat 'Captive Wild Woman' (U) and 'Follow Band' (U), nice $4,000.

Strand (United Amusements) (750; 35-45)—'No Place for Lady' (Mono) and 'Revenge Zombies' (Mono). Good $3,200. Last week, 'Spy Train' (PRC) and 'Sarong Girl' (Mono), neat $3,500.

Orpheum (Ind) (1,100; 30-60)—'Canteen' (UA) (8th wk). Fine $3,-500 after smart $4,000 last week.

St. Denis (France-Film) (2,500; 30-40)—'Battement de Coeur' and 'Une de la Cannebiere.' Good $4,-700. Last week, 'Entree des Artistes' and 'Tricoche et Cacolet,' $4,500.

BALTIMORE STEADY; 'DIDDLE' FAIR 15G

Baltimore, Aug. 31.

Steady week is finding the combo Hipp in nice lead with 'Spitfire' spliced to vaude. Some fairish response also being reported for 'Hi Diddle Diddle' at Loew's Century.

Estimates for This Week

Century (Loew's-UA) (3,000; 17-55)—'Hi Diddle Diddle' (UA). Fairish $15,000. Last week, 'Above Suspicion' (M-G) okay $16,300.

Hippodrome (Rappaport) (2,240; 17-66)—'Spitfire' (RKO) plus vaude. Nice reception from local crix and public as well, with strong $17,000 looked for. Last week, 'First Comes Courage' (Col) plus vaude headed by Henny Youngman, good for steady $16,400.

Keith's (Schanberger) (2,460; 17-55)—'So Proudly We Hail' (Par). Opened at midnite yesterday (Monday) after short booking of 'Two Tickets to London' (U), which did mild at $8,000.

Mayfair (Hicks) (980; 25-50)—'Follow Band' (Mono). Good $6,000 possible. Last week, second of 'Bomber's Moon' (20th) added $3,-900 to all right first round at $5,200.

New (Mechanic) (1,680; 17-55)—'Heaven Can Wait' (20th) (4th wk). Winding up profitable run at $5,500 after $6,300 on its third round after two previous big weeks to considerable better than average biz.

Stanley (WB) (3,280; 20-60)—'Dixie' (Par) (3rd wk). Holding strong pace at $12,000 after swell second sesh to $16,300, which followed a record-breaking initial round at $24,600.

Valencia (Loew's-UA) (1,480; 17-55) — 'Above Suspicion' (M-G) (moveover). Doing very well at $6,000. Last week, 'DuBarry' (M-G), in second round of moveup from two weeks in downstairs Century, wound up with excellent $5,200.

'Heaven' Cloudless $18,000, Providence

Providence, Aug. 31.

'Heaven Can Wait' Is riding high at Majestic. All other stands also doing well. 'Hi Diddle Diddle' at Loew's State, and 'Hers to Hold' at Albee plenty snappy.

Estimates for This Week

Albee (RKO) (2,300; 30-50)—'Hers to Hold' (U) and 'Honeymoon Lodge' (RKO) (2d wk). Solid $14,-000 after zowie $17,000 in opening stanza.

Carlton (Fay-Loew) (1,400; 30-50)—'Constant Nymph' (WB) (2d run). Nice $4,000. Last week 'Above Suspicion' (M-G) and 'Good Luck, Mr. Yates' (M-G) (2d run), neat $3,800.

Fay's (Indie) (2,000; 30-50)—'Follies Girl' (PRC) and vaude. Fair $6,000. Last week 'Stormy Weather' (20th) (2d run) and vaude, good $6,500.

Majestic (Fay) (2,200; 30-50)—'Heaven Can Wait' (20th) and 'Somewhere in Egypt' (20th). Fine $18,-000. Last week 'Constant Nymph' (WB), very good $16,000.

Metropolitan (Indie) (3,200; 30-55)—'Here Comes Kelly' (Mono) and 'Revue Americana' on stage. Three-day weekend run held for good $6,500. Last week 'Thumbs Up' (Mono) and stage show, okeh $6,500.

State (Loew) (3,200; 30-50)—'Hi Diddle Diddle' (Col) and 'The Kansan' (RKO). Nifty $16,000. Last week 'Swing Shift Maisie' (M-G) and 'Somewhere in France' (M-G), snappy $16,000.

Strand (Indie) (2,000; 30-50)—'Someone to Remember' (Rep) and 'Nobody's Darling' (Rep). Opened Monday (30). Last week 'Destroyer' (Col) and 'Swing Partner' (Rep) (2d wk), closed with rousing $12,000.

Det. Sturdy; 'Army' Smash $24,000, Astaire-Leslie Ditto, 'DuBarry' 22G

Pix Survey

Continued from page 1

ments, etc. Results are a cross-section of the filmgoing public and embraces als a complete study of 150 film personalities as they appeal to various elements.

Survey, while primarily aimed at a day-to-day study of trends in public tastes, has also strived for a measuring rod in seeking to determine possible postwar roblems and takes in the effect of radio on film attendance, making specific mention of the tremendous hypo given pictures and resultant savings of many thousands of dollars in exploitation and advertising through the 'pre-sold' radio stances.

Audiences Are 50-50

Audience Research pollers scattered throughout the nation have submitted, among others, the following findings to the companies:

1. Despite the fact millions of men are in the armed forces, film attendance today breaks down to a 50-50 level among men and women, with perhaps a slight fluctuation to 51-59 in favor of the femmes. The evenkeel stems largely from the preponderance of pre-war age youth flocking to the theatres in unprecedented numbers and the fact that the houses continue catering to the men, even though they're in uniform. As far as the rural sections are concerned, where the males are mostly channeled into war plants, it's an overwhelming femme audience, but New York and other metropolitan centers of the country make up the deficit with an unusually large male attendance. From a b.o. standpoint, the femmes are the top contributors to the grosses, with the admish scale cuts for servicemen as a contributing factor.

2. There's a definite market for all kinds of pix, regardless of war or escapist themes, with the filmgoers willing to accept a war yarn if the direction, cast and production as a whole are good. If the film itself is of outstanding quality, topping the cast with a name star will just as often cancel its appeal as add to it, depending on the star's appeal to the ages aimed at through the film's yarn.

Good Title Important

3. If it's a mediocre picture, the title is of overwhelming importance, with past experience proving that many such pix have been sold by the titles alone, while a bad title has frequently kept people out of the theatre. Studios, it's pointed out, are no longer spending time and money (as often as a week and thousands of dollars in trans-continental calls) doping out a suitable title, but are accepting recommendations based on the customers' taste. Audience Research only recently was asked to weigh 120 titles for a single picture. Given a good overall production, a picture's title is of secondary importance.

4. Comedy has the broadest base appeal today among the nation's film attendants, although romance and action are big factors, again depending on age range. It's pointed out that funny lines or situations injected into straight pix or even serious drama often spells added profits.

5. There are film stars who have a definite metropolitan appeal, but in terms of b.o. are flops in rural areas. Condition also reverses itself, with Audience Research breaking down the names on basis ... sectional appeal.

6. With increased incomes today, the nation's juves are pouring unprecedented coin into theatre tills in all parts of the country, with those who previously saw one picture a week now seeing two or three.

Radio ... Ig Help

Contrary to beliefs that existed previously, radio is not a deterring factor, but is helping to swell film grosses via the p.a. shots, studio and film credit plugs and air dramatizations of pix. Researchers estimate that many pictures have long since been sold to the millions of filmgoers via the radio shots, resulting in a cut downward in advertising totalling hundreds of thousands of dollars.

8. Public ... astes change very slowly, with only a war, a depression or some other catastrophic event bringing about a sharp switch affecting film production as a whole. Present era represents one of those few and far between upheavals.

Detroit, Aug. 31.

Plenty of fresh product hits the loop this week as Detroit clears decks for big Labor Day week which is to follow. Grosses continue to be fat with plenty of the current ills due for a great second stanza.

First place spot will be a close race between the big Fox with 'First Comes Courage' and 'What's Buzzin, Cousin,' and the nearby, smaller Palms-State which has set 'This Is the Army.' Michigan with 'The Sky's the Limit' and 'The Falcon in Danger' and the United Artists with 'Du Barry Was a Lady' and 'Hitler's Madman' are on the strong side, with combination holdover bills also catching good biz.

Estimate for This Week

Adams (Balaban) (1,700; 55-75)—'Destroyer' (Col) and 'All By Myself' (Col). Former moved in from great week at Fox and given a freshener, with robust $10,500 sighted. Last week 'Hers To Hold' (U) and 'Gildersleeve's Bad Day' (RKO) (2d wk), rich $10,000.

Broadway-Capitol (United Detroit) (2,800; 55-75) — 'Constant Nymph' (WB) (3d wk) and 'Aerial Gunner' (Par) (2d wk). Pair, a combination move-in from Michigan and Palms-State, sees great $14,000. Last week 'Dixie' (Par) and 'Night Plane from Chungking' (Par) (5th wk), held up to great $11,000.

Fox (Fox-Michigan) (5,000; 55-75)—'First Comes Courage' (Col) and 'What's Buzzin', Cousin,' (Col.) Heading for good $34,000. Last week 'Destroyer' (Col) and 'Honeymoon Lodge' (U) followed great weekend with consistent biz for a boom $43,000.

Madison (United Detroit) (1,800; 55-75)—'Edge Darkness' (WB) and 'Powers Girl' (UA). Pair back in loop for sturdy $4,500. Last week 'Slightly Dangerous' (M-G) and 'Desperadoes' (20th) choice $4,700.

Michigan (United Detroit) (4,000; 55-75)—'Sky's Limit' (RKO) and 'Falcon in Danger' (RKO). Strong $24,000 based on Astaire-Joan Leslie pic. Last week 'Constant Nymph' (WB) and '7 Miles to Alcatraz' (WB) (2d wk), fine $19,000 behind first week's big $26,000.

Palms-State (United Detroit) (3,-000; 55-75)—'This Is the Army' (WB). A solo for a change and off to smash $24,000 which does not include a special opening show which tucked in $44,000 for Army Relief. Last week 'Aerial Gunner' (Par) and 'Sarong Girl' (Mono), fair $14,000.

United Artists (United Detroit) (2,000; 55-75)—'Du Barry Was a Lady' (M-G) and 'Hitler's Madman' (M-G). Strong $22,000 sighted. Last week 'Bataan' (M-G) and 'Stranger in Town' (M-G) (4th wk), wound up good run with $9,000.

Ted Lewis Ups 'Cowboy,' $18,800; 'DuBarry' 10G

Omaha, Aug. 31.

Town continues full steam ahead on grosses with 'Du Barry,' the second week of 'Claudia,' a double horror show and Ted Lewis show on the stage plus 'Cowboy in Manhattan' furnishing the major downtown fare. Ideal weekend weather helped grosses strongly.

Estimates for This Week

Orpheum (Tristates) (3,000; 20-65)—'Cowboy in Manhattan' (U) and Ted Lewis stage show. High $18,800. Last week, 'Pilot No. 5' (M-G) and Ozzie Nelson, Harriet Hilliard band show, smash $21,100, best in long time.

Paramount (Tristates) (3,000; 11-50)—'Du Barry Was a Lady' (M-G) and 'Harrigan's Kid' (M-G). Hefty $10,000. Last week, 'Claudia' (20th) and 'Alaskan Highway' (Par), extraordinary $11,600.

Omaha (Tristates) (2,000; 11-30)—'Claudia' (20th) and 'Alaskan Highway' (Par). Moved from Paramount for second week and doing good $7,500. Last week 'Heaven Can Wait' (20th) and 'Report Aleutians' (OWI) (2d wk) moved from Paramount for satisfactory $7,200.

Brandeis (Mort Singer) (1,500; 11-50)—'Leopard Man' (RKO) and 'Walked With Zombie' (RKO). Surprised with fair $4,600. Last week, 'What's Buzzin' (Col) and 'Appointment Berlin' (Col), sagged, $4,100.

Town (Goldberg) (1,400; 11-30)—'Song of Texas' (Rep), 'Meanest Man in World' (UA) and 'Boy From Stalingrad' (Col), triple, split with 'Man Thunder River' (Rep), 'White Savage' (U), 'More Merrier' (Col), triple, and 'Law of Jungle' (Mono), 'She's in the Army' (Mono), 'One Born Every Minute' (U). Fair $1,400 looked for. Last week, 'Tenting Old Camp Ground' (U), 'Gentle Gangster' (Rep) (both first runs); and 'Chetniks' (20th), triple, split with 'Black Market Rustlers' (Mono), 'Comes Up Love' (U), 'Back From Front' (Col), triple, and 'Fugitive Valley' (Mono), 'Black Dragon' (Mono), 'Tough as They Come' (U); for fine $1,600.

How you can help roll up the biggest gross in history

$15,000,000,000.

1. Contact Chairman of local War Finance Committee and plan your participation.

2. Call a meeting of your theatre employees. Enlist their cooperation.

3. Sign and mail Third War Loan pledges as instructed in National Press Sheet.

4. Run NationalScreen's gratis trailer and affix special bulletins to newsreels.

5. Order NationalScreen's accessory kit and dress up your marquee, front & lobby.

6. Redecorate bond booth and arrange to staff it with volunteer saleswomen.

7. Amplify coast-to-coast White House broadcast on Nationwide Salute Night, September 8.

8. Plan war bond premieres with admissions on bond purchases of $18.75 and up.

9. Enlist army, navy or marine co-operation if there is a training camp near you.

Back The Attack 3rd War Loan

Johnny Come Lately

[illegible] release of William Cagney production. Directed by William K. Howard. Stars James Cagney. Screenplay, John Van Druten, based on 'McLeod's Folly,' by Louis Bromfield; camera, Theodor Sparkuhl; editor, George Arthur. Previewed in N. Y., Aug. 25, '43. Running time, 97 MINS.

Tom Richards .... James Cagney
Vinnie McLeod .... Grace George
Gashouse Mary .... Marjorie Main
Jane .... Marjorie Lord
Aida .... Hattie McDaniel
W. McDowell Dudley .... Ed McNamara
Pete Dougherty .... Bill Henry
Bill Swain .... Robert Barrat
Winterbottom Ferguson .... George Cleveland
Myrtle Ferguson .... Margaret Hamilton
Dudley Hirsh .... Norman Willis
Blaker .... Lucien Littlefield
[illegible] .... Edwin Stanley
Chief of Police .... Irving Bacon
First Cop .... Tom Dugan
Second Cop .... Charles Irwin
Third Cop .... John Sheehan
Butler .... Clarence Muse
First Tramp .... John Miller
Second Tramp .... Arthur Hunnicutt
Tramp .... Victor Kilian
Bailiff .... Wade Boteler

James Cagney's independent production via brother Bill Cagney's unit, coming [illegible] the star's b.o. power is at its zenith, is likely to hit from good to hefty business. Cagney comes through with a topnotch performance in the story of the crack tramp newspaperman, afflicted with a wanderlust complex, who temporarily halts in his tracks to help an old lady continue publication of her newspaper and battle the crooked politico-financial forces in her town.

Whatever elements [illegible] suspense, action and motivation the Louis Bromfield book, 'McLeod's Folly,' may have held to attract the Cagney production staff, the screen treatment which has emerged is, for the most part, familiar melodrama.

Cagney's performance, however, combined with William Howard's direction, offset scripting flaws.

Production is studded with excellent comedy character bits which, combined with Cagney, give the yarn a terrific lift. Marjorie Main, though overplaying slightly as the turbulent dancehall operator who prides herself on running 'a straight place,' furnishes sturdy support. Hattie McDaniel turns in a corking performance as the family cook, friend and guide. Marjorie Lord and Bill Henry fill the bill nicely as the youthful romantic leads, while Grace George registers as the frail but determined old lady set to carry on the heritage of intrepid journalism bequeathed by her husband. George Cleveland, in a bit as drunken reporter, and Margaret Hamilton, as a sourpuss bookkeeper, also stand out.

Action revolves mainly about Cagney's journalistic attacks on the village tycoon (Ed McNamara) after the lady publisher (Miss George) saves him from a stretch in the hoosegow on vagrancy charges.

Mori.

Black Market Rustlers

Monogram release of George W. Weeks production. Features Ray Corrigan, Dennis Moore and Max Terhune. Directed by S. Roy Luby. Screenplay, Patricia Harper; camera, Edward Kull; editor, Roy Claire. At New York, N. Y., week of Aug. 26, '43, dual. Running time, 58 MINS.

Crash .... Ray Corrigan
Dennis .... Dennis Moore
Alibi .... Max Terhune
Linda .... Evelyn Finley
Prescott .... Steve Clark
Corey .... John Merton
Corbin .... Glen Strange
Sheriff .... Carl Sepulveda
Slade .... George Chesebro
Slim .... Hank Worden
Kyle .... Frank Ellis
Ed .... Frosty Royce

A dull affair. Black Market Rustlers' struggles to tie in with black markets. It's strictly for lower half of rural double bills.

Routine yarn deals with rustlers selling cattle to black marketeers, only to be apprehended by Ray Corrigan, Dennis Moore and Max Terhune, employed by the Cattlemen's Assn. There's the usual hard riding and fist thumping, but not much else of interest. Pic is another in George Weeks' Range Busters' series.

GIRLS IN CHAINS

Producers Releasing Corp. release of Peter Van Duinen (Leon Fromkess) production. Features Arline Judge and Roger Clark. Directed by Edgar G. Ulmer. Screenplay, Albert Beich; camera, Ira Morgan; editor, Charles Henkel, Jr. At New York, N. Y., week of Aug. 26, '43, dual. Running time, 72 MINS.

Helen .... Arline Judge
Frank Dawson .... Roger Clark
Rita .... Robin Raymond
Ruth .... Barbara Pepper
Mrs. Peters .... Dorothy Burgess
Marcus .... Clancy Cooper
Johnny Moon .... Allan Byron
Jean .... Alecia Kaye
Pinkhead .... Sidney Melton
Delivers .... Russell Gleason
Lionel Cleeter .... Emmett Lynn
Tom Havershaw .... Richard Clarke
Mrs. Grey .... Betty Blythe
Jenny .... Peggy Stewart
Grayson .... Beverly Boyd
[illegible] .... [illegible]
Judge Cumming .... [illegible]
Mrs. McGarthy .... Mrs. Gardner Crane
Mrs. Greene .... Claire Whitney
Joey Foreman .... Francis Ford

Good dual fare for a low budgeter. Starting with a slight twist on the ordinary detective yarn, film opens with the murderer revealed and then builds to a fast finish with much suspense. Although subject matter is trite, being a rehash on rehabilitation of wayward gals confined to an institution, tight [illegible]ing compensates considerably.

Roger Clark plays the [illegible] who helps Arline Judge, sister-in-law of a crook, get the culprit. Gal, tired from teaching school by the board because her sister is married to the gangster, lands a teaching job in the girls' reformatory and there gets the goods on the nemesis through his illegal tieup with the superintendent of the institution.

Direction has things moving swiftly and doesn't neglect the lesser roles, notably that of Allan Byron as the gangster. A handful of tough-looking gals put on the leer effectively. Emmett Lynn provides necessary comedy relief.

Revenge of the Zombies

Monogram release of Lindsley Parsons production. Stars John Carradine; features Gale Storm, Robert Lowery. Mantan Moreland. Tom Stevens? Directed by Steve Sekely. Screenplay, Edmund Kelso and Van Norcross; camera, Mack Stengler; editor, Richard Currier. At Strand, Brooklyn, dual, week Aug. 26, '43. Running time, 61 MINS.

Von Altermann .... John Carradine
Larry .... Robert Lowery
Jennifer .... Gale Storm
Lila .... Veda Ann Borg
Jeff .... Mantan Moreland
Scott .... Mauritz Hugo
Keating .... Barry Macollum
Agent .... Bob Steele
Lazarus .... James Baskett
Beulah .... Madame Sul-Te-Wan
Rosella .... Sybil Lewis
[illegible] .... Robert Cherry

Monogram's newest 'Zombie' release is one of the incredibly fantastic yarns that borders on the ludicrous and fails singularly in creating anything near the suggestion of tenseness or suspense that characterized its predecessor, 'I Walked With a Zombie.' It's strictly for the lower half of the dualers and as such will probably get by in the smaller situations.

Picture tries to tie in a war-tem-poed motif with the zombie creator this time portrayed as a mad medico operating in the U. S. bayou country who also turns out to be a Nazi agent and tries to convert his army of 'between life and death' creatures to Hitler's use. His ally in the conspiracy is a local sheriff who eventually turns out to be an FBI man. How the latter and the medico's murdered wife and master of the 'zombie' clan turn on saturnine villain and drag him into the swamp bayou might have made for more horror sequences but director Steve Sekely's slow pace reacts to the detriment of the film.

John Carradine as the cracked German scientist is properly villainous as he tries to make the most of an impossible role. In supporting roles, Veda Ann Borg, as the wife with superhuman qualities, plus Robert Lowery and Gale Storm lend adequate assistance.

Rose.

Mank Gets the 'Keys'

Hollywood, Aug. 31.

First job for Joseph Mankiewicz at 20th-Fox under his three-way pact as writer-director-producer will be 'Keys of [the] Kingdom,' in which he will function as producer.

Novel written by A. J. Cronin and adapted for the screen by Nunnally Johnson is slated to start Dec. 15.

Miniature Reviews

'Johnny Come Lately' (UA). James Cagney starrer should gross big at the b.o.

'Black Market Rustlers' (Mono). Routine yarn, strictly for lower dualers.

'Girls In Chains' (PRC). Good fare for low budgeter.

'[R]evenge of [the] Zombies' (Mono). Incredible yarn, strict[ly for] the duals.

'[Seeds of] Freedom' (Indie). Modernized version of 'Potem[kin]' plus English dialog. limited [appeal for] arty audiences.

SEEDS OF FREEDOM (RUSSIAN-MADE)

Potemkin production and release. Features Henry Hull and Aline MacMahon plus original shots of Sergei Eisenstein's 'Potemkin.' Contemporary scenes directed by Hans Burger, with revised production supervised by William Sekely; original script, N. Agadzhanov, S. Eisenstein; dialog, contemporary story, Albert Maltz; camera, E. Tisse, William Kelly; editor, Marc Sorkin. At Stanley, N. Y., week Aug. 24, '43. Running time, 67 MINS.

Original cast: A. Antonov, G. Alexandrov, V. Barsky, sailors of Red Navy, citizens of Odessa.

Added American players: Henry Hull, Martin Wolfson, Wendell Phillips, Grover Burgess, John Berry, Peter Frye, Aline MacMahon, Lucy Heine, Boris Sound, Russell Collins, Stanley Phillips and James Elliott.

[Voices]: Julius Matthews, Charles Henderson, Martin Wolfson, John Boyd, Harry Kadison, Hester Sondergaard, Lou Polen, Jack Lambert, Alex Meredith and William Beach.

The brave stand of Odessa against the Nazi hordes is reportedly the inspiration for this 'modernization' of 'Potemkin,' an outstanding Russian film production of many years ago, with the courage of Odessa citizens highlighting the picture. Actually, 'Seeds of Freedom' ties up the present fight of brave Russian guerrilla bands against German forces (via several U.S.-produced interior shots) with the original 'Potemkin' film, with footage from latter picture representing most of story. Film's best appeal is in houses drawing Russian sympathizers. Technically, because of dated scenes and dated acting technique from the original 'Potemkin,' the film likely will have limited appeal even in dual setups, except [for] [illegible] language spots.

William Sekely, production chief on current version, and editor Marc Sorkin deserve credit for an inordinately clever job of combining old with newly photographed footage, plus dubbing of American voices onto the Russian original. But despite their astuteness, they are unable to overcome the disadvantage of having to work with those original scenes, where fashions and thespian efforts forcibly expose their antiquity.

Even despite this handicap, introduction of a new plot showing a typical Russo guerrilla group planning to halt a Nazi advance and liberate relatives and captured troops ties up smartly with the production's theme. This simply is that the spirit of Odessa of 1905, when its citizens

(Continued on page 28)

Horrors of Stalingrad Defense Shown In Par-Released Newsreel Compilation

Paramount release of Artkino production. Compiled by Central Newsreel Studios in the U.S.S.R. from pictures taken by Soviet cameramen on the Don and Stalingrad fronts; editor, Leonid Varlamov; musical arrangement, V. Smirnov; 'Song of Stalingrad,' V. Lebedev-Kumach and V. Mokrousov; narration, John Wexley, spoken by Brian Donlevy. Tradeshown in New York, Aug. 27, '43. Running time, 58 MINS.

The horrors of a besieged, shattered Stalingrad, which for more than five months in 1942 withstood the Nazi blitz at its mightiest, [ar]e told in graphic pictorial terms in a newsreel compilation that Paramount has taken over for distribution in the United States. No more horri[fi]c documentary of the present war—unless it be the 'Desert Victory' film of the African campaign—can tell in such mute, and yet so eloquent, terms the tale of the Soviet defense of the great industrial city. It is a newsreel compilation for which not only the valiant Soviet fighters must have been rewarded. The cameramen were [no] less the heroes. Eight of them were killed in line of duty.

The film's 58 minutes will make it difficult for single spotting, but for the double bills it's a natural, though certainly not for sensitive stomachs.

Titled 'The City that Stopped Hitler—Heroic Stalingrad,' this picture pointedly reveals how the city whose fall once seemed a matter of hours [h]eld itself in for the defense that must go down in history as the turning point of the European theatre of war. Not a building was left standing; it was at Stalingrad that the Nazi machine which had swaggered through Europe undefeated was [s]peared by the spirit of a people who wouldn't be beaten—all this, and more, the cameramen have caught in as spine-tingling a document as has ever been filmed.

'Heroic Stalingrad' also points up Russian military tactics by graphs and actual maneuvers. Their now famed 'Katusha,' or flaming rocket, is seen in pictorial action for the first time. Its operating principle, of course, remains secretive.

It's a pic that doesn't skimp on the horrors—the dead lying in uncovered graves, the gangrenous wounded, the civilians forced to flee, the falling defenders—they're all here in a picture whose year-old datedness won't make it any the less newsworthy. Some of the film, too, is of German origin, being among the booty taken when the last vestige of Nazidom had been cleared from the city.

John Wexley has written the commentary, and its excellence is emphasized by [B]rian [Do]nlevy's reading. There's no denying its propaganda purposes, but its informative value and tribute to the Soviet people by far exceeds the basic element of propaganda. There can be no coloring of a courage that has turned back superior numbers.

With constant rumors of a possible separate Soviet peace with Hitler, the pic may help clarify the multiple conditions that prevail in the world capitals [illegible] all-important question:

Is the Stalingrad defense to be forgotten in an improvised peace that would be an abhorrence of Soviet idealism?

[illegible]

Kahn.

Literati

Argentina's Tight Censorship

U. S. correspondents in Argentina are complaining to their bosses that the censorship strait-jacket is growing tighter and tighter, with those film their stuff through Buenos Aires getting everything blue-pencilled to the hilt. Those refusing to pull their punches have only one alternative—to move over to Montevideo.

Thus far no definite steps have been taken against [the] [illegible] correspondents, with the [illegible] sitting tight and expecting the worst to pop momentarily. Freedom of the press and radio is virtually (abu in B. [A.]) and throughout Argentina; the correspondents report, with the radio situation daily growing worse, especially on strict control of what can and can't be aired.

Mail, however, [illegible] to get out okay.

21 Tell Theirs Tales

The story of the hell that was Guadalcanal is told by 21 Marine Corps heroes in the book, 'Out in the Boondocks,' by James D. Horan and Gerold Frank, both staff members of the N. Y. Journal-American. Each Marine tells his own story in the book, which takes its title from a Marine Corps slang expression used to describe a tough jungle terrain.

Among the stories is that of Sgt. Albert Schmid, the Marine hero who killed 200 Japs, lost his eyesight and came back to marry the girl who refused to give him u[p]. Another who tells [his] story is Major Harry Torgerson, the NYU football s[tar] who blasted the Japs out [of] their caves on Gavutu with hundreds of pounds of TNT.

Buenos Aires 'Smear'

Nazi attempts to smear Paul Damonte Taborda, editor of Critica, B. A. afternooner, have been blamed for duel between him and Santiago Diaz Vieyra of the U. S. blacklisted Cabildo.

Taborda, whom [N]azis tried unsuccessfully to link with white-slave traffic in retaliation for his work in heading the government investigating committee whose findings resulted in the party's being outlawed, challenged the editors of three Fascist sheets when they charged he had fled country to avoid investigation. Vieyra accepted and, after lengthy runaround in which Nazis tried to forestall duel, engagement was held in Buenos Aires military barracks.

Taborda was wounded in the arm. He learned later [V]ieyra had 10 years' experience with the rapiers he chose as challenged party.

Robt. Rand Killed

Robert Rand, reported killed in a plane crash in India last Friday (27), headed the Calcutta Branch of the OWI Overseas Branch. Rand, former newspaperman, was born in Brookline, Mass., in 1918, and was graduated from Northwestern University in 1941. Following graduation he became a reporter for the Washington Post.

In December, 1941, he joined the foreign information service of the Washington office of the Coordinator of Information, merged into OWI last year. Rand transferred to the N. Y. office of OWI Overseas Branch in August, 1942, and was assigned to the India post a few months later.

Nathan, Garland In Hearst Harness

George Jean Nathan will do a Monday dramatic roundup for the N. Y. Journal-American. He starts next Tuesday (7) because of the no-publication Labor Day.

Robert Garland started as the Hearst p.m. rag's [illegible] drama critic on Sunday (29), succeeding the late John [A]nderson. With the Garland-Nathan assignments, this relieves Louis Sobol, who had been pinch-hitting both as columnist and critic; he'll confine himself, as heretofore, to the column.

Garland's first piece was a super-rave [illegible] 'Oklahoma,' which he likened only to 'Show [B]oat' and 'Of Thee I Sing.'

Van Toor's Berth

James Van Toor, executive director of the Council on [Bo]oks in Wartime, has left that to join the Office of Economic Warfare with temporary headquarters in Washington, preparatory to a foreign assignment. Van Toor will be succeeded at the Council by Archibald Ogden, N. Y. editor of Bobbs-Merrill C[o].

On leave of absence from Farrar & Rinehart, where he [was] v.p. and manager of the college department, Van Toor saw the Council on Books in Wartime initiate and carry through many of its current activities.

Neighbors Pitch In

Hospitalization of Percy N. Stone, editor of the Westport, Conn., Town Crier, weekly paper, as brought aid from Westport's writer colony in putting out next week's issue. Among those who are helping are Sigmund Spaeth, mystery-writer; Helen Reilly; Webb Waldron, of Reader's Digest; Mrs. Webb Miller, widow of the war correspondent; illustrator Al Parker, and playwright John Cecil Holm.

Kelley D[. C. D]rama Ed

New drama and motion picture editor of the Washington Daily News will be Andrew R. (Andy) Kelley, who switches over from the Washington Star. He replaces Russell Stewart, who joins Warner [B]ros.' New York publicity offices.

Kelley is also a Washington correspondent for 'Variety.'

Judith Allen's Book

Judith Allen, who conducts a program on WINS, N. Y., has written a book, 'My Eyes Still Shine,' which will be published by her hus[b]and's firm, Field, Inc.

Her husband, Rudolph Field, is in the Signal Corps.

[Ship Honor]s Mrs. Meloney

[L]iberty Ship gets named after one of the country's foremost women journalists and editors in Baltimore on Thursday (2).

She is the late Mrs. Marie M. Meloney, editor of the Sunday supplement mag, This Week, until her death in June.

CHATTER

Hugo and Jane Speck (United Press) divorcing.

Borden Chase wrapping Satevepost story around Paul Whiteman.

Leon Ware sold 'The Afterwards,' short story, to Ladies Home Journal.

Grace Moore doing her autobiog and will call it 'You're Only Human Once.'

Eleanor Roberts Phillips appointed Coast fashion and women's editor for Look mag.

Narda Stokes has [sold] 'Bring Him Back,' war [story] [to] American mag.

Carl J. Balliett, Jr., former [t]ime mag associate editor, now writing advertising copy.

Bill Ornstein has original [s]yar titled 'Genius Grows on Trees,' for consideration by Metro.

Morton Thompson, of 20th-[Fox] publicity, sold a technical navigation article, 'Sextant, Please,' to Cosmopolitan.

Tom Sherman, roto editor of St. Louis Post Dispatch, trekked homeward after a week of studio touring in Hollywood.

Mary O'Hara, the 'My Frien[d] Flicka' author, leaving her Wyoming ranch for what may be permanent residence on the Coast.

Ruth Waterbury, who edits Movieland mag on the Coast, arrives in town Labor Day for a week of consultations with the home office.

Sumner Welles' denied reports current in book publishing circles that he's doing a tome on 'The Hull Truth and Nothing But the Truth.'

Kyle Crichton in Hollywood interview personalities for Collier's. It's a seasonal trip.

Jane Withers writing her autobiography titled 'Mommie and Me.'

W. Eugene Smith given a rovin[g] commission as photographic war correspondent for the Ziff-Davis mags. Goes to the South Pacific and China.

New v.p. in charge of public relations of Albert Frank-Guenther Law ad agency is Russell Clevenger, last week resigned from [p]ublic relations of N. W. Ayer.

Newspaper scribes representing nine dailies in Panama, Guatemala and Honduras gandering Hollywood studios to learn how the northern part of the hemisphere lives and works.

Pathfinder, the rural [t]ime mag, has changed hands, new owner being Graham Patterson, publisher of Farm Journal-Farmer's Wife. Emil Hurja, former publisher, stays on in a high editorial and exec capacity.

Another of the so-called confidential news letters bows in this month, this one to be published by Glenn Griswold, former editor, publisher and publicist. To be called Planning, it's intended for business execs, and will deal with post-war plans and possibilities.

To a SMASHING SUCCESS in the THIRD WAR LOAN CAMPAIGN

EASTMAN KODAK COMPANY

Back the Attack!

SIGN FOR THE DURATION

"THEY" DID!

PLEDGE:

L. C. Griffith, Chairman Third War Loan Campaign, War Activities Committee, Motion Picture Industry, 1501 B'way, New York 18, New York.

"You can absolutely depend upon me to 'Back the Attack' by selling War Bonds for the Third War Loan, beginning September 9th. I will cooperate with my local War Finance Committee of the Treasury Department; I will run the Campaign trailers; dress up the lobby, front, marquee and Bond booth; cooperate with newspapers, radio stations and retail merchants; and I will positively use all my showmanship to sell at least one Bond for every seat in my theatre."

Exhibitor ....

Theatre ....

City ....

State ....

MAIL TO THE CHAIRMAN OF YOUR LOCAL WAR ACTIVITIES COMMITTEE

Every BOX OFFICE in America is a Potential Bond Booth

"For every hero in a fox hole, a hero in a Bond Booth"

COMPLIMENTS OF

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

Question Little Theatre, Dallas, Going Commercial; Exchange Shorts

Dallas, Aug. 31.

Use of the Little Theatre Bldg., recently purchased by J. J. Rodriguez for a reported price of $35,000, which was to be a Pan-American theatre, has been denied at an open hearing here by the city council. House was scheduled to open on Sept. 17.

City authorities pointed out to Rodriguez the difference between the Little Theatre as a non-profit civic enterprise and as a commercial theatre. The area, according to the city fathers, is occupied in a non-retail zone which does not make for a commercial theatre. Adjoining property is occupied by apartment hotels.

City officials stated they would aid Rodriguez work out some feasible plan to operate his venture.

Byron Adams appointed local branch manager for United Artists, succeeding Earl Collins, transferred to Los Angeles. Adams comes here from a similar post at Charlotte, S. C., and took over officially on Monday (30).

Farewelling Joe Kinsky

Omaha, Aug. 31.

Couple of hundred attaches of Omaha's film row, plus sprinkling of business and professional men, paid a lively farewell to Joe Kinsky, retiring district manager for Tristates Theatres Corp., here Saturday (28) at the Hill hotel. Kinsky goes in a few days to his own nabe house, the Aero, Santo Monica, Cal. Event was farewell to Kinsky and greeting to Bill Miskell, his successor.

Tristates execs from western Iowa, Des Moines headquarters and practically all Nebraska towns of the company were present.

Gus Davis' New Berth

Pittsburgh, Aug. 31.

Gus Davis, shorts booker in WB theatre department, resigned to become head booker for an indie Cleveland combine. Davis is being replaced by assistant Armella De Fellipo.

John Zwick has retired and leased Olympic, Finleyville, Pa., to Leon Reichblum, who is remodeling.

Yaro Miller, WB exchange office manager, transferred to the Cleveland branch.

John L. Barr, who went into exhibition several months ago at the Marien, Marienville, Pa., expects to revive his magic act shortly and take it on the road.

George Corcoran named general chairman for the annual convention of the AMPTO of Western Pennsylvania. He manages the Anton theatre in Monongahela. Probable dates of the meet are October 18-19.

Milton Hartz named manager of WB's Squirrel Hill theatre, and Mrs. Gladys Larson is new assistant at Warners' Shadyside.

Give Blood to Red Cross

Philadelphia, Aug. 31.

Nearly 200 employees of indie theatres have signed up for the Red Cross blood donor drive.

Harold Rosenbaum has joined the sales staff of the PRC exchange. Lillian Gimbel has been named booker at the same office.

The Penypack theatre was broken into last week, its safe hauled outside and rifled of $215.

Four Vine streeters rejected by their draft boards are Stanley Smithers, S-W shorts booker; Johnny Turner, chief film buyer for the S-W circuit; Leonard Mintz, 20th-Fox salesman, and Bill Schwartz, Monogram booker.

Former Ambassador to France William C. Bullitt, who is Democratic candidate for mayor, was guested at a press party at the Variety Club Wednesday (18), at which ex-chief barker James P. Clark was host. Clark is Democratic city chairman.

Managerial Switches

Charlotte, N. C., Aug. 31.

Oscar W. Montgomery, Jr., manager of the State theatre, at Salisbury, promoted to the post of manager of the Broadway theatre at Charlotte. The State will be managed by Jack Jordan, transferred from Columbia, S. C., where he managed the Ritz theatre.

Mochrie on RKO Tour

Robert Mochrie, RKO general sales manager, left New York Friday (27) for a three-week swing around the company's western exchanges. He winds up on the Coast, where he'll huddle with Walter Branson, western division sales manager.

Grad Sears, v.p. in charge of distribution for United Artists, is scheduled to leave New York for the Coast in around 10 days. Carl Leserman, U. A. general sales manager, pulled out for the Coast Friday (27). Edward Small, indie producer, releasing through UA, left N.Y. for Hollywood the same day.

U's Sales Shifts

W. A. Scully, v.p. and general sales manager of Universal, announced certain changes in the sales districts to allow closer concentration and supervision in the field.

20 Out of 19 Yrs.

Memphis, Aug. 31.

Frank Willingham, Metro branch manager, celebrating his 20th year with a company that has only been in business 19.

He joined Metro's parent-predecessor company a year before the Lion began to roar under its present name.

Samuel Applegate joins Universal and will have headquarters in Philadelphia, supervising both Philly and Washington offices. Dave Miller will cover Cleveland and Pittsburgh, out of Cleveland. Barney Rose, transferred from Philadelphia to Boston, will cover Albany, Boston, Buffalo and New Haven offices.

Last Laugh Stuff

Toledo, Aug. 31.

Howard Feigley, Sr., manager of the Rivoli, Toledo, waited a whole year for a chance to have the last laugh. It seems that last year, when Jeff Himelhoch, local businessman, was host to theatre managers on his yacht, cruising in Lake Erie, Feigley fell into the water, very unexpectedly.

This year Ted Teschner, manager of Loew's Valentine, and Jack Lykes, manager of the Colony, got dunked on a similar excursion. Feigley stayed dry.

Republic's Realignment

Republic's ad-publicity department was realigned last week by James R. Grainger, president. Charles Reed Jones, who headed the ad-publicity department, becomes director of advertising, handling all ad duties, while a separate publicity department is established with Steve Edwards as director. All Coast publicity will clear through the N. Y. office with Len Boyd as studio liaison.

Bill Saal, former special rep in Hollywood, will headquarter in N. Y. as assistant to Herbert J. Yates.

Russell Stewart With Warners

Russell H. Stewart, former film critic of the Washington, D. C. News, joined the Warner Bros. homeoffice publicity staff this week.

'BELL' PEALS 152G FOR N.Y. AND L.A. PREEM ADS

Paramount reportedly spent $152,000 for exploitation for the opening of 'For Whom the Bell Tolls' in New York and Los Angeles.

Cost of the New York opening, covering newspapers, radio and outdoor advertising was around $126,000, while approximately $26,000 was spent for the Los Angeles preem.

'Back to School' Stunt

San Antonio, Aug. 31.

Interstate's Majestic, in cooperation with local Sears, Roebuck store, held a 'Back to School Jamboree.' Kids were admitted for 11c.

Abbott & Costello's 'Hit the Ice' on screen and kids given free gifts by the store.

Garfield

Continued from page 3

musical by Sylvia Regan and Abe Ellstein dealing with the French underground goes into rehearsal in the next few weeks. Schulberg is currently negotiating with Garfield to step into the lead in 'Sammy.'

Disclosure of the Schulberg-Gering plans to dramatize 'Sammy' reportedly has met with considerable opposition in some quarters, with the matter brought to the attention of the Anti-Defamation League, the American Anti-Nazi League and the American Jewish Committee. Claimed that since the Swedish rights to the Schulberg novel were sold, the book has subsequently been translated into German and is currently a 'must' as anti-Semitic propaganda in Germany.

As such it's contended that staging the play today would be harmful and undo much of the good work that has been accomplished in this country in combatting anti-Semitism, since the 'Sammy' depicted in the novel is a ruthless, conniving Hollywood character.

According to Gering, however, switches will be made in the dramatization which, in effect, will be constructive rather than harmful.

Shain's Added Duties At 20th, Condon Leaves

Sam Shain, trade paper relations contact for 20th-Fox, was last week given additional assignment as an assistant to Spyros Skouras, working under Larry Kent, executive aide to the 20th prexy. He will continue as trade relations contact under director of advertising and publicity Hal Horne. In his new post Shain replaces Sterling Silliphant, who went into the navy.

Dick Condon meantime has resigned as director of national promotion for 20th-Fox, effective Sept. 15, to head his own publicity organization. He is being mentioned in connection with special promotion for Paul Terry, Edward Small and William Goetz, among others.

Before joining 20th Condon was director of publicity for Walt Disney. Max Youngstein, formerly executive assistant to Hal Horne at 20th, is joining the Condon organization.

South Recalls Actual Origin of 'Dixie' Tune As Link to Crosby Pic

Memphis, Aug. 31.

Success of 'Dixie,' current Bing Crosby filmusical, has revived interest throughout the south in actual origin and history of 'Dixie,' anthem of the Confederacy.

Film has Crosby in the role of Dan Emmett, New Orleans minstrel man, composing 'Dixie' as a slow lament and forced to step up tempo of same because a backstage fire threatened to cut short the finale of his show. Actually, Emmett knew little about music. He merely hummed out the thread of a melody, and that the actual work of putting the song 'Dixie' on paper was that of Prof. Herman Arnold, a famous old southern bandmaster, who hailed from Memphis.

Even Emmett himself was inclined to give professor full orchestra leaders in the Old South were called 'Professor') a large share of the credit. As witnessed by a story appearing in the St. Louis Globe-Democrat of Jan. 10, 1910, which said:

'Some years ago young Lew Fields, in talking to aged Dan Emmett, recalled the fact that he would always be among the immortals because he had composed 'Dixie,' and Emmett modestly replied, 'no, the fame is not mine. True, I wrote 'Dixie' and made it popular on the stage, but it was a southern musician who arranged it for his band and gave it to the world. This southern musician is Herman Arnold, of Memphis, cornetist, bandmaster, director of many orchestras.'

Professor Arnold's own story of the composition has been repeated here many times by his daughter, Mrs. A. B. Williams. The professor frequently told of writing 'Dixie' as a tune which had been running in the head of Dan Emmett, a minstrel man classed by Arnold as 'a fiddler, who did not know one note from the other.' As Emmett struggled with the tune in his dressing room at the Montgomery theatre, Montgomery, Ala., Professor Arnold, then leader of the orchestra there, wrote the rough notes on the theatre wall.

Later Arnold, then still a young man of 24, did a full arrangement, and the first notable public presentation occurred in Montgomery, where it was played as the 'Stars and Bars' of the Confederacy rose over the secession capitol for the inauguration of President Jefferson Davis. Orchestras all over the south took it up thereafter.

But in his original playing of 'Dixie,' Arnold had announced it solely as a composition of 'that minstrel man, Dan Emmett,' with no thought of naming himself as collaborator, and so today the song still bears the single authorship credit to a fiddler who didn't know one note from another.'

Soviet 'Dead End Kids'

Pittsburgh, Aug. 31.

Barry, which calls itself the House of Horror, has its own way of merchandising pix. Last week when Col's 'Boy From Stalingrad' played there on a double bill, Manny Greenwald, the manager, who soon leaves for the army, billed it as 'Wild Boys of Russia,' putting the regular title underneath in small type and sold it something after the manner of a Soviet Dead End Kids.

Produced results, too, for house did its best biz in several weeks.

See Considerable Postwar Production Abroad, in Addition to Theatre Bldg.

View among several major film company execs is that, in order to recover rental from distribution in Europe in the early stages of postwar rehabilitation, it will be necessary to go into picture production, as well as theatre operation in several countries.

That important foreign production ventures are planned is indicated in long-term pact given Sir Alexander Korda as head of foreign production for Metro.

Korda and Ben Goetz are lining up the framework for an extensive production setup abroad, which can be rapidly expanded as soon as conditions permit. 20th-Fox, from accounts, is also planning to build the nucleus of a production organization in England.

Pointed out by execs that since foreign exchange will not be available for payment for American films that U. S. producers will likely make pictures in such countries as France, Italy and Spain with proceeds from rentals.

One plan recently advanced for the production of films in two or three languages so that a single picture would be assured of distribution in several countries.

While some top execs are reluctant to accept theory that they will be obliged to go into European production, others contend that such a move will be inevitable if U. S. companies are to be reimbursed eventually, for pictures distributed abroad, by building up cash and equity balances.

Doubling Up, Too

Hollywood, Aug. 31.

Want ads are invading theatre marquees, once devoted to film names and titles. Emblazoned among stars over the portal of a downtown theatre is the electric lighted legend:

'Wanted: Ushers, doormen. Apply here.'

'Army' Preems To Hit 1,000 Spots

With less than 200 special advanced price premieres for Irving Berlin's 'This Is the Army' so far, estimates are that there are between 800 and 1,000 more situations where the film can be given special openings. On a basis of around $5,000 in each situation, the film may gross from $4,000,000 to $5,000,000 via boosted premieres alone, of which Army Emergency Relief would receive around 70%.

Warner Bros. makes no distribution charge in the preem bookings.

Last week 52 more special advanced price openings were set for 'Army,' 17 being held last Wednesday (25), 21 last Thursday (26) and 14 on Friday (27). . . . biz was reported in all situations.

'Army' 400 Southwest Preems

Dallas, Aug. 31.

Warner Bros. is planning at least 400 special advanced-scale preems for 'This Is the Army' in the southwest territory covered by Interstate Circuit. Plans for this setup are being worked out by Warners and Interstate in collaboration with Army officials in Texas, Oklahoma, Mexico and Arkansas areas.

Will Yolen, of Mort Blumenstock's homeoffice exploitation staff, Frank Bruner, southwest Warner field rep and Doak Roberts, company's branch manager, are representing Warner's with Frank Starz representing Interstate.

New York Theatres

SECOND WEEK
Bette DAVIS ● Paul LUKAS
in Warner Bros. Hit
"WATCH ON THE RHINE"
In Person
ABE LYMAN
And His Californians
EXTRA
JERRY LESTER
Also
BOBBY LANE ● EDNA WARD
B'way & 47th St.—STRAND

BEST FOOT FORWARD
M-G-M Musical in Technicolor
Starring Lucille BALL
Harry JAMES and his Music Makers
Cool ASTOR
Popular Prices Continuous from 10 A.M.

LOEW'S State TIMES SQ.
On Screen
Thurs., Sept. 2
Merle OBERON
Brian AHERNE
"FIRST COMES COURAGE"
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STRAND, N. Y.

Abe Lyman and (19) featuring Rose Blane, Frankie Connors, Jack Marlow; Jerry Lester, Bobby Lane & Edna Ward; 'Watch on the Rhine' (WB), reviewed in 'Variety,' Aug. 11, 1943.

The Strand's next bill is pencilled in for Oct. 1; Warners was pretty sure of its current stage-screen parlay, 'Watch on Rhine' and Abe Lyman. They didn't calculate awry; in fact business may warrant setting back the incoming 'Thank Your Lucky Stars' plus Sammy Kaye because the Lillian Hellman filmization is super—and that goes also for the stage portion.

At the opening shows Jerry Lester wasn't so buffo, some of the new material he was essaying not clicking, but once reverting to the old act he's a breeze all the way. Lester's first shows brought up an old observation—why not review the audience rather than the show? The way those kids stay on and on, through several shows, and give out with the toppers ahead of the comics would be a heart-breaker were it not also complimentary to the talent, in that what they have to offer is what compels the kids to linger. Incidentally, Lester has gained added stature via his new CBS Sunday radio series.

Abe Lyman and his Californians—19 of 'em—are a saga in themselves. Lyman is now as standard as the veteran Ted Lewis, Whiteman and a couple of others, a seasoned perennial who goes on season after season but always attuned to the times. The ole maestro, Ben Bernie, was another in that idiom until his physical setback last winter.

Lyman, who started as Gus Arnheim's drummer so long ago on the Coast that many have forgotten or don't know it, comes up seasonally with a strong team. He has one of his best bands now, comprising five reeds, six brass and eight rhythm, including four violins, of which Jack Marlow is the featured concertmaster. If Lyman's intro is correct, that Marlow was Stokowski's concertmaster on the latter's South American tour, one wonders what he's doing with a dance band? Anyway, his virtuosity, as evidenced with the 'Czardas' violin solo, is OK for sound, both for groovers and longhairs.

Following his get-off opener, Lyman parades a sweet-hot cycle of dansapation and vocal interludes. Top tenoring Frankie Connors is the first specialist, registering with 'All or Nothing At All' and 'Beguine.'

Rose Blane, vocal feature of the Lymanites, is even a cuter trick now, with her nice manner of dressing. And, of course, her vocal prowess is now standard. She's a solid popster, running the gamut from 'Sunny Side of the Street' and croon stuff to rhythmic ditties such as 'Amen' which has the customers in staccato tempo with her.

Lyman himself remains an assured maestro, handling his lines with better diction and improved authority. This is manifested by his straighting for Lester and his own specialty announcements. Finale of the orchestral stuff is a punchy Gershwin medley. In between Bobby Lane and Edna Ward (New Acts) flash a new style of acro-dancing that's different and appropriately recognized. *Abel.*

RKO, BOSTON

Boston, Aug. 27.

Spike Jones orch (9), Dupree & Charlo, Arnaut Brothers, Glenn Miller singers and Paula Kelly, Dave Barry; 'Appointment in Berlin' (Col).

As the ace act in a layout of five, Spike Jones whams 'em here.

Supporting turns click nicely, too, the emphasis being on comedy. Result is a straight vaude show that registers as clicko as the routine band shows which have been coming in here in uninterrupted procession.

Following overture by Larry Flint and the pit band—its first outing in months—Bob Dupree and Charlo set the pace with nifty terps. The Arnaut brothers follow and get off to a good start with their fiddle specialty and later sock with their woo pitching as rooster and hen.

Paula Kelly appears with the Modernaires (all billed as the Glenn Miller singers), and group clicks with a jivy set of pop tunes offered with precision and personally. Follows Dave Barry who snaffles plenty of laughs in a chatter session.

At this point Spike Jones and his crew take off, and bedlam breaks loose. Including Jones there are only 10 in the outfit but when it puts its mind to it (which is all the time) it can reduce the Philharmonic in the throes of Shostakovitch's Seventh to a mere whisper. It doesn't accomplish this feat with mirrors, but it does employ everything else, such as washboards, gongs, whistles, honks of iron, cow bells, kazoos, tin plates, cap pistols and other blunt instruments. These mad proceedings continue for about a half hour under the titles of 'Clink, Clink,' 'Casey Jones,' 'The Shiek,' 'Beautiful Eggs,' and, inevitably 'Der Fuehrer's Face.'

While the corn is frantically being shucked by all concerned, Spike and an anonymous musician remain remarkably unperturbed, the former blandly munching wad of gum while lashing goats on the off-beat, the latter reading what appears to be the latest issue of Superman comics between licks. The audience meanwhile listens to the resulting pandemonium entranced, its lower jaws resting amazedly on its knees. Biz was great at opener. *Elie.*

ORIENTAL, CHI

Chicago, Aug. 27.

Chuck Foster Orch (10) with Dottie Dotson, Ray Robbins; Billy Blair, Jimmy Rae, Nan Rae & Mrs. Waterfall, Mills Brothers (5); 'Spotlight Scandals' (Mono).

Chuck Foster had a date with his draft board in Pittsburgh so missed the opening day performances. In his absence the band was conducted by Harry Lewis, manager and arranger. Billy Blair, former bass player with the outfit and now with the Griff Williams Orchestra at the Palmer House, filled in as emcee in a filling manner.

Band, which concluded long and successful run at the Blackhawk Cafe, on the sweet side with outstanding arrangements. Opens with 'Dark Eyes' followed by a Tschaikowsky medley that elicits much applause. Dottie Dotson, featured soloist, contribs 'Put Your Arms Around Me' and the exotic 'Elube Chango' and then selects a soldier from the audience as a foil for 'Something About a Soldier.'

Ray Robbins solos 'Stardust' on trumpet and does vocal on 'You'll Never Know.' Billy Blair warbles 'Ding Dong Daddy' and 'I Can't Dance' to nice applause. Final number of band is a medley of familiar band theme songs during which Dottie Dotson does 'Oh Johnny' as Bonnie Baker, Mae West and Zasu Pitts would sing it.

Jimmy Rae, first of the three supporting acts, get the audience completely with his bashful manner and nifty acrobatic dancing. Went over big.

Nan Rae and Mrs. Waterfall click for laughs with their comedy chatter accentuated by the comedy appearance and squeeky voice of Mrs. Waterfall. Mrs. Waterfall's singing of 'Alexander's Ragtime Band' and 'Tisket a Tasket' topped with dancing registered solid hit.

Mills Brothers walk on to an ovation and give out with 'Ay, Ay, Ay,' 'Don't Get Around Much Anymore,' 'Lazy River,' 'Paper Doll' and 'Lucy Brown,' closing the show to resounding palm-whacking. *Morg.*

WARFIELD, FRISCO

San Francisco, Aug. 26.

Noel Toy, Joe Wong, Gray & Diane, Ross & Bennett, Three Rockets, Helen Hughes Dancers, Walt Roesner Orch (15); 'Alaska Highway' (Par).

For some reason or other they call this 'The Chinese Follies.' The only excuses for such billing are stints by Noel Toy, Joe Wong and six Chinese girls who principally stand around while the Helene Hughes line goes through its routines.

Noel Toy, fan dancer, is top billed. She's short on technique in her nude dance.

Joe Wong, signs and gags. Well received for his imitations of Bing Crosby, the Ink Spots and Frank Sinatra, but his quips are none too new.

Gray and Diane, presentable youngsters and plenty husky, do some amazing acrobatics and hand-balancing, winning a big hand. Another duo, Ross and Bennett, get belly laughs with their comedy cross-fire.

Three Rockets, tall male colored combo, do hot taps. When caught they had to encore.

The Helene Hughes gals return to the Chinese motif by doing a parasol novelty dance. Opening day matinee was capacity.

TOWER, K. C.

Kansas City, Aug. 27.

Al Castle & Helene, Christie & Ray, Carlos Miranda & Maynard, Ray Conlin, Mary Frances Sexton, Marilyn Ballinger, Tower Orch with Jack Parks; 'At Dawn We Die' (Rep) and 'Two Tickets to London' (U).

The Tower is offering another of its triple-part bills combining two screen features and a 40-minute stage show of five standard acts, 'Discovery Night' winner and house orch, and adds up to a nice buy for the 50c top.

After usual opening theme, the house orch segues into 'All or Nothing at All,' and its featured vocalist, pretty Marilyn Ballinger, steps forth to do an okay chorus. This week she is doubling as m.c., and acquits herself creditably all the way.

Opener is Al Castle, trick cyclist, who goes through snappy routine, aided by a blonde partner, Helene. Following is Christie and Ray, blonde tap dancers, whose doubles are socko.

The 'Discovery Night' winner is a six-year-old moppet, Mary Frances Sexton, who really goes all out with 'Murder, He Says.' She stopped the show caught with her version of the song, taking three bows and begging off.

Next-to-closing slot goes to Carlos Miranda and his partner, Maynard. Man enters in tramp get-up and breezes through an okay magic routine. He and his partner finish with a take-off on a Cuban dance team.

Closing the bill, Ray Conlin does some nice ventriloquist work with a larger-than-usual doll. His patter is nifty, particularly his cross-fire with the dummy about lip-motions.

Strong biz opening day and night. *Orl.*

Followup Reviews

'BIG TIME'
(Shubert, Boston)

Ed Wynn, resuming work in 'Big Time,' two-a-day vaude revue, has a curious assortment of acts this time. Frieda Hempel, former Met Opera warbler in her straight stage bow, heads the layout for class along with Paul Draper's dance niche. Other new turns are Red and Curley, Jayne and Adam DiGatano, Captain Proske's Tigers and Cross and Dunn, Lavarre Bros. and Bob DuPont survive original setup.

Despite the calories Wynn's ill of fare has on paper, it's not anytoo certain he's got enough vitamins to sate bigtime audiences unless they bring along their own nostalgic sauce. Show was nicely received by audience obviously out up on its vaudeville, but never really clicked once Wynn ducked off. It needs—and will doubtless get—more sock.

Proske's Tigers, plenty novel in a legit stand, get the layout off to dandy start. The dapper captain whips up a fine show of feline ferociousness to draw gasps. Red and Curley follow; colored boys have cute idea drum beating sesh, taking turns imitating in taps the beats knocked out. They mug it too much, though.

Miss Hempel is specially introed by Wynn. She warbles 'Blue Danube,' 'Beautiful Lady', and finishes with—of all things—'Dixie,' awed by her rep, the audience is exceedingly kind, while those recalling her 'Rosenkavalier' and her Mozart style of former years are touched. She returns for finale, mounts the comedian's trick piano and does 'Tea for Two' and 'World is Waiting for Sunrise.'

The DiGatanos really register at first-act finale in classy ballroom sequence. Bob DuPont gets a good hand; Lavarre Brothers ditto and Cross and Dunn, working overlong, also drew kudos. Wynn reworks 'Boys and Girls' material, doing duck hunting gag, model-draping stunt, and clasped-hands routine with the Lavarres. He's still the best thing in the show, and almost wholly responsible for the truth in the title.

Revue, produced by Paul Small and Fred Finklehoffe, originally opened on the Coast. It's due to tour six weeks after fortnight here. *Elie.*

CAPITOL, WASH.

Washington, Aug. 26.

Dolly Dawn, Radio Ramblers, Toy & Wing, Adriana & Charly, Art Brown; Sam Jack Kaufman's house orchestra; 'Salute to Marines' (M-G).

Dolly Dawn, with songs old and new, is a clicker here. Opens with 'Murder, He Says,' follows with 'You'll Never Know' and the rowdy 'Take It Off,' worked up with some comedy business with front-row patronage. For encore she picks a serviceman out of the audience, brings him up stage for good old romantic hokum in 'You Made Me Love You.' Closes with 'Anchors Aweigh' and really had audience howling Thursday night.

The Radio Ramblers contrib smart routine of imitations, liberally spiced with song. Smart showmen and every minute of act entertaining. Encore is special arrangement of 'Sonny Boy,' put over with some Fanny Price daddy question for sure click. Toy and Wing, Chinese dancers are given a handsome full stage setting by Gene Ford. They emerge from a Chinese vase and go through three routines, with some challenge dancing for breath catchers. Best of their numbers is imitation of jitterbugs.

Adriana and Charlie offer some lively feats on the trampoline in an act that is cleverly sold for laugh values. Sam Jack Kaufman's overture, 'Evolution of Swing,' registers solidly. Art Brown returns with his organalogue, accenting comedy lyrics, and works up for good audience participation. *Arke.*

CIRCLE, INDPLS.

Indianapolis, Aug. 28.

Les Brown Orch, with Roberta Lee, 'Butch' Stone, Hal Derwin, Town Criers (4), Randy Brooks; Johnny Burke, Blair & Dean; 'Alaska Highway' (Par).

Les Brown and his band are making a big-time impression on the hepcats here. The outfit is solid on the jive side and offers a large helping of novelty entertainment, spearheaded by 'Butch' Stone, whose musical-comedy antics stop the show. Brown's sax choir dazzles the kids and there's plenty of heat in their reaction to Randy Brooks' trumpet and Dick Shanahan's drums.

Brown opens fast with brassy arrangement of 'Caravan.' Each of the key men take a nice break in a medley of popular tunes, old and new, that establishes the versatility of the crew on both hot and sweet tunes. It plays 'Well, Get It' with plenty of bounce and sends Shanahan into a rhythmic spasm on the drums at the climax of 'One For the Book.' First up among the vocalists are the Town Criers, mixed quartet that make nice work of 'Taking a Chance On Love,' then joins Roberta Lee in a nifty arrangement of 'Comin' In on a Wing and a Prayer.'

Hal Derwin is showered with applause for 'You'll Never Know' and 'Without a Song.' Roberta Lee, a good looker who is audibly admired before she even opens her mouth, keeps the customer good opinion with her romantic warbling of 'All or Nothing at All' and 'Love Laughs at a King.' But it takes Stone to stop the show. He opens with a folk classic titled 'What's the Use of Gettin' Sober' and gives them 'A Good Man Is Hard to Find' and 'Feet's Too Big' in the same vein.

The extra acts, Johnny Burke and Blair and Dean, hold up their end of a first-rate show. Burke's 1917 rookie routine is just as good as new as it ties in perfectly with the brand of humor coming out of World War II. He hasn't had as many laughs in years. Blair and Dean display some smart footwork in their dance routine. Their waltz is charming and their novelty number capricious and gay. They are well received. Biz fine when caught. *Corb.*

ORPHEUM, L. A.

Los Angeles, Aug. 25.

Polack Bros. Circus, Dick Clemmons, Phil & Dotty Phelps, Black Bros., Sonny Moore, Teresa, the Philmores, Pallenbergs Bears; 'Song of Texas' (Rep).

Polack Brothers circus, playing one of its rare film-vaude theatre dates, has taken over Orpheum stage this week. Show, usually seen at Shrine dates around the country, has lost none of the circus flavor by being condensed, and husky biz is in sight.

Complete from prize candy boxes to clowns, show opens with Dick Clemmons putting his four lions through their paces. Cats, after a 10-day layoff and with usual sawdust missing, weren't too responsive but that only added anticipation for packed house. Clowns, totaling four, keep the kiddies chuckling during wait for Phil and Dotty Phelps to ready their class head-balancing turn. Clicks are the Black Bros., acro-clowns, and Sonny Moore's dog circus of 10 canines and two ponies.

Twin elephants, Mona and Mary Ann, latter doing her plank walk and turn-around, sold big, and Teresa, trapeze artist, clocked thrills, particularly with her forward leap over the audience, ending in a single knee catch after half-twist. Six Liberty horses, confined to smaller-than-usual ring, put on a good performance to show off their education. Philmore, juggler, also pleases. Circus finales with the standout Emil Pallenberg, Jr., trained bear act, a show stopper. Pallenberg's two Russian bears do everything asked smoothly, from twirling bars, skating, riding scooters, bicycles, bicycles and motorcycles, latter a trick seldom seen.

Matinees are drawing heavy kiddie trade with holdout lines for first and second shows. Night biz is also getting heavy adult play. *rog.*

ADAMS, NEWARK

Newark, Aug. 27.

Sammy Kaye Orch (16) with 3 Kaydets, Nancy Norman, Tommy Ryan, Sunny Rice, Shea & Raymond; 'Henry Aldrich Swings It' (Par).

Current bill ushers in the new bandfilm season for this indie house, which has been shuttered since last May, except for a brief try at summer legit. Layout is a natural for the swing and sway addicts, and the local pent-up pantywaists and hepcats were out in force for the opener.

Show runs 50 minutes, but it's diversified and entertaining all the way. With only two specialties on hand, band takes over most of the proceedings, with Kaye giving out with his customary smooth line of gab. His 'So You Want to Lead a Band' feature is still a corking audience participation stunt, and the kids hang around for two and three performances waiting for a chance to bask in the spotlight.

Band tees off with 'In My Arms' and 'Paper Doll,' bringing up Nancy Norman to warble 'I Heard You Cry Last Night' and 'You'll Never Know.' Combo carries on with 'Who,' 'Brazil' and 'Move It Over,' with Tommy Ryan winding it up with well-received versions of 'It's Always You' and 'All or Nothing at All.' At show caught the number grabbing most of the plaudits was the flower medley ('Violets,' 'Daisy' and 'Roses of Picardy'), with the boys making with the hands to form a phosphorescent background against the darkened stage. It's plenty effective.

Sunny Rice's tap-ballet single is clicko and a nice variation of an old theme. She's also on for a brief interlude with the band for an effe touch.

Shea and Raymond cut up with their customary glib comedy, and go over with plenty to spare. Hoofers could have slayed plenty longer if they hadn't run out of routines. *Jon.*

STATE, N. Y.

Henry Jerome Orch with Charlie Karroll & Kay Carlton; Claire Sisters (3); Walter Nilsson, Pat Rooney, Tommy Dix; 'Stage Door Canteen' (UA).

Pat Rooney, all alone and trying hard to awaken the fire in one of the best sets of dancing legs the business has ever known, awakens nostalgic thoughts of 'yesteryear's great vaudeville era. The gap between the Rooney of his Marion Bent days and the Rooney of today is practically a history that can be titled 'The Decline of Vaudeville.' He saw it at its peak, cained a fortune quickly that was spent even quicker, and then saw it fall away to the point where he had to work honky tonks.

Anybody who says there's no sentiment with American audiences should be slugged with a baseball bat—especially after the reaction to Rooney here opening night (Thursday). As the years have crept up on him, the spring in his legs has grown taught and creaky, but one thing that hasn't suffered is his great Irish personality. His charm of manner, his stage assurance and the vestiges of a dancing grace all supplement what deficiencies time has placed on his soft-shoe hoofology. Thus his standard 'Rosie O'Grady' and 'Tea for Two' routines drew show-stopping applause at this catching and he had to return for two encores, one an imitation of that young fellow, Joe Frisco.

Rooney represents one of two extremes on this show, the other being Tommy Dix, the pint-sized youth with the giant but well-controlled baritone. Dix, who smashed in the stage and screen versions of 'Best Foot Forward' (Metro), repeats here with 'Buckle Down, Winsocki,' 'Great Day' and 'Old Man River.' He's almost a surprise act, nobody figuring such a big voice could come from anybody so small, and a smash as well. Dix has reached induction age and goes into the Army Air Corps Sept. 9, with a berth in Moss Hart's Army Air Force play awaiting him.

Another click in the show is oldtimer Walter Nillson, the comedy cyclist who rides all sorts of gadgets. Nillson made a comeback in the original Olsen and Johnson 'Hellzapoppin' and is now in high favor in vaude theatres.

Rest of the show is routine, including Henry Jerome's brassy and tunnelodic band. Jerome was a very nervous m.c. at this viewing, calling wrong most of the names of the acts, and his band evidences the need of considerable polish and smoother arrangements. A factor may be the extreme youth of some of his musicians. His two vocalists, Charlie Karroll and blonde Kay Carlton, are fair.

Deucing are the Clair Sisters, hoofing trio with considerable activity but little in the way of dancing ability or selling routines.

Biz was. *Scho.*

EARLE, PHILLY

Philadelphia, Aug. 28.

Lionel Hampton Orch with Ruble Blakey, Milton Buckner, Dinah Washington, George Jenkins, Tiny Crip, Bobby & Foster Johnson, Canfield & Lewis; 'I Walked with a Zombie' (RKO).

The hepcats are giving the Earle's nice, shiny new paint job a terrific beating with their stomping and whistling to the rhythms of Lionel Hampton's crew. It's a feast for the kids who like their jive in the gut-bucket groove.

Hampton doesn't let them down in this all-colored show. The joint starts to jump with the initial bars of 'Lady Be Good' and doesn't settle down until the curtain falls on Hampton's super-jive special, 'Flying Home.'

In between there's Dinah Washington with her throaty renditions of 'Things Ain't What They Used to Be' and 'Don't Get Around Much Anymore.' The gal isn't much on voice but is an expert song-saleswoman with an innate sense of rhythm which makes her tunes ear-soothing.

Hampton sets his audience swaying with his expert drum-thumping and tickling of his vibraharp. Outstanding, from the standpoint of the moppet cognoscenti, is a tom-tom duet in which Hampton teams with his skin-beater George Jenkins.

Ruble Blakey, adequately vocals the Sinatra specials, 'You'll Never Know' and 'All or Nothing at All.'

Supporting acts are also in the entertaining groove. They include the sepia comedy team of Canfield and Lewis, who beat themselves to a pulp trying for laughs. And they get plenty.

Bobby and Foster Johnson are tapsters. Big Time Crip, monopede hoofer, fills in the terps department with aid of a crutch. Both acts go over.

They were standing six deep in the lobby when caught (Saturday night). *Shal.*

by the dawn's early light...

...at the twilight's last gleaming...

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Space contributed by UNITED ARTISTS

May Replace Consent Decree

Continued from page 7

be discussed this week. Attorneys of the major companies affected have been working at high speed on new proposals since the decision against Crescent Amus. was handed down.

Clark, , has been gathering views of independent exhibs. Abram F. Myers, general counsel of Allied, pointed out last week that this is an important development in sharp contrast to the methods used three years ago when the views of independent exhibs were not solici-ed and a 'decree foisted upon them which was contrary to their interests.'

3 Courses Open

Myers points out that there are three courses of action now open to the Dept. of Justice. He contends that the Department can either continue the consent decree in its present form, either indefinitely or for a period of years; negotiate a new consent decree and enter it for a trial period; or terminate the consent decree in its entirety and prosecute the pending suit against the Big Five.

Allied has meantime issued questionnaires to independent exhibs, queries pointed at effect of the consent decree so far and asking for suggestions regarding remedies.

Questionnaire

Questions asked exhibs by Allied include: (1) whether distribs are forcing exhibs to buy specific pictures in order to get other product; (2) whether distribs are forcing exhibs to buy shorts as a condition of getting feature product; (3) whether five-picture selling has endangered an established run; (4) how exhibs would prefer to buy product.

Queries cover blind pricing, cancellation on moral, religious or racial grounds, clearance discrimination, theatre expansion, arbitration; film rental levels.

Questionnaire poses queries as to whether the five-picture plan has unduly increased film rentals, whether distribs have increased demands for preferred playing time, if withholding of some pictures has created a picture shortage, whether new first runs created by circuits or increased move-overs has added to the film shortage, if any indie theatre has been sold to a circuit during the past three years, whether distribs have tried to force the showing of war pictures.

Wed.

Washington, Aug. 31.

Presidents of the Big Five consent decree companies will be here tomorrow (Wednesday) for their first meeting with Assistant Attorney General Tom C. Clark to discuss possible modifications in the decree.

Clark is not expected to -yond the listening and question asking stage. He will not be in a position to make his own recommendations until field offices have gathered all the material they set out to get from the independents, a month ago. Meanwhile, information is continuing to pour into Washington steadily. It is being digested by Clark , his special deputy Robert Wright, who has been working on the motion picture consent decree case ever since it broke.

The case switched this week from the Anti-Trust Division to the Criminal Division of the Department of Justice—but remains anti-trust case.

This odd situation occurred as a result of a streamlining of several of his units . Attorney General Francis Biddle. As a result of the shakeup Clar and Wendell Berge, Assistant Attorney General in charge of the criminal division, switched jobs. It was decided that Clark should handle all motion picture as head of the Criminal ivision anti-trust cases from his new spot since he has been working on them for the past three months. Otherwise Berge would have had to duplicate a lot of work and effort. Clark took Wright with him into the Criminal Division.

The shift results in Clark, in charge of the motion picture cases, becoming a more potent figure than ever in the Dept. of Justice. He will direct not only all of the work formerly handled by the Criminal Division, but also a number of new units from the Anti-Trust and War Divisions which were given to him.

SEEDS OF FREEDOM

(Continued from page 20)

helped the first revolt against the Czar, still lives and is being perpetuated by Russian fighters on today's battlefronts. Leader of the guerrillas, Henry Hull, recounts his experiences as a 'Potemkin' sailor, with story fading into original Russian screen version. The Russian actors, of course, now speak English in this version.

Hull makes a suitable guerrilla leader (he's 52 in story) to tell the new recruits of 20 years how Russia first started its fight for freedom back in 1905. Aline MacMahon plays the role of a leading citizen of Odessa, figuring most importantly in a prophetic speech about the fight for freedo during mourning ceremonies for a slain member of the Potemkin crew. Others figuring in new sequences are Wendell Philips, Peter Frye, Lucy Heim and James Elliott.

Both William Kelly, who photographed the new footage, and Hans Burger, who directed the added, modern scenes, do well considering.

Wear.

Rubinoff

Continued from page 3

parts of the country until fore her death.

Because the Illinois law forbids filing of alienation breach of promise suits in state courts, the bill asked an order straining the state and county officials from taking action under the statute and challen its constitutionality.

From Indianapolis Rubinoff denied that he had ever known Mrs. Ganek, although the Chicago Herald-American has been rinting letters purporting to have been written to her by Rubinoff and reproduced snapshots of the two together.

Rubinoff Back on Radio

Violinist Dave ubinoff ing radio comeback via Sunday afternoon half hour show on Blue Network from New York, Sept. 19. Rubinoff hasn't been on the air since the late '30s while fiddling for Eddie Cantor on the Chase & Sanborn show.

Format of musical show, which will go on sustaining at first, will have Rubinoff conducting house orch of 40 men.

OWI Trailblazer

Continued from page 1

knowledge of world conditions and foreign markets, and of the methods by which Hollywood can best reach out to the peoples of the foreign nations. They will have set in motion the vast post-war expansion program of U. S. film distribution.'

New Way of Thinking

When that day comes, in the opinion of Riskin, there will emerge a whole new way of thinking by Hollywood's film leaders, in which the industry toppers will no longer think merely in terms of boxoffice. 'Of course, we realize that Hollywood has done a terrific job to date,' Riskin pointed out. 'What other industry, for instance, can continue to do business with other nations in times of war as Hollywood is doing. By its very nature, being the most forceful and at the same time entertaining medium the world has known, its opportunities have always been boundless.

"But the fact remains that Hollywood has failed to fully realize the importance of its position. That's because in speaking, say, of the terrific reception accorded a certain picture in Egypt, the view was keyed strictly to b.o. response. I don't think that will be the prevailing sentiment in the years to follow. Films will serve a much more useful function to the world at large than to fatten the pockets of the men who make them.' The industry, Riskin believes, will be geared to more lofty ideals when, in the peace to come, other reactions than purely boxoffice will be watched in Egypt and other parts of the world. Riskin, it will be recalled, wrote two of the biggest pix in 'Mr. Deeds Goes to Town' and 'It Happened One Night.'

The OWI, says Ris , is thus paving the way for the industry's post-war approach. The pictures being shipped to Sicily, North Africa, those ready for Italy, France and the Balkans, and those that will eventually reach into the other liberated countries are chosen carefully, with an eye toward creating this better understanding between peoples of other nations and America.

Quality Pix

Viewed by Riskin as an indication of the better quality pix that will follow the war is the deal already made between Metro and Sir Alexander Korda, with the latter put in charge of Metro's British productions. Whereas studios in the past weren't seriously concerned as to how they filled up their foreign quotas, today they're beginning to take full advantage of these quotas by turning out quality pix. Riskin cited, too, the case of some small indie studios on tl Coast that, in gearing their product chiefly to b.o., were not fully cognizant of the arm that could evolve by 'selling' American gangsterism to foreign countries via their pix. Gradually, Riskin believes, there is emerging a realization among these smaller studios they can substitute other menaces producing a less harmful reaction. 'It's a minor item and improvement,' says Riskin, 'but reflects the new way of thinking and when applied on a larger pattern, the industry will serve as a vital global influence.'

Several studios are already ranging to send men overseas study the post-war markets, says Riskin. A few of the larger exhibitors are even now mulling the eventual opening of their own houses in Berlin, Rome, Cairo, etc.

Riskin forsees the U. S. film distribution setup inevitably extendin into Soviet Russia and other countries heretofore untapped. As for his own post-war plans, the OWI overseas film chief hopes he may be able to make some small contribution to the 'new era' in film production by becoming an indie producer.

Britons Look Ahead

Competition for European film markets after the war between English and American companies is seen in New York reports that q.t. advances are being made to governments-in-exile in London by British firms.

English distributors had never become firmly entrenched on the Continent, where the U. S. was strongly set. Main idea is to become launched in those nations liberated from the Nazis.

★ ★

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AMERICA'S GREATEST PRODUCTION

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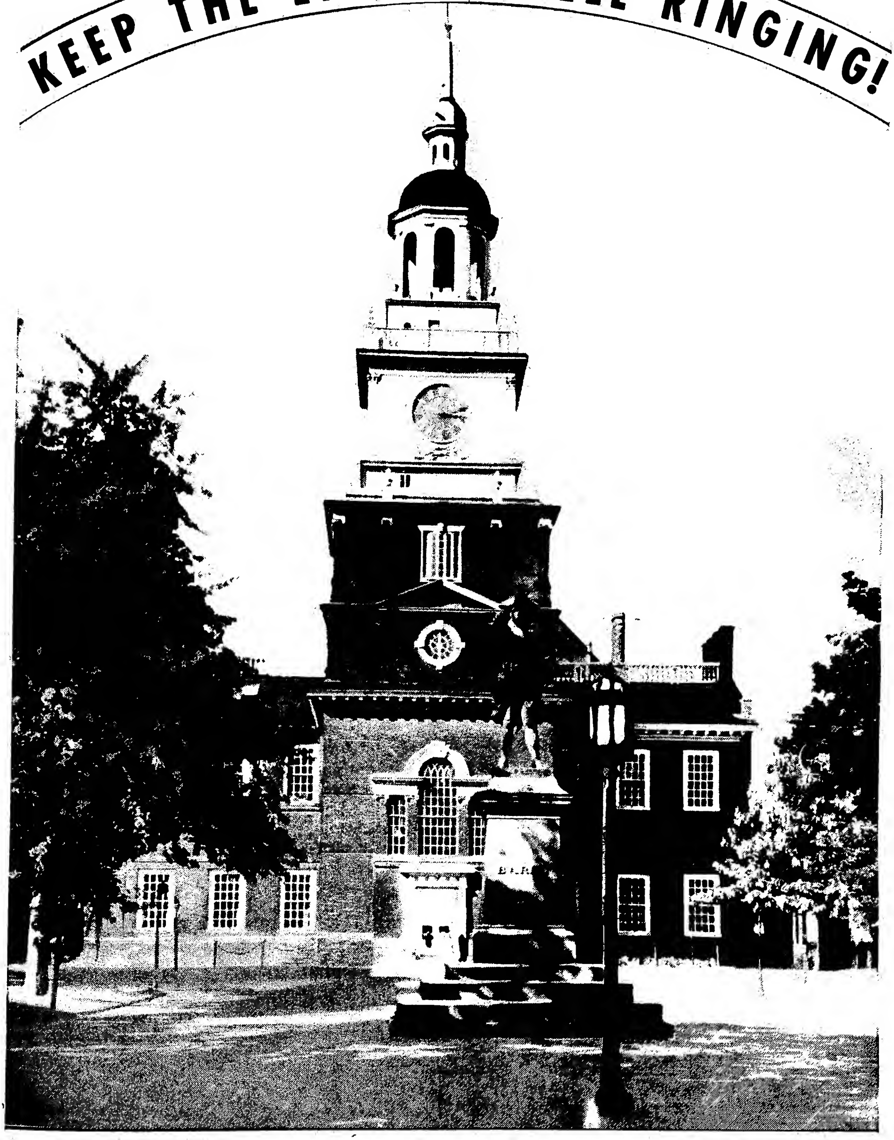

GET BEHIND THE THIRD WAR BOND DRIVE

REPUBLIC PICTURES CORPORATION

AFRA Okays Merger With AGMA; Invites Equity to Participate, Too

Chicago, Au. . .

merger between the American Federation of Radio Artists and the American Guild of Musical Artists was unanimously accepted by the delegation at the AFRA convention held at the Ambassador hotel (. resolution passed approving the principle of the merger, with recommendation to the national board that Actors Equity be invited to join in the deliberations with a view to affecting a merger of all groups. In the event that Equity does not wish to participate, AFRA will proceed alone on the merger plan.

Among other matters disposed of on the crowded two-day program was the reelection of most of the national officers; two major changes in the constitution; the election of National Board members-at-large. Meeting smooth-running and lacking in opposition factions.

Due to illness, Lawrence Tibbett, prexy, was unable to attend. In his absence, Virginia Payne, president of the Chicago local, presided, opening the sessions on Saturday morning with the reading of Tibbett's speech. Gunnar Back, head of the Washington local, was appointed convention secretary and 58 delegates, representing 159 proxies, answered the roll call. Reports, giving a review of the past two years' activities, were read by national executive secretary Emily Holt and national treasurer George Heller. Heller said that AFRA was in fine financial condition and had reduced its loans from the Screen Actors Guild and Equity from $43,000 to $13,000 in the past five years.

Two major changes were made in the constitution. One of the amendments provides machinery for appeal from local discipline to the National Board, and the other makes it possible for the election of members of national board-at-large by locals having less than 20 members. Heretofore, locals needed a minimum of 20 members to vote. New provisions allow them to draw on other members from nearby locals for the required number, or by

(Continued on page 32)

Late Listening Shows Upbeat; Ditto Sun. Mats.

Latest figures on sets in use by the points of the clock show that the question of listeners at 10:15 p.m. for every evening of the week, except Friday and Saturday, is on the average as high as it is at 8:15 p.m., Monday through Saturday. Also that the percentage of sets on at 10 p.m. Sunday is higher than any weekday 8:30 p.m.

These listening-habit figures reveal likewise that Sunday matinee continues to increase in importance as an audience-catcher. Two o'clock is able to deliver as many sets in use as Sunday 7 p.m., and, as it happens, the Sabbath matinee rate is two-thirds of what it is after 6 p.m.

The war industry boom is reflected in the fact that in the south the percentage of listeners at 11 p.m. is as high as it is at 7:30 p.m. In that sector radio is apparently the main diversion between factory shifts. Sharp contrasts are offered by the figures in the late evening listening habits of the east, midwest and south. Whereas in the south householders start turning off their sets en masse shortly after 11 p.m., the wholesale audience fadeout had already been in effect 15 minutes earlier in the midwest and a half hour earlier in the east.

Maillefort Quits Compton To Enter Gov't Service

ill Maillefort, co-chief time buyer with Murray Carpenter of the Compton agency, has ned, effective Sept. 15, to join the civilian division of the Army which handles small boat operations. He will repair to San Francisco for his training.

Maillefort has been with Compton for over 10 years.

Gerald L. K. Smith Sues King-Trendle for 100G On Slander Allegation

Detroit, Aug. 31.

Gerald L. K. . former Huey Long associate, who transferred his evangelism and politics to Michigan, filed suit last week in Circuit Court here for $100,000 damages against the King-Trendle Co., owners of station WXYZ, and stations of the Michigan network.

Smith charges that he was scandalized and his character defamed in a broadcast via the Michigan stations last June 27, in which reference was made to charges that he had trampled on the American flag during a speech in Buffalo.

A stormy petrel in Michigan affairs he ran for the U. S. Senate in the last election, and was trounced—Smith also incorporates in his suit the charge that his son, now in military service, also was slandered by the broadcast aired from WXYZ over the Michigan network.

Du Pont Awards Now Permanent

Jessie Ball Du Pont, widow of Alfred I. Du Pont, has distributed copies of a trust agreement which establishes as a permanent annual event the Alfred I. DuPont Radio Awards. The agreement provides for three awards of $1,000 each to a commentator, a station that achieves outstanding community service and a station which develops a nationwide or worldwide, influential standing. When Mrs. Du Pont issued her initial awards (for 1942) no trust provisions had been made for the giveaway's continuance.

In a letter accompanying copies of the agreement, Mrs. Du Pont states that the motive is 'simply a sincere effort to honor the memory of my husband' whose life in scientific development and industrial organization 'were to him always a just means to a great end, the welfare of his country and of his fellow men.' 'The awards,' adds the letter, are 'not designed to reflect any glory or credit upon anybody except the memory' of her late husband.

Spalding Buys Ruth

A. G. Spalding & Bros., Inc., sporting goods house, assumed the sponsorship of the 'Babe Ruth in Person' program over the NBC network last Saturday (28). Show goes on at 10:30 a. m.

Ferry-Hanley Co. is the agency.

Premieres

(Sept. 1 to 12)

Sept. 2

'Maxwell House Coffee Time,' with Fanny Brice and Frank Morgan; 8-8:30 p. m., WEAF-NBC; Maxwell Co.; Benton Bowles agency.

'The Aldrich Family,' comedy; 8:30-9 p.m., WEAF-NBC; General Foods; Young & Rubicam agency.

'Little Known Facts About Well Known People,' with Dale Carnegie; 10:15-10:30 p. m., Thursdays; WOR-MBS; Lee Co.; Birmingham, Castleman & Pierce agency.

ime with Xavier Cugat,' variety; 11-11:30 a.m., Saturdays; WJZ-Blue; Dubonnet Co.; Weintraub agency.

'Campana Serenade,' variety; 1-1:25 p. m., Saturdays; WABC-CBS; Campana Co.; Wallace-Ferry-Hanley agency.

'What's New?' variety; 7-8 p.m., Saturdays; WJZ-Blue; Radio Corp. of America; J. Walter Thompson agency.

'Inner Sanctum,' mystery; 8:30-9 p.m., Saturdays; WABC-CBS; Colgate-Palmolive-Peet Co.; Bates agency.

'The Editors Speak,' editorial opinion; 4:30-5 p.m., undays; WEAF-NBC; sustaining.

'Keepsakes,' with Dorothy Kirsten, Mack Harrell, Harry Sosnik's orch; 8:30-9 p.m., Sundays; WJZ-Blue; Carter Co.; Bates agency.

'Edgar Bergen & Charlie McCarthy, variety; 8-8:30 p.m., Sundays; WEAF-NBC; Chase & Sanborn Co.; Thompson agency.

Sept. 8

'Bandwagon,' musical, with Freddy Martin orch; 9-9:30 p.m., Wednesday; WJZ-Blue; Fitch Co.; W. Ramsey agency.

Sept. 12

'That's a Good One,' comedy; 8:15-8:30 p.m., Sundays; WJZ-Blue; Adam Hats; Glicksman agency.

TIBBETT AUDITIONING FOR INS. CO. SPONSORS

The Mathes agency is readying a series, with Lawrence Tibbett, for audition for a group of insurance companies. The recording was to have been made last week, but the singer's illness prevented, and the date is now set for about two weeks hence.

The agency is declared to have an option on a network spot for the show, which would carry institutional copy of a general nature.

Stoopnagle Moving

'The Colonel,' sustaining series starring Col. Stoopnagle, is being switched to Saturday 7:30-8 p.m., with a repeat at 11-11:30 p.m. The sustainer's Tuesday period has been recaptured by Burns and Allen (Lever Bros.).

'The Colonel' made its bow in July.

Network Sales, Totaling $12,260,000, Took Another Record Hop in July

Time sales for the network organizations took another record hop last month. Tabulation of the July billings gave a total of $4,910,000 for Columbia; $4,360,000 for NBC; $1,900,000 for the Blue Network and $1,090,000 for Mutual. The time turnover for the foursome came to $12,260,000, or 44% better than it had been for the like month of 1942.

On the accumulative side the four links are 25% ahead of last year. The joint tally for the first seven months of this year amounts to $82,590,000. For the entire year of 1942 the same webs had a collective gross of $115,000,000. At the present rate of progress, the four networks, according to estimates, will wind up 1943 with a gross of at least $140,000,000.

NETWORK GROSS TIME SALES

(*Estimated*)

FOR JULY

	1943		P.C.
Blue	$1,900,000	$1,080,000	+76
Columbia	4,910,000	3,490,000	+41
Mutual	1,090,000	530,000	+103
NBC	4,360,000	3,390,000	+28
otal	$12,260,000	$8,490,000	+44

FOR FIRST SEVEN MONTHS

	1943	1942	P.C.
Blue	[illegible]0,000	$8,660,000	+66
Columbia	31,700,000	26,100,000	+22
Mutual	[illegible]00	5,865,000	+19
NBC	[illegible]000	25,385,000	+16
otal	$82,590,000	$66,010,000	+25

New Inspiration for Cocktails

Col. Harry Wilder, operator of WSYR, Syracuse, has come up with a new incentive for tossing a cocktail party to ad agency people. It's to introduce a news commentator. Wilder's party will take place at the Biltmore hotel, N. Y., today (Wednesday) and H. R. Eakins is the new staff commentator that the invitees have been asked to meet, or vice versa.

Eakins was a forei n correspondent for 18 years, his last job abroad being that of Rome manager for the United Press. Eakins was ordered out of Italy for revealing that Mussolini had had a bad heart attack. The now-fallen Duce got sore because in order to discount the report, he had to get out of a sick bed and make a balcony appearance and do physical exercises for newsreel cameramen.

Court Gives Flamm Second Try At Injunction Bid in WMCA Case

Justice David W. Peck late yesterday afternoon (Tuesday) signed an order for a rehearing of argument on Donald Flamm's petition for an injunction restraining Edward J. Noble from disposing of WMCA, N. Y., pending trial of Flamm's suit for a recission of the sale contract on the station. The justice wants to go more deeply into the question as to when Flamm really obtained proof that fraud had been involved in the deal.

Donald Flamm has failed in his initial legal move to compel Edward J. Noble to sell WMCA, N. Y., back to him. Justice David W. Peck handed down a decision in the N. Y. supreme court Monday (30) denying Flamm's plea for an injunction pending trial of Flamm's suit to recover the station on the grounds of fraud and duress. The issue will now be set for trial, unless Flamm's counsel should elect first to appeal Justice Peck's decision. Philip Handelman, Flamm's lawyer in the case, declared yesterday (Tuesday) that he hadn't decided on whether to take an appeal and that, in any event, he intended to present the matter to the Federal Communications Commission when it meets Sept. 10 to pass on Noble's purchase of the Blue Network.

Justice Peck based his rejection of Flamm's petition on the circumstance that Flamm, as the court saw it, had waited much too long before bringing his action for a recision of the station's sale. WMCA passed to Noble for $850,000 two and a half years ago and the court thought that

(Continued on page 36)

Harrington Moves East To Head F.C.&B. Office

Eugene I. Harrington, Foote, Cone & Belding v.p., has moved from San Francisco to take charge of the agency's New York office.

Emerson Foote, F-C & B prez, had previously doubled into this post.

P&G's Daytime Show Shuffle

Procter & Gamble is shuffling its list of daytime shows at the completion of the current 13-week cycle late this month. 'Snow Village' will vacate the 11:30-11:45 a.m. spot on WEAF-NBC for Ivory flakes. The actual expiration date on this serial is Oct. 8. The Compton agency has recommended several shows as replacement, but nothing has yet been approved by the sponsor.

Another change involves 'The Story of Mary Marlin,' which has been given a cancellation notice, as of Sept. 24, for the 3-3:15 p.m. niche on WEAF-NBC for P. & G. Snow. However, the Benton & Bowles agency, representing the account, has offered to buy the rights to the serial from its owner-author, Jane Crusinberry, and to continue it with another scripter. Miss Crusinberry has not yet given her decision on that. It's possible that, in case 'Marlin' goes off the air, P. & G. may replace it with 'Woman of America,' now heard 10:45-11 a.m. on an eastern NBC hookup for the same product.

The third P. & G. change, already reported, starts a new news-comment series, with Bernardine Flynn (who plays Sade in 'Vic and Sade') and Durward Kirby replacing the 'Vic' and 'Sade' repeat at 1:30-1:45 p.m. on CBS for Crisco. It will originate in Chicago, as does 'Vic and Sade.' The latter show continues its regular spot at 11:15-11:30 a.m. on NBC.

William Ford Manley, author of 'Snow Village,' will offer the program to sponsors as an evening half-hour. It was previously on the air five years as an evening show, and both Manley and Harold McGee, who has directed it from the start, are convinced that is its natural time. Besides, Manley, who had never before written a serial, has found the five-a-week schedule too exacting.

CBS SKEDS MEETING OF M.&O.S. IN OCTOBER

CBS will hold a meeting if its managed and operated station managements in New York the latter part of October. Dr. Frank Stanton, v.p. in charge of these operations, will preside.

The last meeting of this kind was held during the May convention of the National Association of Broadcasters in Chicago.

Tele's Beauty Expert

Latest exploitation twist given by WOR, N. Y., in its experimental television activities is the retention of Harry Conover, head for the Conover model agency, as consultant on 'telegenics.'

It is planned to have Conover do a series of teletests in connection with WOR's exploration of the medium's commercial possibilities, and appear from time to time with some of the lookers on WOR's Tuesday night visual program.

CIO Wants Role In FCC Hearings On Blue's Sale

Washington, Aug. 31.

FCC decision was being awaited here today (Tuesday) on the CIO petition to intervene in the hearings Sept. 10 on the sale of the Blue Network to Edward J. Noble.

Lee Pressman, general counsel for CIO, who filed the petition last Friday (27), admitted frankly that CIO wanted to use the hearing as a springboard to air labor's demand for more radio time and especially to work out on NAB, whose code of ethics sets up many types of labor programs as controversial and, in effect, results in their being barred from the air.

NAB promptly accepted the challenge. Prexy Neville Miller got off a statement the same day in which he asserted that labor had the same right as anybody else to the air—but no more right.

BLUE SKEDS NEW SHOW WITH PRO-AM FORMAT

A novel half-hour show titled 'Star for a Night' is due this fall on the Blue network. Format built around audience participation, will present film players in w.k. film film roles, and opposite them will be amateurs chosen by RKO theatres, which will be co-sponsor of the show. Audition record cut was 'Gone With the Wind,' with Helen Twelvetrees playing part originally created by Vivian Leigh.

Comeon will be $1,000 bonus person selected to play opposite lead, with $50 prizes given to others selected to play lesser roles. Idea is creation of Gene Towne, film writer.

Blue network is now attempting to land a co-sponsor to back show with RKO.

BLUE NIXES WINCHELL E.T.S

ON THIN ICE

A. L. Alexander's 'Mediation Board' (Mutual) seemed to be treading on dangerous ground last Sunday night (29) when the laymen advisory trio on the program gave it as their opinion that the man in the 'case' should be agreeable to giving his wife the divorce that she desired. After marriage of six years, the wife, according to her own story, had come to the conclusion that she no longer loved or respected her husband. What intensified their problem, as developed, was the fact that they were the parents of an infant.

Without going into the dubious taste of the program as a whole, that single incident raised a question that may in time come home to roost with the medium. The program is fed into homes of mixed religious beliefs. There are faiths that hold that divorces are unjustified regardless of the cause or grounds. Aside from this angle, which could arouse much resentment from both clergy and parishioners, it is a moot point whether children in the home should be exposed to such issues and palaver, particularly where similar circumstances already exist and immatured minds and emotions might be ignited by the thought that their parents may seek the same solution.

In any event, any discussion or banter on the subject of divorce on the air offers combustible possibilities and prudence would dictate that the topic be 'verboten' in radio, particularly on the 'agony' classification of program. There are enough topics of a less eruptive nature for the conductors of such programs to exploit.

ACTS ON PROTEST FROM AFFILIATES

Yielding to the objections of some of the network's affiliates, Mark Woods, president of the Blue, Friday (27) advised the Lennen & Mitchell agency that it would not be permitted to use any more non-Blue stations for repeat broadcasts of Jergens' Walter Winchell programs. Woods stated that the Blue stations in the new set of markets for which Jergens sought repeat coverage were amply strong to give the Winchell event the audience desired by the advertiser.

When Jergens recently contracted for the entire lineup of the Blue, Woods agreed to the L & M proposal that it repeat the Winchell programs on non-Blue outlets in 12 markets on the same evening of the original broadcast. The Winchell programs were to be taken off on discs by these 12 outlets and aired at a later time, ranging from a half-hour to two hours.

L & M last week submitted to the Blue another batch of around 12 markets in which it would like to buy NBC and CBS stations for similar supplementary coverage. Some of the Blue affiliates in these markets protested to the network. They declared that their coverage was sufficient to take care of Jergens' needs, that the supplementary idea posed an unfavorable reflection on this point as far as the time buyers were concerned, and that, anyway, they (the Blue stations) were entitled to the exclusive channeling of the Winchell programs, since it was they that expended means to exploit and advertise Blue Network programs.

Prior to going 100% Blue in hookup, Jergens had the Blue feed the program to a substantial number of NBC stations, particularly in the southern area. Agency men interpret Wood's taboo of the L & M request as being perhaps the precursor to a policy which will eventually affect network-affiliate relations on all four national webs. As seen by these agency execs, affiliates in the main may in due time prevail upon their respective networks to assert a policy which would bar an advertiser from placing recorded versions of his network program on stations not affiliated with the network over which the show originated originally.

Propose Ad Agcy. Execs Share OWI Radio Post Vacated by Stauffer

Don Stauffer, who has been in charge of the domestic radio division of the Office of War Information nine months, is slated to return to his post as v.p. in charge of radio for the Ruthrauff & Ryan agency within the next two months. Meanwhile other ad agency execs with similar radio ranking are being approached on the subject of taking over from Stauffer. One of those approached recently was Tom Harrington, radio head of the Young & Rubicam agency.

It has been proposed that agency men take the OWI assignment in six month shifts. Such a system, it has been suggested, would not only bring to the domestic division fresh ideas and viewpoints, but give more No. 1 men of the craft an opportunity to perform a patriotic service and at the same time spread out personal financial sacrifice among the incumbents and their availability to their manpower-pinched employer-organizations.

The conduct of the OWI's domestic radio division has won the unanimous respect of the trade. Of all the critical barbs directed at the OWI not one has yet made the domestic radio division its target. The division, according to trade opinion, has operated so efficiently and effectively that any attempt to disturb it would undoubtedly bring an uproar from the broadcasting industry.

Would 'See' Stars

Unusual dramatic scene took place in some of the ante-rooms of the major networks last week when a blind man, led by a 'seeing eye' dog, asked for stills of his favorite radio stars. Seems that he wanted to have them by his side when the programs went on, so pies could be described to him.

Also discovered that his dog had been decorated for stymieing a bank robbery, and that his fare from Philadelphia had been paid by Ina Ray Hutton, femme bandleader.

Pop Drink Buys Pearce on Blue

Al Pearce and a comedy show will be sponsored by Dr. Pepper soft drink on the Blue network Sundays at 4:30-5 p.m., starting Oct. 3. Jack Hasty will write the stanza, which will originate on the Coast. Tracy-Locke-Dawson is the agency and Music Corp. of America handled the sale.

Not counting the Al Pearce series, the Blue has sold 12 sustainer programs to sponsors in recent months. Three of the deals were set before the programs had actually gone on the air on a sustaining basis. They included 'Terry and the Pirates' (Quaker Oats), 'Dick Tracy' (Tootsie Roll) and 'That's a Good One' (Adam Hats). Others, sold after a sustaining run, include 'Meet Your Navy' (Hall Bros.), 'Where Do We Stand' (Clark Candy), 'Baby Institute' (Heinz), Isabelle Manning Hewson (Mueller and Tetley), John Gunther (General Mills), 'Breakfast At Sardi's' (Skinner & Eddy and Kellogg), 'Basin Street' (Woodbury), 'Breakfast Club' (Swift and Kellogg) and 'Counter Spy' (Mail Pouch tobacco).

Atlantic Oil Going Ahead With Gridcast Plans in Face of Poor College Season

Philadelphia, Aug. 31.

Despite the thinning of football by many major colleges, the Atlantic Refining Co. is planning a larger grid broadcast schedule than last year, according to Wally Orr, account executive of the N. W. Ayer agency, who is handling the shows.

Orr said that four major colleges are already signed, sealed and delivered and negotiations are on for more than a dozen others. Pacts for most of these are expected to be inked by the end of this week, he said yesterday.

Orr denied reports that Atlantic would go on the air on 'short rations,' stating that last year final arrangements hadn't been made until two weeks before the first kickoff.

Already in the bag are the entire schedules of the University of Pennsylvania, Cornell, Yale and Princeton. Also to be aired by Atlantic are the games of the Philadelphia Eagles, Philly major league pro club. (Last year the Eagles' contests were bankrolled by Pabst Beer over WFIL).

Last year Atlantic had as late as mid-August decided to drop football broadcasts entirely due to gas rationing, after spending almost $500,000 in 1941. But early in September the company reconsidered and 15 colleges were signed for the season.

Among them were Harvard (which went commercial for the first time in 1942), Princeton, Yale, Syracuse, Colgate, Cornell, Boston College, Holy Cross, Brown, Temple University, Villanova, Pitt, Penn State, Navy and Ohio State.

University of Pennsylvania, which was sponsored by Philco last year, is back in the Atlantic fold.

Orr refused to reveal Atlantic's budget for this season, pending completion of all arrangements.

Humble Oil's 10th Yr. On Southwest Conf. Games

San Antonio, Aug. 31.

For the 10th consecutive year, the Humble Oil and Refinery Co. will air grid games of the Southwest Conference. Schedule gets underway Sept. 25 and carries on through latter part of December, with probable broadcast from Dallas of annual Cotton Bowl classic. Account was placed through Franke-Wilkinson-Schiewetz, Inc. Kern Tips and Ves Box are expected to again call the play by play accounts.

Broadcasts are to be aired over TQN stations WOAI, here; WFAA, Dallas; WBAP, Fort Worth and KPRC, Houston.

Fri. (10) Deadline Set By Texaco Awaiting Allen, on Radio Plans

Texaco will have to know by next Friday (10) whether Fred Allen plans to return to his CBS Sunday spot this year so that it can proceed to round out its radio activities for the 1943-44 season. Allen has been writing friends in New York that he's still determined on taking a sabbatical.

A straight musical show, starring James Melton and featuring Joan Roberts, has been occupying Allen's regular niche this summer. There's a possibility of the musical session being retained by Texaco and in a Blue Network spot, even if Allen should elect to come back this fall.

Nat Haikon, Allen's chief material contributor, has been declared 4F. Haikon is now out on the Coast, but it is figured that he will readily rejoin Allen if the comic suddenly decides to go back to work.

DON LANGAN LEAVES NEWELL-EMMETT AGCY.

Don Langan, who has served the Newell-Emmett agency as radio executive, account executive and copy writer for the past 14 years, has resigned from that organization. He has plans for another connection, but while they are jelling he will take a vacation on his Jersey farm.

Langan has handled N-E's radio programs for the past 10 years. His activities within that time have included such band names as Fred Waring, Harry James and Glenn Miller (all for Chesterfield) and various e.t. and network series for Pepsicola.

2 Fitch Bandwagons

Hollywood, Aug.

Fitch will have two Bandwagons on the air this season. Added starter will be on the Blue, with Freddy Martin's band and guest songwriters featured, as now on Sundays over NBC.

Tom Reddy is the driver on the new Wednesday night series.

Seek Batoner

Hollywood, Aug.

The Jack Carson Campbell's Soup show on CBS is now searching for a new musical director.

Johnny Richards drops out after this week's (1) broadcast.

J. B. Williams Quitting Radio

J. B. Williams is retiring from radio with the Sept. 27 broadcast of 'Nero Wolfe' on the Blue Network. The whodunit will have had but 13 weeks on the shaving cream manufacturer's payroll.

Williams went network in January, 1938, with the sponsorship of 'True or False.' The quiz was moved to the Blue a year later.

BLUE, NBC MUST SPLIT HOUSE MUSIC GROUPS

Occasioned by sale of Blue Network, house musicians who played both NBC and Blue shows will be divided into two separate organizations within the month. Local 802, Musicians' Union in New York, gave notice to NBC four weeks ago that within a period of eight weeks the two networks must have seperate musical setups, pointing out that each network must carry a minimum of 65 men.

The NBC Symphony Orchestra uses almost 100 musicians during the regular season, and at present its personnel is composed of men from both networks. Thought is that NBC will keep the men now playing the symphony program and let the Blue work out its own problem.

Local 802 has also sent demands to the networks for a 15% increase in salary, starting Feb. 1, 1943, with the increase to run retroactive to Aug. 1, 1942. House musicians' scale is now $87 per week per man.

JOLSON OFF COLGATE; CANOVA CARRIES ON

Hollywood, Aug. 31.

Al Jolson will not be back for Colgate-Palmolive in the fall. Morgan Ryan, radio director of Sherman-Marquette agency, announced that the association has ended and that Judy Canova, filling for the summer, will be continued as the regular entry.

Program is being moved to CBS Vine St. theatre to take advantage of its larger capacity.

Steel Co. to Sponsor CBS' Sustaining 'Mother'

CBS has sold the serial, 'Mother and Dad,' which has been running as a sustainer for some months, to the Allegheny Ludlum Steel Corp. The account wants it for a single weekly offering, namely, either Tuesday or Thursday, 6:30-6:45 p.m. The program will plug the company's stainless steel.

The serial's sustaining schedule has been on the basis of five times a week (5:15-5:30 p.m.). With its going commercial, the serial will be confined to that single weekly broadcast.

Bill King Quits N. Y. Sun For CBS Symphony Post

William G. King has resigned, effective today (Wednesday), from the N. Y. Sun to become general supervisor of the Philharmonic-Symphony broadcasts on CBS. He'll report to Doug Coulter, director of broadcasts for CBS.

Until this summer, when he did general assignment for the Sun, King was the sheet's music editor.

Y&R Hunts Monologist For Dinah Shore Show Debuting 30th on CBS

Young & Rubicam is scouting around for a comedian to do a monolog routine on the Dinah Shore-Birds Eye Food show, which debuts in the CBS Thursday 9:30-10 p.m. period Sept. 30. The patter routine would be the opening item on the program, and, like Miss Shore, originate from Hollywood.

Hubbell Robinson, Jr., associate radio director of Y&R, is currently in Hollywood chalking down a list of available possibilities for the monolog spot. Cornelia Otis Skinner and Roland Young will also do a regular comedy stint on the show, titled 'William and Mary,' with this bit being picked up from New York, where each of the twosome will have legit stands in the fall.

ORSON WELLES TOPS NEW SQUIBB SHOW

Hollywood, Aug. 31.

New Squibb program, headed by Orson Welles, was auditioned at CBS Monday (30) and is slated to replace 'Calling America,' now heard Sunday nights 8-8:30 p.m. Frank Parker takes the singing chore on the show, moving over from the Illinois Glass show heard afternoons over CBS.

Phil Regan moves in for Parker, with the Groucho Marx Pabst show also seeking Regan, due to Donald Dickson's leaving for a concert tour.

'1st Nighter' Returns Nov. 7 on Mutual

Campagna will return its 'First Nighter' series to Mutual (Sunday 6-6:30 p.m.) Nov. 7. Barbara Luddy will resume the co-lead. The account will have to get a new permanent male lead, now that Les Tremaine is a regular part of the Coast-originated Bob Crosby-Old Gold show.

It will be the second season for 'Nighter' on Mutual.

Morin East to Service CBS' Pacific Division

Charles Morin has been sent east by CBS' Pacific division to work with Radio Sales, Inc., in servicing accounts on the regional network and KNX, Los Angeles.

WBBM, Chicago, has had a similar service rep in the same office for some time.

Cox Committeeman Says Congress Will Get Bills to Shear FCC Power

Washington, Aug.

Bills to take its war functions away from the Federal Communications Commission and give them to the Army will be offered in both houses of Congress during the next session, it was announced today (Tuesday) Rep. Louis Miller (R-Mo.), a member of the Cox committee investigating the FCC, understood an attempt will be made to route the proposed legislation through the military affairs committees, which would presumably be sympathetic to the Army, rather than through the Interstate Commerce Committees, which would normally handle it.

interim report of the Cox committee, based on the early sessions, will be presented to Congress next month, Miller revealed. He added that its recommendation the transfer of the war functions from the FCC to the Army would be based on the testimony of several Army officers in the opening days of the hearings. Miller said the FCC would not be given a chance to answer the charges contained in the interim report before it is submitted.

The war functions referred to include the F[illegible] radio intelligence and foreign broadcast intelligence service.

's New Strategist

Washington, Aug.

[illegible]ing for its coming war on Capitol Hill with the FCC, the National Assn. [illegible]adcasters has hired a new war activities director and a legislative counsel. Going into the post of war activities coordinator will be Robert T. Bartley, vice-president of the Yankee Network, one time hea[d] of the now defunct telegraph division [illegible] FCC, and nephew of Sam Rayburn, Speaker of the House of Representatives.

Filling the spot as legislative counsel on a consult[ing] [b]asis will be Karl A. Smith, Washington attorney, who will retain his connection with the firm of Hogan & Hartson here.

Jobs were authorized last month by the NAB legislative committee, in order to build the association up to full battle strength for [illegible] at will probably be [illegible] crucial session of Congress for the broadcasting industry.

In September, hearings begin before the Senate Interstate Commerce Committee on the White-Wheeler bill to amend the Federal Communications Act so as to curb the authority of the FCC. A number of changes in the present bill are expected to be offered by the broadcasting industry, with NAB reported already having a bagful of ideas on how to make the measure more attractive to broadcasting.

On the House side, September is expected to see a report from the Cox Committee on its investigation of FCC, and it is virtually certain that one or more bills will be introduced by members of the committee.

The scrap to make over FCC is expected to be hot. Some insiders here say that what will eventually develop will be one compromise bill combining the best features of the White-Wheeler measure with those of the broadcasting industry's suggestions, and also best parts of the ideas to be offered by Rep. Eugene E. Cox, and associates on the investigating committee. What that will look like, nobody [illegible]s to predict at this time.

That a measure will go through both houses, however, seems a virtual certainty if the solons are of the same mind when they return from summer vacation as they were when they left.

STANLEY HOLT KILLED IN SO. PACIFIC AREA

[illegible] [illegible]dor, [illegible] years, who was [illegible] years an account executive [illegible] the William Esty agency, was [k]illed in the southwest Pacific, where he was serving with the Fifth Air Force. His widow, who has been living in Florida, had not been apprised by [illegible] [W]ar Department communication [illegible] his manner [illegible] [de]ath.

Prior [illegible] joining Esty, Holt was with the J. Walter Thompson agency. It was while on the [G]eneral Cigar account (Robert [illegible]urns) that he was instrumental in bringing Guy Lombardo and Burns and Allen into commercial radio.

Surviving, besides the widow, are [illegible] children, his parents and a sister.

NAB Asks Appointments Of Public Relations Men

Washington, Aug. 31.

The seven NAB district directors who have failed to appoint public relations directors have been requested to make the appointments in time for the NAB press relations committee session here on [illegible].

Already appointed as district public relations chairmen are: Edward Hill, WTAG, District 1; Michale R. McKenna, WHCU, District [illegible]; Vernon H. Pribble, WTA[M], District 7; Clarence Leitch, WGBF-WEOA, District 8; Irvin G. Abeloff, WRVA, District 4; Merle Jones, KMOX, District 10; Robert [illegible] [illegible]noch, KTOK, District 12; Karl [illegible] Wyler, KTSM, [D]istrict 13; H[illegible] [illegible]ickendahl, KALE, District 17; and John Elwood, KPO, District 15.

District No. 4 of NAB will convene in Asheville, N. C., Fri[d]ay (3) and Saturday to discuss legislative, manpower and AFM problems. G. Richard Shafto will preside, with NAB president Neville Miller and Lewis H. Avery, director of [N]AB broadcast advertising, in attendance.

Looking to Xmas

The War Advertising Council, Inc., has called for a press conference tomorrow (Thursday) to outline its plans for a program dealing with the handling of the anticipated huge volume of Christmas mail for the men in the armed forces overseas.

The campaign itself has been mapped out by the Grey agency on a voluntary basis.

3 Stations Join CBS

Three stations join CBS Oct. 10, making a total of 135 stations in the network. They are KEYS, Corpus Christi, Texas; KGBS, Harlingen, Texas, and WCED, Du Bois, Pennsylvania.

WDAK, Columbus, becomes affiliated with the Blue network around Sept. 1. This raises the Blue's affiliate total to 166 stations.

Perfect Type

Philadelphia, Aug. 31.

KYW last week received an order to make transcriptions for the Bell Telephone Co.'s keep-your-calls-short drive. James Begley, program manager, looked around for someone whose voice would sound like a telephone operator. Several girls on the actors list were tri[ed], but their 'number please' lacked authenticity.

[S]omeone then suggested Marion Smith, KYW switchboard operator, and she got the job.

WHAT AM I DOING OUT WEST? MENSER ASKS

[illegible] [illegible]ug.

If NBC's program chief, Clarence Menser, [illegible] here for the purpose of wising up on film production for its eventual blending with television, if and when, he's playing it mighty close to his vest. All he will admit is that he's looking around, yes, and making a few mental notes. But as for lining up tele timber and hunting down a man to co[ord]inate the cinema and the megacycles he passes it off with a startled 'who, me?'

[illegible] [illegible]enser would rather [illegible] about present problems of ra[dio] [illegible] which are irking him no little and his bosses back in New York. Dearth of writers to keep the comedy shows going is chafing like a burr under the saddle and Menser would like to know where the new recruits are coming from. Surely not from colleges and small stations which are slow to root out and develop potentials. Campus humorists used to supply radio with good material, but their thoughts are now turned to more serious things—the war, for instance. After storing up some technical knowledge of the making of pictures and a look in on the program situation in Fris[co], Menser [illegible] turns to his operating [illegible] [R]adio City.

'Hasten the Day,' OCD Series, on WNYC, N.Y.

'Hasten the Day,' recorded 30-minute dramatic series produced by the Office of Civilian Defense, will be heard locally [illegible] WNYC, New York, at 6:30-7 [illegible] Sundays, starting this week [illegible] It will run indefinitely.

Marvin Beers produces the show for the OCD, with Charles Schenck directing and Pauline Gilsdorf scripting. The cast includes Jack MacBry (with Jack Smart replacing after several episodes), Jean King, Jackie Grimes, Gloria Mann, Ed Latimer, Elsie May Gordon, with Paul Luther announcing and Charles Paul playing the organ.

The series has already been spotted on more than 500 local stations throughout the country.

Working Convalescence

Cincinnati, Aug.

Mending from an operation, Rex Davis started last week (24), six days after the knifing, to do his WCKY newscasts from his room in Jewish Hospital.

Copy is bicycled to him from the station.

Inside Stuff--Radio

CBS makes the only national web now without an affiliate in San [D]iego. KGB is with Don Lee; KFSD has gone with NBC, and KGMB will be aligned with the Blue Network. Ted Taylor recently acquired KGMB, a 250-watter, for a reported price of $90,000.

NBC decided to pick itself a San Diego outlet after the FCC's new network rules outlawed any contracts which gave a station network territorial exclusivity and thereby barred a station falling within another affiliate's stipulated signal from obtaining a network franchise. KFI, NBC's Los Angeles ally, had a contract which for years contained that type of proviso. In KFI's case, the stipulated minimum of coverage for any such territory was two and a half millivolts, it is reported. CBS, commenting Monday (30) on the San Diego situation, declared that it felt that KNX, Los Angeles, laid down a satisfactory signal in San Diego and that there was no need of obtaining a San Diego affiliate.

Edward J. Noble, according to the statement of an intermediary last week, has no ~~intention of giving to Dillon~~ Read & Co. the commission of selling some of the Blue Network stock to the public. As for the report that Chester LaRoche was slated for the board chairmanship of the Blue, Noble wanted it known that he hasn't been giving any consideration to the administrative setup of the Blue and won't until the network's sale has been approved by the Federal Communications Commission. The hearing on the sale is set for next Friday (10).

CBS' Research Department disclosed last week that in the first six months of the year (Jan. 1-June 30) the network had devoted 8,412 broadcasts to some phase of the war: 10,237 war items were included in these 1,700 hours of broadcasting time. Of the 1,700 hours, 845 were sustaining program time, while 864 hours were commercial program allotments.

This commercial time was 45.8% of the total sponsored operating time for the six months' period.

Political Issue Takes Philly Mayor Off Air

Philadelphia, [A]ug. 31.

WIP last week announced that it was discontinuing 'The Mayor Speaks,' a weekly 'fireside chat' by Acting Mayor Bernard Samuel, until after election. Samuel is a candidate for a full term in office (he was appointed acting mayor after the death of Mayor Robert E. Lamberton two years ago). His opponent is former ambassador to France William C. Bullitt, nominated by the Democratic organization.

The station feels that any talk by Samuel now would be looked upon in the light of a political spiel. Under FCC rules, the station would be bound to donate an equal amount of time to the Democrats.

Cox Probe Delves Into Charges Of Draft-Dodging by FCC Employes

Washington, Aug. 31.

Continuing its hearing on the draft-deferment issue, the Cox committee today heard the charge that the FCC had requested deferments for 27 men in its radio intelligence division within 10 days of their employment, and that deferments had been asked for 58 within 30 days after they had been hired. A list of names of those asserted to be, in effect, 'draft dodgers,' was read into the testimony. The FCC later issued [illegible] statement claiming those cited by the committee were holders of expert operators' licenses.

Charge FCC Draft-Dodging

The Cox Committee investigation of the Federal Communication Commission got hot here yesterday (Monday), with FCC Chairman James L. Fly accused of fraud and misrepresentation in seeking draft deferments [illegible] employees. Fly hit back in a hot statement [illegible] which he charged the Committee's attack was 'unprincipled' an[d] a 'bid for headlines.'

Accus[illegible] [illegible] made [illegible] Hugh Reilly, senior attorney for the Committee, during an all day session devoted to the draft deferment issue. Reilly said Fly had sought blanket deferment for the 1,069 men in the engineering department claiming them all vital experts, highly trained and irreplaceable. This, he contended, was a fraud perpetrated upon President [R]oosevelt, who had ruled that Federal departments ask deferments for only highly trained technical specialists who could not be replaced by women or older men.

FCC officials challenged Reilly and pointed out that the 1,069 men included pre-Pearl Harbor fathers, 4-F's, etc., and that, at the time the list was made out, the special deferments were necessary for only 249 men. There were then more than 1,400 males in FCC employ, and an deferments were asked for accounting, administration, or department people.

Brought out by Reilly was the following: Deferments were asked for men a short time with the Commission, whose previous occupations had included a motion picture projectionist, bee keeper, jewelry modeler, candy factory worker, carriage maker, barber, automobile salesman, lumberjack, musician, haberdashery salesman and a steamfitter.

None of these people had professional experience prior to joining the FCC, although most of them held licenses as radio hams, and several had taken radio courses. In one case, deferment was asked for a young radio ham a day after he reported for work on the ground that he was a highly trained specialist. Deferment was obtained also for [illegible] 20-year-old youth who was sent to training course at $1,800 salary by FCC.

'Isolated Cases'

Fly charged in his statement that the Cox Committee deliberately distorted the true picture. He said they picked a few isolated cases and that the overall picture was entirely different.

FCC officials at the hearing and afterward claimed that the men hired all held licenses, in some cases three licenses, and that they were qualified for jobs for which it practically impossible to obtain personnel.

E. K. Jett, Chief Engineer of the FCC, said that if men with these qualifications must go into the army, a large number of broadcast stations and police radio stations will lose important personnel. He added that more than 300 FCC employees are now in the service.

Anti-Climax

The Cox Committee wound up its New York stand last week with an anticlimax that drew much eyebrow lifting in the radio trade. The committee's counsel, Eugene Garry, denied newspaper versions of the testimony of one of the witnesses, namely, [Ar]ueio Tabet, censor for WOV. [illegible] It was not made clear just how it happened that the newspapers unanimously carried the same distorted version of Tabet's testimony.

The denial put out by WOV and supported by Garry himself was that the script [illegible] [T]abet was quizzed about censoring had nothing to do with religion, that [T]abet never sought to censor the [L]ord's Prayer, nor did such subject ever come up, and that pencil marks of a script in which Tabet was supposed to have paraphrased the Lord's Prayer were not Tabet's.

20th-Fox Buying Spots For 'Claudia' Ballyhoo

Kayton & Spiero agency is buying spot announcements for 20th Century-Fox in connection with the first run exhibitions of 'Claudia.'

Initial buys are for the New England territory, with the schedules figuring on three or four blurbs a day for the first [illegible] days of the film's [illegible].

AFRA Okays

Continued from page 30

75% of the membership vote of a local. Some 15 or 16 small locals are affected by this change.

Negotiate New E. T.

Caucus on the transcription code resulted in the [b]oard being empowered to negotiate for [illegible] new co[de] [illegible] increase [illegible] scale is desire[d], but delegates were warned of being confronted with the [l]ittle Steel formula. It was generally agreed that [illegible] adjustments should be made on the multiple use of transcriptions. [illegible] Emily Holt, suggested that they examine and participate in securing extension to the Federal copyright law to establish proprietary interest in recorded performances. Sentiment was that sound effect artists should be recognized in the various codes.

All national officers were reelected for 1943-44 with the exception of Ben Grauer, as vice-president, who was succeeded by Anne Seymour. Officers are Lawrence Tibbett, president; Emily Holt, executive national secretary; George Heller, national treasurer; Alex McKee, recording secretary, and Virginia Payne, Jean Hersholt, William P. Adams, Anne Seymour and Ken Carpenter, vice-presidents. New national board members-at-large are Herbert Mann, president of Racine, Wis., local; Robert Donley, president of [P]ittsburgh local, and Edward L. Merritt, v.p., of Boston local.

Both matters of defining commercial and sustaining programs, and the establishing of standard forms of individual contract for employment of AFRA members, were discussed and sent back to the executives in counsel. In the matter of allocation of national revenue, with particular attention to Los Angeles' request to be reimbursed for service rendered to members under national agreements, the convention decided to leave the revenue structure as is, with the national organization and locals sharing 50-50.

A comprehensive plan was worked out in regard to sharing dues in the transfer of members from one local to another, and the facilitating of transfers. Matter of war activities programs came up for examination, and it was decided to continue present policies.

In regard to members of the American Federation of Musicians coming within the purview of AFRA shop clause in AFRA collective bargaining agreements, a commission was set up consisting of national boar[d] member[s], each from Los Angeles, Chicago and New York, and the national executives in counsel with authority to come to a solution.

Provisions were made for the selection of temporary successors to national board members during their absence in the armed forces. Seven of the board's 45 members are in uniform. These are Majors William Brandt, Hal Berger and Knox Manning; Capt. True Boardman and Lt. (JG) Ben Alexander, all of Los Angeles; Lt. (SG) Norman Barry, Chicago, and Corp. Ray Jones, executive secretary of the Chicago local.

A resolution was passed putting AFRA on record as being opposed to the admittance of the United Mine Workers into the American Federation of Labor as long as John L. Lewis heads that union.

Los Angeles was selected for the next convention city, providing the war is over by that time and transportation facilities are available, otherwise it will be held in Cleveland.

May Singhi Breen now holds two jobs in the American Women's Voluntary Services. She's national director of air raid precautions and associate director of air warden services in N. Y.

FIGHT MBS' FREE RIDES

Radio's Orange Blossoms

Peterboro, Ont., Aug. 31.

CHEX last week participated in a wedding ceremony and in the process gave its listeners a demonstration in personal service and old-fashioned sentimentality. Two elderly folk living in the small community of Havelock had written the station that they were to be married at home at 4 p.m., and would the station kindly oblige them by playing the 'Wedding March.' The station wired back that not only would the couple have the march, but all the musical trimmings.

At the stipulated hour of the ceremony, the station suddenly announced to its listeners that CHEX was about to participate in a wedding. With everything synchronized to a time schedule which had been furnished the couple, the station opened with the 'Bridal Chorus' from 'Lohengrin,' played soft organ music as the marriage was being performed, followed this up with the vocal refrain of 'O Promise Me' and concluded with the strains of 'The Wedding March.' The announcer then conveyed the station's best wishes for the couple's future happiness.

Gov't (OWI), Frisco Believes, Will Build and Run Trio of 200 KW. DX'ers

[Aug.] 31.

The suspicion is spreading among local radio circles that the plans of the Office of War Information for the installation of a group of 200,000-watt shortwave transmitters do not envisage the inclusion of either CBS or NBC. OWI officials and engineers are reported mapping their local shortwaving plans with a view to operating themselves the three 200-kilowatters slated for installation in the San Francisco area. It would be the first Government-operated radio setup in the United States.

It is understood that WLW, Cincinnati, would emerge from the OWI's shortwave project with three 200,000-watt transmitters. The shortwavers proposed for San Francisco would also number three and fall within the same power classification. There are no prospects, according to reports, of similar installations being made in the east under the OWI's auspices. The signals of the Frisco units would be directed to the Far East, while the WLW transmitters would do their shortwave pumping toward Latin America and Europe.

If the foregoing probabilities materialize, both NBC and CBS would have their shortwaving operations confined to their present 50,000-watt transmitters located in New Jersey.

WOW Gets Vet Newsman

Omaha, Aug. 31.

Station WOW gains a seasoned newsman for its Omaha coverage this week when Tom Ingoldsby takes charge tomorrow (Wednesday).

Ingoldsby, bureau manager for the United Press in Omaha, was recently retired by the press association.

CBS AFFILIATES, AGCYS. RESIST

Mutual Network's plan to broadcast recorded versions of NBC, CBS and Blue nighttime commercials on an afternoon schedule has run into stormy weather on several fronts. Columbia affiliates have notified their network that they would resist the repetition of CBS nighttime commercials on Mutual the following afternoon.

A couple of major advertising agencies have declared themselves as unfavorably disposed toward the free time angle of Mutual's plan, while several Mutual stations themselves are reported to have protested to Miller McClintock, MBS prez, granting to commercials who accept the repeat idea a gratis run of 13 weeks.

Allan deCastro, Mutual executive handling the repeat-program sales plan, stated Monday (30) that the opposition which has developed against the proposition seems to have overlooked an important point; that is that the entire industry will gain from the increased listenership created by the broadcasting of a higher type of entertainment during the weekday matinees. As for the argument advanced by CBS affiliates that the repeat arrangement would tend to cause a diversion of audiences and pull down a show's nighttime rating, deCastro cited General Foods' experiences with transcriptions of 'The Aldrich Family' early last year as a fairly sound refutation. DeCastro held that the highest rated network commercial has never drawn more than 50% of the set owners available, and that the matinee repeat plan would give ad-

(Continued on page 36)

KWK and St. L.'s Pulitzer Daily, Which Owns KSD, Feuding Over Program Log

St. Louis.

A Grade A feud between KWK (Mutual) and the St. Louis Post-Dispatch (Pulitzer), owner and operator of KSD (NBC), has broken out over the published program listings of the two stations and reached a climax last week, when KWK began the distribution of a leaflet calling attention to the inconsistency and discrimination of the newspaper. Leaflet emphasized the point by reproducing clippings from all three daily papers here.

Prior to May 14, last, the Post-Dispatch in its program skeds printed the fact that KWK at 10 a.m. had a 'Rush Hughes' program and a 'M. J. B.' show at 1 p.m. One week later the newspaper dropped the names of the programs and tagged them records and has since carried them in that fashion.

That started the fireworks. KWK, owned and operated by the Thomas Patrick, Inc., complained by letter to James Spencer, radio editor of the P-D, without result or even receiving a reply.

KWK points out that the Star-Times, which owns and operates KXOK (Blue), and the Globe-Democrat, the other two dailies here, print the KWK programs as the P-D did prior to May 21. When this also failed to bring results, KWK lopped the P-D off its mailing list for advance program skeds. But the P-D obtains the info in some manner and continues to publish KWK's program listings.

Mental Mayhem

Dayton, O., Aug. 31.

WHIO's engineering department is smarting from the cheeky attitude of a sneakthief, who broke into the station's mobile unit.

All the thief took was a booklet of gas ration coupons, but what added insult to injury was the fact the crook exchanged some of the coupons for gasoline and charged the bill to the station's engineering department.

BATTLE IN SIGHT FOR CBC G.M. POST

Ottawa, Aug. 31.

A shakeup in Canadian Broadcasting Corp.'s higher offices is expected when Dr. J. S. Thomson's term as general manager ends Nov. 2. Believed here that Dr. Thomson will resume as president of Saskatchewan University and become chief of CBC.

Governors mentioned to replace him as g.m. are L. W. Brockington, Ottawa lawyer and advisor to the British Information Ministry; former CBC chairman Dr. Augustin Frigon, present assistant g.m.; Ernest Bushnell, CBC programs director, and Reg Brophy, of the Canadian Marconi Co.

CBC governors will meet Sept. 20 on situation.

St. Louis.—Charles J. Barrington is the newest announcer at KMOX. John Corrigan has joined the gabbing staff at KXOK.

Doris Day, WLW-WSAI, Cincinnati, warbler, is hospitalized, mending from an emergency appendectomy which she underwent Aug. 24.

Three ladies who would make a wonderful wife...

A wonderful wife is one who knows what you should eat...

Peggy Kiley is an expert dietician. Peggy knows.

A wonderful wife is one who makes you want to eat.

Mother Parker is a prize-winning cook. She knows.

A wonderful wife is one who knows how to make eating fun, how to entertain.

Roberta Green's specialty is entertaining at home. She "wrote the book".

For 15 minutes every weekday morning these three wonderful women (Mother Parker directing) make New England's mouth water with a program known as the *WEEI Food Fair.*

New England women who fancy themselves as cooks and housekeepers swear by the *Food Fair* experts. Women who want to learn more about the noble New England art regard them as the high-priestesses of appetite. They stretch red and blue coupons till you'd think they were made of rubber. And next thing you know, Consumer Demand is galloping again.

A couple of years ago we offered paid subscriptions to the 32-page *Food Fair Magazine;* thousands of listeners, from the Canadian Border to the tip of the Cape, subscribed.

Three days each week the WEEI Food Fair Booth visits a different super-market displaying sponsored products, and upping retailers' sales of these sponsored products. So far, 250,000 women have visited the booth in Boston's super-markets.

If you're not concerned with food or its intelligent merchandising, you probably won't get excited about this example of WEEI's realistic and essentially *friendly* radio leadership in Boston. But if you're a food man...ask us or Radio Sales for more of the story.

WEEI

Columbia's Friendly Voice in BOSTON · 590 Kc

COLUMBIA OWNED

Represented by Radio Sales, the SPOT Broadcasting Division of CBS.

'THE GREAT GILDERSLEEVE'
Cast: Harold Peary, Laurene Tuttle, Walter Tetley, Earle Ross, Lillian Randolph, Richard LeGrand, Pauline Drake, Shirley Mitchell, Ken Carpenter, Claude Sweeten orch
Writers: John Whedon, Sam Moore
Director: Cecil Underwood
30 Mins.; Sun, 6:30 p. m.
KRAFT CHEESE CO.
WEAF-NBC, New York
(Needham, Louis & Brorby)

Not perceptibly changed from last season, 'The Great Gildersleeve' resumed its regular spot Sunday evening (29) on WEAF-NBC for Kraft-Parkay margerine. It continues as road dramatic-comedy, based on character and situation, and should prove as popular as ever.

The series picked up the story with a brief synopsis reference to the situation as of last June, when Gildersleeve was jilted at the altar by the plaintive-voiced Southern belle, Lela She wasn't in the opening script, but is apparently due soon. The others were all present—Gildersleeve's nephew and niece, Leroy and Margie; the cook, Birdie; Judge Hooker and Peavey, the bumbling druggist.

As before, the playing is as positive as the writing. Peary in particular not only leans on his stock of prop giggles, gurgles and groans, but, judging by the reaction of the studio audience, frequently uses bits of visual business. Claude Sweeten's music continues what has become standard for the show. Ken Carpenter reads the colorfully written copy about how Parkay margerine is 'good to eat and good for you.'

Hobe.

'TRUTH OR CONSEQUENCES'
With Ralph Edwards
30 Mins.; Sat., 8:30 p.m.
Procter & Gamble
WEAF-NBC, New
(Compton)

'Truth or Consequences' returned to th Saturday night (28) via NBC, with Ralph Edwards again bringing to the mad quiz show the topflight showmanship that has characterized 'T or C' in the past. As per custom, the truth remains incidental to the consequence, with the latter stunts on the new season's debut attaining the same nonsensical proportions. It's Edwar ., however, who keeps the program rolling at a bang-up pace with his breezy manner and ceaseless commentary.

Although the hapless guest must necessarily become the victim of the elaborate pranks, it's Edwards' ability to ring in the participants as contributors to the fun rather than hold them up as the butt of the jokes that distingoishes 'T or C' and gives it that inoffensive quality of good, clean fun.

Standout of Saturday's stanza was the penalty imposed on a question-flopper who was led blindfolded to sing the Figaro aria from 'Barber of Seville' at the Met, where Milton Cross took over the announcing stance, only to find upon removal of the mask that he was in the 'Met' barber shop on Sixth avenue, with the audience comprising three barbers, a manicurist and two customers. Joan Blondell (Michael Todd and his forthcoming 'The Naked Genius' rated an extensive courtesy plug) was tossed into the lap of a sailor as another 'penalty' gag. It all added up to a sock half-hour of entertainment.

Commercials for uz were overly cute.

Rose.

'RUN OF THE HOUSE'
With Charlotte Adams
Food Hints
PEPPERIDGE
15 Mins.; Tues. ... 10 a.m.
WQXR, New York
(Kenyon & Eckhart)

hat would ordinarily remain just another 15-minute period devoted to helpful food hints and how to conserve valuable points is given an unusual lift by Charlotte Adams' sprightly approach. Miss Adams is an old hand at extracting flavorsome details from a treatise on meats and vegetables, for, in the days when she was conducting the food page for PM, New York tab, she managed to attract a high percentage of male readership.

As women's programs go, un of the House' had the same unusual slant when caught (25).

It was informative; detailing, for instance, how two persons can make the most of 32 ration points with a sufficiency of dietary variety, and how a 'sharing arrangement' with guests will permit for a maximum of economy. In addition, Miss Adams showed ability to project her personality into the stanza. Her material was humorous and colorful, and gained through her delivery. Commercials are integrated into the script, and, though effective, were overlong when heard.

Rose.

'HOT COPY'
With Eloise Kummer
Director: Martin Magner
Drama
O-CEDAR CORP.
30 Mins.; Sun., 3:30 p.m.
WJZ-Blue, New York
(Aubrey, Moore & Wallace)

'Hot Copy' has been batting around NBC since 1941. O-Cedar took the show under its wing last Sunday (29), and in the interim the quality of the 'Hot Copy' cops-and-robbers fare hasn't improved a particle. It's still crudely written, produced, and whatnot. Eloise Kummer is cast as the girl reporter with a genius for solving the obvious. The part calls for no strain on her talents, and the thing as played calls for no strain on the imagination, whether it be writer, actor or audience.

O-Cedar takes three rides for the commercial. The sales refrain is that O-Cedar polishes at the same time it touches up furniture scratches and that an eight-ounce bottle costs 25c.

Odec.

'ABIE'S IRISH ROSE'
With Dick Coogan, Julie Stevens, Menasha Skulnick, Anna Appel, Walter Kinsella, Charlie Cantor
Writers: Anne Nichols, Rip Van Runkel
30 Mins.; Sat., 8 p.m.
Procter & Gamble
WEAF-NBC, New York
(Kastor)

Back on the air for its third season via NBC, 'Abie's Irish Rose' takes up where it left off a few months ago. On the basis of the initial program Saturday (28), it gives every indication of remaining a click half-hour show. The Anne Nichols formula is the same as it was 20 years ago—broad humor, obvious situations, grossly exaggerated dialect and saccharine emotions fused with polyannish goodwill.

Yet the popularity of the radio program can be attributed mainly to the well-developed and consistent character portrayals. It doesn't matter that their counter arts don't exist in real life; what does is that they're symbolic of the mass audience's wishful thinking of a tolerant and peaceful people.

Story has developed to point where Rosemary and Mrs. Cohen use their guile to connive moving to the country in order to escape the constant attention lavished on the twins by the two grandpapas. As is the past, it's written and played to the hilt by the oldsters, with the exaggerations at times reaching the quintessence of unadulterated corn.

Cast is virtually the same as last season, with Dick Coogan and Julie Stevens giving an adequate dramatic portrayal as Abie and Rosemary. Walter Kinsella is again Pat Murphy, with Menasha Skulnick and Anna Appel back as Mr. and Mrs. Cohen. Charlie Cantor continues as Sol Levy.

Commercials for Drene were effective, and consumed a minimum of time.

Rose.

'COHEN THE DETECTIVE'
Cast: Patsy Flick, Nat Cantor, Charme Allen, Sidney Stone, John Brown, Joe Rines orch
Writers: Herbert Little, Jr., David Victor
Director: Arnold Michaelis
25 Mins.; Tues., 7:05 p. m.
Sustaining
WJZ-Blue, New York

First given a trial on the Blue network's 'Sneak Preview' series, this 'Cohen the Detective' comedy-whodunit is a bargain-basement package of hokum for slapstick addicts. As heard Tuesday night (24) it offered a patently contrived yarn, loaded with ponderous gags (mostly puns), all in broad dialect.

It takes all kinds of programs to make a network schedule, and there's always a market for ripe corn, so the Blue network and producer Ed Wolf may nab a sponsor for this. But the effort is an embarrassing lapse for such normally competent writers as Herbert Little, Jr., and David Victor, and it's surprising that they accepted air billing as adapters of the Ken Crossen material.

Hobe.

'SATURDAY SHOWDOWN'
Cast: John Gibson, Ted De Corsia, Murtah Sisters (3), Tommy Taylor, Irving Miller orch, chorus
30 Mins.; Sat., 11 a. m.
Sustaining
WEAF-NBC, New York

There's a fair variety stanza in 'Saturday Showdown,' but only if NBC uses plenty of savvy and sweat to bring it out. As it is now, the show is little more than another studio music-comedy. That's good enough for a Saturday morning sustainer, but won't cop a sponsor.

Big spot of the program is the comedy routine of John Gibson and Ted De Corsia as Pfc. G. B. ('Gold Brick') Clausen and his tough, exasperated sergeant. A dim-wit, slow-talking yokel, Clausen is the eternal rookie, who has the gags to the Sarge's enraged straighting. It's moderately well written and nicely played. Balance of the show needs sharpening. It includes the goofy harmonizing of the Murtah Sisters (Jean, Kate-Ellen and Onriett), currently personaling at the Folies Bergere, N. Y.; Tommy Taylor, balladeer; Irving Miller's brassy orchestra and a chorus.

Hobe.

Gruskin, Morton Called

Hollywood, Aug. 31.

William Morris Agency is losing two radio department men to the Army.

George Gruskin and Maurice Morton report for induction this week.

Follow-up Comment

Arthur Schwartz on itch Bandwagon plugged his song medley, his forthcoming 'Thank Your Lucky Stars' (WB) and 'Cover Girl' (Col), which latter he's producing, and withal made an intelligent composer-guester on the Freddy Martin bandshow....'Paul Whiteman Presents' signed off with a zing as the Chase & Sanborn summer replacement, with Ed Gardiner as the particular guest, along with Jimmy Dorsey as one of Pops' alumni. JD did one of his sizzling sax solos, and Gardner was in the groove. And, of course, per usual, Dinah Shore whammed with her vocalizing.... Sure proves how fast summer has flitted by when they herald the regular fall-winter returners, as coming: Edgar Bergen and Charlie McCarthy'....Looks like the freres give each other something, judging by Chico Marx's sock impression on the Groucho Marx show which, incidentally, has been a summer steady and will really wow 'em as it hits its winter stride....Nice idea of 'previewing' the new Dorothy Kirsten-Mack Harrell-Harry Sosnik musical

(Continued on page 36)

WOR sells goods in the areas which include 16 of America's most war-active cities of more than 100,000 people each*

*Facts proving the sales can be had by getting in touch with

WOR

at 1440 Broadway, in New York

EXPECTING ? ?

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Babies and Children
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Eight years experience and thorough training in station operations: traffic, production, scheduling of talent, announcers and engineers, auditions and employee relations, also:
Ten years connection with show business before entering radio field.
Asks only reasonable salary, commensurate with job to be done and future opportunity.
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VARIETY, Box 746,
154 W. 46th St., New York 19, N. Y.

If It's in
'TUNE-DEX'
It's An Important Tune!

They respond... AND HOW!

WASHINGTON

...Sam Jack Kaufman. Art pit orchestra baritone; Ed Steffe and the "Capitolians" collaborate for a first performance of the new Robinson-LaTouche "Battle Hymn." The stage show begins to get under way after an exhibition table tennis match is indulged in by a couple of fellows skilled at the game.

The Howard-Paysee Dancers (four of them) waltz, ballroom style, and jitterbug all over the board. Beatrice Kaye, soubrette of radio note, comes next with a flourish of Gay Nineties feathers and frills and practically brings the proceedings to a grinding stop so wildly are her songs applauded. The orchestra at length manages to break in to introduce Gautier and his remarkable bricklaying dogs...

PHILADELPHIA

Biggest noise at the house on this trip is the first local appearance of Beatrice Kay, radio's Gay '90s girl, taking the edge off the usual band spotlight held down by Blue Barron.

Decked out in her bicycle-built-for-two fineries and feathers, and gushing over with all the enthusiasm of an-tome music hall ingenue, Miss Kay adds a highly entertaining and diverting note to her song nostalgia. Wins 'em over from scratch with *The Curse of an Aching Heart* and then into Eva Tanguay's famous *I Don't Care*.

Still in character, does a devastating torch singer exaggeration... And for a big finale punch, comes up to date with *Mr. Five by Five*. Gal is no mike performer, playing up to every pew in the house and making for a major panic.

Blue Barron...

BALTIMORE

...'It Comes Up Love' (U).

This is a talent laden layout highlighted by a very potent spot in the closing niche allotted to Beatrice Kay. A sure and seasoned trouper she's a natural for intimate audiences here and her solid session of vocal comicalities brings the bill to a rousing finish. It's paced by Pat Baylos, whose m.c. assignment... brief spot of his own is a rev... all the familiar gags and... gets some laughs and stays... enough.

The Graysons, mixed... ing duo open with good... nicely sold. The Fo... Quartet bangs... flashy session with... straight hoofing and a fu... about travesty via the s... standard turn is surefi... layout and a solid show h... right here.

Wally Ward and Mitzi... funny business. Wa... over a piano to good... response. Gags and clowns... around a strong legit spot... story thumping in the boogy motif.

Miss Kay in Gay Nineties gown... whams out a socko interlude fe... turing stylized vocals of 'Curse of An Aching Heart,' 'I Don't Care,' 'Tisket Tasket,' 'Bird in a Gilded Cage,' 'My Gal Sal' and as a smart encore, an indigo rendition... 'Five by Five.' Latter is... groove and a solid... for continued applause after the last of many curtains... very good. Burm.

2G—THE SAN FRANCISCO CALL...

Beatrice Kay Is Hit at Gate

Song Comedienne On the Stage

By FRED JOHNSON

YOU'VE SEEN nothing yet, of course, in your relish of Beatrice Kay on the wax platter or over the air.

So it's a bargain to be had at the Golden Gate, with both the eye and ear excitement of her quarter hour on the stage. As fas as I'm concerned, she's a discovery—and I'll be back for a second helping.

Discovery of Miss Kay in person yesterday was also made an event of riotous proportions by the Gate addicts. With no special craving for the nostalgic in her old-time ballads, they still went into surprised ecstasies over the vocal—and bodily—technique of her delivery.

* * *

VOCALLY, ALL her stops are out and in contrasting keys for such ditties as "You Made Me What I Am," "The Curse of an Aching Heart," or Eva Tanguay's "I Don't Care." In these she's the mistress of grimace and the eccentric gesture, an hour-glass with motor attachment. Or maybe she's merely volcanic.

Promising a torch specialty—for which she writhes leisurely into "the mood"—she'll switch suddenly into something like "A-tisket-a-tasket."

For my money, B. Kay's THE SHOW at the Golden Gate this week.

SAN FRANCISCO

DETROIT

AUDIENCE APPEAL

We didn't have to glance over our shoulder, however, to determine what a good time the rest of the audience was experiencing with the stage show.

Johnny Long has a splendid band on the brassy order but smooth enough to soothe even the mildest tastes.

It remains, however, for Beatrice Kay, the "Oceana Roller" to dust off the audience with her feather boa and stop the show cold.

SELLS LIKE MAD

With practically no singing voice at all—some times she sounds like Katherine Hepburn, some times like Tallulah Bankhead and sometimes like Donald Duck—this girl from the golden Mae West days stops the show.

If she can't sing she can certainly sell and her numbers from "The Coise of an Aching Heart" to "Mr. Five By Five" went over with a...

COLUMBUS

...used much of the ov... preceding, although... Battle Hymn," which... one of their earlier and... called for Americans"... dipate.

* * * *

...return to "Tonight... might be added... has very little to... making an impression in... turn to movies. She... French accent, but bey... resemblance to a Fre... kindles no sparks. For the... few of her compatriots... behaved convincingly, and... Nazi looked or spoke... like anything other...

Mauve Decade Mixing With Jitterbug Day

Out of the Gay Nineties comes shapely Beatrice Kay, a raucous soubrette of ready wit and undiminished power, to wring a resounding show-stop from jitterbugs ('43 stripe) to crowd the RKO Palace the... especially Tuesdays. She proved herself as comedienne a... of the Mauve Decade ditties last evening, running to sev... songs... was allowed to leave the rostrum only after Maestro... Osborne had made several false starts into his recommended clamac... burlesque upon several of his contemporaries in this fickle business... dance-ban-dom. Osborne's organization cohendlines with Miss Kay, t... in turn being backed up by two interpolated vaudeville turns.

A radiocasting and recording... somebody, Miss Kay is giving full-bodied exposition to such tear-jerkers, torch tunes or comically-coated numbers as "Strawberry Blonde"... "The Band Played On"), "The Curse of an Aching Heart"... Eva Tanguay's old hallmark... Care," "A Tisket, a Tasket"... ing at the Church"... "Mr. Five by Five,"... "Strawberry short..." Miss Kay deli...

By" and "Keep the Home Fires Burning." His treatment gi... fresh vitality to these old time... Clarinetist Phil Gomez come... head-man...

Beatrice Kay at Palace

By OMAR RANNEY

...w show at the Palace has plenty of punch. On the... here's that man Tarzan, giving his old jungle yell again, this time against the Nazis. On the stage, there's Beatrice Kay, who really knows how to put over a song—not just with her unusually resilient vocal chords, but with such boisterous comedy that no matter how many encores she gives, the audience still wants more and more of it.

The stage show also boasts Jan Savitt's band, which is one more reason why we rate this a good bill.

But it is Miss Kay who does the most for this show. Although she is well known for her radio singing, it is her first appearance on the Palace stage. She is one of the best vaudevillians to co... in a long time...

...the footlights so effective... she is "solid" with the patrons before she sings a note. There used to be more of those folks around the theater.

Miss Kay sings...

CLEVELAND

INDIANAPOLIS

...her bicycle-built-... feathers, and gushi... ...nostalgia. Wins 'em... with The Curse of an... and then into Eva Tang... Don't Care... ...ng character, does a de... on a torch singer... ...atic qualities...

Honors Go to Beatrice Kay

It's Ted Fio Rito's band at the Circle this week, but it's Beatrice Kay's show. At least, that is a natural supposition, for, as the slangsters like to say, she tore down the house Friday afternoon. By the time she had finished singing half a dozen songs, the whistling and banging of hands together were almost enough to break the stoutest decibel machine.

You know Miss Kay, if you own a phonograph or a radio. She hur... the tear-jerking songs of... —although some o... ...ally belong to the... ...pokes fun at the... ...day, and then... ...and mean... ...nd of time... ...of her act... ...ering and... more. ...omedienne... in broad... be made... it with... hers, and... hat is the... indication...

Beatrice Kay

THE MORE... CELEBRA... wee...

...Show Stars Beatrice Kay, Radio Singer.

Paramount STAGE REVUE

A superb job of salesmanship was demonstrated at the Paramount theater Friday. The salesman was Beatrice Kay and she was selling herself to the audience.

Preceded by a rather mediocre procession of vaudeville talent and band music, Miss Kay was not too heartily welcomed when she took over the stage. But one song, and Miss Kay had a house full of boosters.

It isn't the Gay Ninetie songs she sings that put the bouncing Beatrice over. It's the way she does it—...

DES MOINES

...their handkerchiefs, back in the days of "The Black Crook" or when Maggie Cline was laying them in the aisles with her singing of "Throw Him Down, McClosky."

Miss Kay is a great artist in her own particular field. It takes that intangible something—which she has in abundance—to recreate the songs of yesteryear; songs which she does as well, if not better than Eva Tanguay ("I Don't Care," one of her offerings yesterday) and Imogene Comer ("She's Only a Bird in a Gilded Cage,") also rendered with great pathos. The youngsters may not get the full value of her art, but the oldtimers—they eat it up. Come to think of it, a kiddie who sat next to us nearly broke his hands applauding.

We guess art is an elastic term in anyone's vocabulary.

We do not go overboard for the...

ALBANY

...in Review

By Jake Rachman

The domination of an audience through bounce, a continued high boiling point of pep and no small amount of native talent for satire, makes the performance o... "Gay Nineties" Kay a... phenom the single-performance highlight of the season.

Friday's opening audience clapped hands with her, sang with her, carried on an airy persiflage with her and did everything she asked of them. For an Omaha audience the reaction to Miss Kay's raucous and rowdy clowning was terrific. She was recalled five times before they had enough.

What Miss Kay has is the simple formula employed by all of the great singing comedians—Nora Bayes, Sophie Tucker, Belle Baker, Mae Irwin, Eva Tanguay—simply to walk out the... knock 'em over. Back of i... gestive phraseology he... training plus a natural abi... audience.

...as no accident that Miss Kay dinned "Only a...

OMAHA

...atrice Kay Big Hit

By HELEN EAGER

Beatrice Kay, the beloved Gay Nineties gal, "won a reception that seldom has been equalled yesterday noon at the RKO Boston. Miss Kay, stunningly gowned in purple and ermine, wrapped the audience around her little finger, shouting down a couple of inevitable hecklers, thoroughly endearing herself to every one with her unique and individual interpretations of corny melodies. This diminutive young lady, known to millions through the radio program she recently vacated (much to the program's loss), is much more fun to listen to in person than over the airwaves. Which is pretty high praise. And what she... "The Curse of an Aching Heart," "I Don't Care," "A Tisket..." (sung in burlesque torch fashion), "Take Me Out to the Ball Game"... ...cheer... ...hit on... ...with comedy and melody. Mr. Apollon remains the...

BOSTON

MANAGEMENT-COUNSEL
M. VALLON
RKO BLDG., RADIO CITY, NEW YORK

From the Production Centres

IN NEW YORK CITY

Radcliff Hall has resigned as announcer of the Hildegarde-Raleigh show so that he can devote the time to a new series, 'The Gods Are Athirst,' connecte · · the British Information Service....Irene Beasley has just returned from a railroad jaunt of 22 days through the south....Charlie Schenck, Jr., is directing 'Hasten the Day' for the OCD....Axel Gruenberg has resigned from 'Counter Spy' to direct the Gertrude Lawrence-Revlon series · he).

Henry Burbig, dialect comedian, who three years ago joined CBS as assistant director, has returned to the fold after a leave....Robert Kania, CBS technician, takes a stopwatch to become an assistant director for same outfit....WMCA press-publicity head, Leon Goldstein, who taught his know-how at the N. · U. Radio Workshop spring session, does a repeat for NYU regular semester....Albert Grobe, WQXR announcer chief, who has been freelancing film narration, had four shorts reeling simultaneously in different film theatres downtown....Chick · incent, 'Pepper Young's Family' producer, who puts 'Foreign · ssignment,' the Frank Phares thriller, through it's Saturday paces for the Sonvaine office over Mutual, has just finished directing a series of E.T.'s, 'Heroes of the Navy,' by Stanley Wolfe, and produced by Bernie Zisser, going on Blue Sept. · ....Edgar A. Mowrer and Max Lerner to pinch hit for Samuel Grafton (WOR) on latter's four-week vacash starting Sept. 5....Arthur Van Horn, WOR newscaster, enters Army Sept. 10....John B. Hughes, Mutual's Coast commentator, portrays 'himself' in coming Warner Bros. life of George Gershwin film....Arthur Feldman (BBC) goes to Blue's London news office Sept. 1 to assist George Hicks.

John DeWitt, former 'David Harum' scripter now with the Navy, in town on leave....Peggy O'Donnell succeeded Timmie Hyler in the 'Amanda of Honeymoon Hill' serial. Miss Hyler going out of town for the tryout of the new Elmer Rice legiter, 'A New Life'....Walter Lurie, formerly with the OWI, has joined the radio department of Foote, Cone & Belding, as eastern rep on the Lockheed series....During Ed Fleming's vacation George Ansbro is announcing 'Front Page Farrell'....Casting: Rupert LaBelle, Paul McGrath ('Front Page Farrell'); · vc Condon ('Just Plain Bill'); Cliff Carpenter, Robert Haag ('Mr. Keen'); Raymond Edward Johnson, Alan Devitt, Jean McCoy ('Our Gal Sunday'); Bill Adams ('Stella Dallas').

Bob Hawk has instructed agency and network · refer to him as 'quipmaster,' instead of quizmaster....Herb Moss has worked out a new agreement with Ralph Edwards, giving him 'freelance' status as director of 'Truth or Consequences,' and has also signed to direct the new Ed Sullivan series for Mennen shave cream....Arthur Henley added to the script staff for Sammy Kaye's Old Gold show; besides continuing 'Black Castle' and 'Everything Goes'....Ralph Gleason, jive-conscious former CBS publicity man, writes from London that he's located some West End joints, where the British hepcats gather for jam sessions and jitter-bugging....Bill Ramsey, Procter & Gamble radio head, due the week of Sept. · 13 for his next New York trip....Bob Curnow, an announcer formerly with the Rocky Mountain Radio Council, Denver, has shifted to New York.

IN CHICAGO . . .

Jane Green, who has been on such shows here as 'Painted Dreams,' 'Hot Copy' and 'Author's Playhouse,' has been signed by Metro and departs for Culver City, Calif., next week. A ringer for Marie Dressler, she is mentioned as a possibility of starring in a role based on the life of the late actress....Lt. Comdr. Eddie Peabody made his last appearance on the National Barn Dance program Saturday (28)....Lee Marshall, of Russel M. Seeds, and previously with CBS, was inducted by the Army August 23 ....Danny O'Neil, CBS singing star who received six commercial contracts following his first trial sustaining broadcast over WBBM, is appearing also in the Empire Room floor show at the Palmer House.... 'That Brewster Boy' enters its third year on the air with the broadcast of Sept. 17. Connie Crowder, Hugh Studebaker, Jane Webb and Louise Fitch are still playing the roles they originated....Martin Campbell, managing director of WFAA, Dallas, and W. E. Wagstaff, commercial manager of KDYL, Salt Lake City, were visitors last week....Clifton Utley, newscaster, has added another series to his already full schedule by taking over WBBM's five-a-week news spot at 5 to 5:15 p.m., for Interstate Bakeries....Bill Slocum, Jr., CBS director of special events, here for a few days....Karl Davis and Harty Taylor, known as Karl and Harty, have rejoined the WJJD staff and are heard nightly on the station's 'Suppertime Frolic'....George Reeves, formerly with WAKR, Akron; Marvin Conn, of WOWO, Fort Wayne, Ind., and Mark Hayward, formerly of WLOL, Minneapolis, were added to the WIND, Gary, Indiana, announcing staff last week....Robert Quick has resigned as assistant concertmaster of the Chicago Symphony Orchestra to become concertmaster of the WGN Symphony Orchestra, succeeding Michael Wilkomirski, who will devote his time to his citrus grove in Texas.

IN HOLLYWOOD . . .

Gordon Hughes has become a staff producer at KNX in addition to looking after 'Dear John'....'Bud' Berend making a swing of New Orleans, Chicago and New York to contact NBC clients in his capacity as Coast sales manager....Ted Hediger will be on the bridge of Xavier Cugat's Dubonnet show, taking off Sept. 4 on the Blue. Airing for the east goes out with the break of dawn at 8 a.m.....J. Walter Thompson gang had a gag all cooked up for John Reber's arrival last week, but it went sour because the train got in on time, a wartime novelty. Edgar Bergen cranked up his old Stanley Steamer, took on board Bob Colwell, Joe Bigelow and Ed Gardner, arriving at the station 15 minutes after the chief had debouched their quarry. Befuddled by the dawn's early light and neglecting to ask about train time, they paraded the platform with a banner reading, 'Welcome John Reber, the Poor Man's Frank Sinatra,' with Gardner and Bergen holding up the poles. It finally dawned on one of them to ask the station master about the train's arrival and when they found out they hustled back to town to find Reber, who meanwhile had been taxied to his hotel....Frank Sinatra's 'Broadway Bandbox' broadcast was moved to a sound stage at RKO last Monday so 3,000 young 'uns could shriek and swoon....Paul Whiteman east with the missus for a few weeks' rest at his Rosemont, N. J., farm. He'll come back if and when the 'Duffy's Tavern' deal is signed....Teddy Lynch spotted on KFWB in her own singing spot. She's wife of Paul Getty, millionaire oilman, and has been chirping in New York night spots....Bob Welch, former producer for Eddie Cantor and Jack Benny, now a corporal with Army Special Services in Hollywood....Robert Armbruster directing the music on four originations here of 'Cavalcade of America'....Jack Runyon came back from his Mexican siesta and took to his bed with the flu.... Paul Warwick around to look in on the Groucho Marx beer opus....Ed Gardner hopping around to fill guest shots, audition a 'Miss Duffy' and talk over his picture at Paramount....Hal Bock of NBC rating bows for the recent release of material on Amos 'n' Andy, neatly compiled for future reference....Syd Gaynor, sales chief for Don Lee net, back from a junket through the east with a haul of new biz aggregating 12 quarter-hour and three five-minute weekly periods....Marvin Goodson transferred from NBC's KGO in Frisco to Hollywood production staff.

The Jim Jordans (Fibber and Molly) celebrated their 25th anniversary last Tuesday....William Blees made v.p. of Young & Rubicam and put in charge of department to service the firm's clients. He was onetime general manager of J. Stirling Getchell agency and previously sales manager of Nash motors.

Philly Bulletin Expands Radio Promotion Setup

Philadelphia, Aug. 31.

The conservative Evening Bulletin, once the daily which was most allergic to radio, last week added to its already ambitious radio promotion schedule.

The pa · which claims the largest evening paper circulation in the U. S., already has a five-hour 'news-and-music' program tieup with WFIL. The new shows, also on WFIL, will be three 15-minute studio shows weekly.

WLB APPROVES 10% PAY HIKE BY AFRA

Washington, Aug. 31.

WLB has okayed deal worked out between AFRA and seven broadcast companies providing for a 10% raise for actors, singers and announcers on commercial programs. Action was unanimous, with · increases retroactive to March 8.

Companies involved are NBC, CBS, Blue, WOR Program Service, Don Lee chain, WGN, Inc., and Agricultural Broadcasting System. The agreement covers those working in the production studios in New Yor , Chicago, Los Angeles, San Francisco and Hollywood.

Follow-up Comment

Continued from page 34

program, debuting for Carter's Pills next Sunday. It was trailerized past weekend, including the setting of the 'memory song' theme, plus one full musical number, at the tag-end of Inner Sanctum. The creep series moves to a Saturday spot for another sponsor. Carter's figuring that its nostrum, aimed at the a.k. trade, was not best attuned to a shock show, whereas the 'suaver' musical interludes would appeal more to the oldsters....Hildegarde was 'OK' for sound, ably abetted by Milton Cross, on the Basin Street snow Sunday. Rubinoff did one solo as his guest chore, but the chanteuse was given fuller scope.

Initial performance of Morton Gould's newest composition for piano and orchestra, 'Concertette No. 1,' highlighted the CBS Cresta Blanca Carnival program Wednesday night (25), and was distinguished chiefly by a second movement 'Gavotte' and a melodic third movement 'Blues' theme reminiscent of Gershwin. On the whole, it was another colorful sample of Goutdiana, being disappointing first and fourth movements. Jose Iturbi as soloist gave it a technically brilliant performance, bringing to the 'Blues' movement in particular a haunting quality.

'Chucho Martinez' tenoring of 'People Will Say' was a standout. Rounding out the program were Gould's usual colorful arrangements of 'Little Brown Jug' and 'Stardust.'

Using the same rapid-fire style delivery as Bob Hope, Jan Murray, the new Broadway comedian currently spotted at La Martinique nitery, guested on the Jerry Cooper-Ray Bloch 'Keep Ahead' program Friday night (27) over WOR-Mutual. Unfortunately, the four-minute period allotted to him forced him through his gags at an almost breakneck speed. The limited time was not sufficient to enable him to create a definite radio personality, although the potentialities are there, even when dimmed by his brief session of hoary jokes.

Bob Hope last Thursday (27) did another one of his mixtures of wisecracks and inspirational messages over NBC, with the broadcast this time originating from North Africa. After explaining that he was just back from entertaining the troops in Sicily and that he was heading for America, the comic made Dorothy Lamour's sarong the teeterboard of most of his quips. Hope flipped that sarongs weren't anything new to the women in North Africa; only there they wear them higher up—under the ideas. His report from the fighting front gave emphasis to the pride he took from the realization that 'the ground that we were standing on was won by the fellows that we were playing to.' 'We have,' he added, 'no extras here; they're all stars.'

Fulton Lewis, Jr., whose opinions on several recent occasions have paralleled policies of the National Assn. of Manufacturers, turned his criticism on that organization Monday evening (30) on Mutual. Discussing the NAM's recent statement on corporate earnings and wages paid to labor, he accused it of using 'trick phrases' and misleading figures to give a false impression. Specifically, Lewis asserted the NAM statement figured earnings on gross receipts, instead of capital investment, thus giving an erroneous percentage rate. The NAM wage figures, he said, included overtime payments and are therefore similarly misleading.

Court Gives Flamm 2d Try

Continued from page 30

the proof · at Flamm offered now added little to the charges of fraud that the former WMCA owner made shortly after the sale. The court recalled that most of the representations had been brought to the attention of the FCC while Noble was seeking renewal of the station's license and that the FCC had seen fit to disregard them.

The decision took recognition of Flamm's charges that the Washington law firm of Dempsey & Koplovitz, each of the latter former FCC counsel, had urged Flamm to sell at Noble's price before Noble applied for WMCA's wavelength. Justice Peck stated that these allegations 'may be disregarded; because it does not appear that the information received · bad · connection with fraud or was prejudicial to the plaintiff (Flamm) in any way.'

'No' Satisfactory

The court also wrote that 'there is no satisfactory denial in the defen · ant's (Noble) papers that the alleged representations were made by his attorneys (Dempsey & Koplovitz) and there is no apparent reason why the defendant, who paid a finder's fee ($42,500) to a broker for bringing the availability of the station to his attention, and then requested the broker not to participate in the negotiations, should have engaged these particular lawyers to negotiate the sale except for the impression which these lawyers would likely make on the plaintiff (Flamm). The trouble, on the other hand, with the plaintiff's case,' the decision continues, 'is that he knew of the elements of fraud, except the participation of his employees (Donald Shaw and Leslie Roberts), and that he suspected that before he transferred the station, and still he has waited two and a half years before seeking a recission.'

When Flamm filed his suit against Noble he included a 34-page affidavit from Roberts, a former WMCA v.p., in which the latter 'confessed' that he had been a party to a 'conspiracy' to force Flamm to sell the station to Noble.

Flamm's counsel stated yesterday (Tuesday) that the bringing of the action had been delayed all this time for only one reason, lack of proof of all the things that Flamm suspected on the eve of the sale and thereafter. When the proof, added Handelman, came to hand and it was properly reinforced, Flamm then acted. Handelman said that he was certain that the delay angle will have tittle meanin · when the case is actually tried.

It was reported last we · that Noble had decided on the purchase of WMCA and that he would not announce the new owner until after the FCC had acted on the · lue's sale.

Handelman, of Handelman & Ives, attorneys for Flamm, today (Tuesday) issued the following statement regarding Monday's decision:

'Justice Peck's decision speaks for itself. He has clearly stated that, although Noble has failed to make satisfactory explanation of his act; Flamm should be barred from the temporary relief sought in this motion because of his delay in bringing this matter before a court. The delay, as will be borne out by the facts and testimony in due course, will clearly indicate that though Flamm had many suspicions, he di · not have any actual proof until within the past several months. He made an investigation to the best of his ability, but the nature of the conspiracy blocked all of his efforts and it was not until this year that he obtained actual · roof of the fraud.

'Regarding Noble's well publicized assertion that the only purpose of this suit is to repurchase WMCA at a 'bargain price,' I need only point out that Noble and his associates were well aware of our plan to bri · suit several months before he even contemplated purchasing the Blue Network; in fact, we were negotiating with his attorney as far back as last March.'

Fight MBS'

Continued from page 33

vertisers an opportunity to get at the other 50%.

In their protest to Herbert Akerberg, CBS v.-p. in charge of station relations, the Columbia affiliates declared that they considered it unfair for an advertiser to subject them to audience competition from a local station (Mutual's) after they (the CBS affiliates) had given their time and money to promote local listenership for the program. CBS officials have expressed themselves in sympathy with this point of view and advised the affiliates that they agreed that the Mutual proposition was 'bad radio.' It was also revealed that the CBS sales staff had been deployed in the situation and that the latter was pointing out to ad agencies how in the end their clients would be the losers on getting the maxi · um listeners for their programs. The thing that seemed to disturb CBS most was the report that deCastro had included the 'Lux Radio Theatre' in the periphery of his solicitations. DeCastro denied this Monday (30).

Agencies Protest

Agency execs, who have been articulate on the subject, based their opposition on the circumstance that Mutual had offered advertisers a free ride of 13 weeks, during which time the client would be given billing on the broadcast, but the programs would be used exclusively to boost the sale of war bonds and circulate Government messages. The agency people said that the giving away of facilities or space was something that the craft had always discouraged. Agencies live by commissions and when there are no billings there is nothing upon which the agency can legitimately base its bill for services.

One agency exec posed the following question: · upposing the repeat programs do go on the air without commercials, would it not be folly for the industry to give the public a concentrated taste of high-grade programs which carry no commercial copy whatever?' Another agency man asked just how Mutual could guarantee that its affiliates would not stud such programs with chainbreak announcements? DeCastro's answer to this was that Mutual affiliates taking these repeat programs would be required to sign an agreement to refrain from that very practice.

McKesson Buys News Spot on CBS Coast Link

McKesson-Robbins has bought the 9:55-10 p.m. segment on the CBS Pacific link for a daily news analysis by Chet Huntley. J. B. Tarcher is the agency.

Goodrich Tire uses the same spot everywhere but the Coast via Joseph C. Harsch, CBS staff commentator.

F.D.R. SCORES PEARSON

Brands False Pearson's Charge That Hull Is Anti-Russian

Washington, Aug. 31.

President Roosevelt today stepped into the Cordell Hull-Drew Pearson controversy, over latter's assertion in print and over the air that Hull (allegedly) wanted to see Russia 'bled white,' by referring to the columnist as a chronic liar. F. D. R. irked by Pearson's inference that the Secretary of State was hostile to Russia, said that the writer had shown bad faith to his country.

Newspapermen recall that the President was also annoyed by a recent piece in a column to the effect that Harry Hopkins was undermining Eleanor Roosevelt's influence with F.D.R. Yarn intimated that H.H. was closer to the Presidential car than Mrs. Roosevelt.

Pearson also took a verbal lacing Monday (30) from Secretary of State Hull.

'Monstrous and diabolical falsehoods,' were what Hull called Pearson's charges that the State Department is opposed to the Soviet Government. Charge was made by Pearson both over the air and in his column.

Pearson bounded right back with the statement 'I hope that Mr. Hull's denial of my charges that he is an anti-Russian will stand better than his recent denial that Sumner Welles would resign.'

Kennett Joins CBS

Robert L. Kennett has been appointed manager of a program relations division of CBS, effective today (Wednesday) · is a new department.

Kennett was formerly program director of WHAS, Louisville.

Enid Hager resigned Monday (30) as publicity director of WPEN, Philly. Miss Hager was formerly in charge of radio promotion for the Philadelphia Record.

Inside Stuff—Orchestras-Music

Abe Lyman's orchestra came into N. Y. last week for its opening at the Strand theatre (27) in sections because train accommodations couldn't be begged or borrowed. Outfit finished a theatre tour at Youngstown, O., got to Pittsburgh intact and from there straggled in on four different trains. Most of the bandmen stood up all the way. Lyman and Rose Blane, singer, were lucky enough to get upper berths on a sleeper flagged down by Pennsylvania Railroad officials. Before that, however, the line stopped and held its Broadway Limited nine minutes while a fruitless search was made for space for the band.

Atlantic City hotels are so jammed with reservations for the coming Labor Day weekend that Guy Lombardo was on the verge of cancelling one of two scheduled days (4-5) at the Steel Pier there because he couldn't get accommodations for his bandsmen. Lombardo advised the Pier Friday (27) afternoon that he would play only one day (Saturday), returning to N. Y. immediately thereafter, because rooms couldn't be found for his men. Sunday they would have to fill as best they could or play with only one band (Bobby Sherwood).

When notified of Lombardo's decision, Steel Pier people got to work and dug up a suite in one of the smaller hotels, so the two days stayed in.

Newark Theatre Op Refuses Standby Tooters a Raise 'For Doing Nothing'

...ar Labor Board, which met yesterday (Tuesday), to settle a wage dispute between the Adams theatre, Newark, N. J., and Newark local 16 of the American Federation of Musicians, suggested that the case be taken to arbitration. Both the Adams and the AFM are mulling such a move. Meanwhile the Newark musicians have set aside a strike call, which prevented the Adams from opening Thursday (26) with its initial band show of the fall season until 4:30 p.m. Sammy Kaye's band is at the house.

Kaye's opening was halted when Newark local for the third year straight, insisted on a raise for 12 men in the Adams pit from $66 to $75 and from $84 to $98 for leader on six-day basis. A. ... Adams, operator of the house in partnership with Paramount, is said to have retorted he wouldn't give the musicians 'more money for doing nothing.' Pit men, virtually standbys, play total of about one hour and a half weekly. Adams is sticking by his refusal to grant the musicians a raise following WLB's refusal to act on the case.

When Adams received Local 16's request for a raise two weeks before the house opened, he turned it down flatly and was in favor of canceling contracts and remaining shuttered. Musicians' demands totaled an increase of $6,000 yearly.

There we... approximately 2,000 patrons awaiting Kaye's opening at 12 noon. They were told it wasn't likely the house would throw open its doors that day and were asked to disperse. At 3 p.m. the film was ...ut on and at 5 p.m. the band di... its ...rst show.

...aye, in at a guarantee of 50% of gross, then huddled with Adams, Ben Griefer, latter's theatre manager, and union officials. Out of this meeting came the agreement to submit the dispute to the WLB. It cost the house about $1,000 in admissions to have the opening delayed.

T. DORSEY'S THEATRE DATES COMPLETELY OFF

Tommy Dorsey finally cancelled completely the theatres he had ...ooked on the way east into his ...ober opening at the Pennsyl...nia hotel, N. Y. Since first striking the dates out of his plans, the l...der has several times reinstated and dropped them again. As late ...s the latter part of last week, there ...as a possibility that Dorsey might ...y a part of the four weeks, which were to have started Sept. 3. He was set for the Circle, In...dianapolis, Palace theatres, Akron ...nd Youngstown; Palace, Cleveland, ...nd Stanley, Pittsburgh.

...orsey's plans for his band, which he fired recently, notice to be effective Sept. 8, are still not definite, according to Coast sources. ...s said to be certain that he's going to play the Pennsylvania, but whether he's coming east to reorganize his band or will do it on the Coast is not known. His plans ... ever, ...

...ncelling the above theatres cost ...rsey a total gross over the four weeks of at least $60,000, which he could have used to advantage on the Penn date, a loc...ion that will ...ably cost him money to play.

Don Barry, new vocalist signed by Boston recently by Al Donahue, will open with that outfit at Fr... ...ai...ley's Terrace Room, Newark, ... next week (Sept. 7). Donahue is currently at Ritz-Carlton Roof, Boston.

Final Call

Detroit, Aug. 31.

When a maestro gives up his last night as a civilian to entertain the troops that's news. Don Pablo, whose orchestra has been at the Palm Beach nitery here for the past six years, bowed out by putting on a show on his last night for the Briggs Airforce Training School. The next day he was on the receiving end, in the Army himself.

His orchestra was replaced in its long stand at the nitery by Bill McCune's band.

Lyman Asks 18½G From MCA, Blaming Agency For Losses on Tour

Abe Lyman has advised Music Corp. of America that he wants $18,500 from the agency to cover losses incurred by him on his recent theatre tour for which he claims MCA is responsible. Firstly, he wants $10,000 for the exit of Bonita Granville, film starlet, from his troupe. He claims she was booked by him for a minimum of six weeks and left after four to return to Hollywood for a Mickey Rooney film. He also wants $8,500 for being forced to lay off the week of June 30, which MCA admits having told him was booked at the Orpheum theatre, Minneapolis, but Paramount says was never consummated. Par is a partner in the house's operation.

Lyman asserts that he paid his musicians an... salaries of acts in his unit for the week he didn't play the Orpheum (Lyman's accountant a few weeks ago told 'Variety' MCA had paid the musicians) and since he was to have played the Orpheum at a $8,500 guarantee he wants that amount.

Lyman has not paid MCA commission for the theatre tour, due to his disputes, and the agency has retaliated by holding up several checks for Coca-Cola broadcasts made last spring. Leader claims he i... going to take his case to the American Federation of Musicians if he doesn't get satisfaction. He is now at the Strand theatre, N. Y., for five weeks.

Local 802 Seeks Hike In Hotel, Nitery Pay

N. Y. local 802 of ... American Federation of Musici... communiqued various band agencies this past week that it is negotiating an increas... in scale with A' and 'B' class hotels and niteries. It advised the agencies that if contracts must be written now for dates to begin after Sept. 15, clauses should be added citing the possible changes in scale.

Local 802 is seeking an average 15% increase, ...ed on the increased cost of livin... ...ew scales may be set this week.

Gregory Coleman Gives Up Guitar for Agency

Gregory Coleman, brother of Emil Coleman and former ne...ab... guitarist of the latter's band, is going into the band agency business. Under name Amusement Artists, Inc., he's partnered with Happy Reis, who frequently booked the Coleman band on private party d...tes.

Gregory C...l... ...d ...t his ...rother's band a couple months ago.

Ebbins Gets Call

Milt Ebbins, manager of the Count Basie and Vaughn Monroe orchestras, has been ordered to appear for induction Sept. 22 in New York. He gets in today (Wed.) after several months on the Coast with the two bands, both of which made pictures and fulfilled other western bookings.

Ebbins is married to Lynne Sherman, former band vocalist. They have one child.

Even Band Boys Are Being Raided

Shortage of manpower among better bands who can afford to pay bigger salaries has reached the stage where one leader recently attempted to raid another for its band boy. The youngster in question was offered first $100 and later $150 weekly to switch to a rival outfit, and rejected both.

Good band boys, it's said by leaders who can't seem to get along without them, are equally as scarce as good musicians. It's their duty to set up bandstands on vari...us jobs, drive instrument trucks, and perform sundry chores.

One band lost its boy to the service while on the road a couple months ago, and the band's personal manager wound up driving his outfit's instrument truck on an overnight hop.

AFM'S FORM B HOLDS UP PAGE'S BAND AT BORDER

Hot Lips Page couldn't get his band past Canadian Customs officials last week and missed the first show at the Palace theatre, Hamilton, Ont. Border block was one of the results of the previous mixups between Canadian band buyers and U. S. agent (GAC) of the band over the 20% withholding clause in the AFM's Form B contract. Due to the delay in exchanging contracts, Page left N. Y. without written proof he and his men had jobs in Canada and officials wouldn't let them into the country.

Page was forced to get in touch with Howard Sinnott, of GAC in N. Y., and Jimmy Evans, his manager. They called Hamilton union and operators of the Palace theatre and latter drove to the border and vouched for Page and took the band the rest of the way by car. Theatre's first show was scheduled for 2:30 p.m. and the band got to the theatre at 5:30 p.m.

Contract mixup came about when GAC inadvertently sent the Canadian buyers Form B blanks with the 20% clause included. Since Canada doesn't have such a tax plan, the meaning of the clause was unknown. Confusion almost resulted in Page being cancelled.

Hotel Lincoln, N.Y., Books 1st Negro Band (Basie)

Count Basie's orchestra has been bought for the Lincoln hotel, N. Y., opening Nov. 5 until Jan. 1. This is Basie's initial N. Y. hotel booking and the Lincoln's first use of a Negro band. Price paid for Basie is being kept under cover, but it's s...id to be the highest the Lincoln ever paid. Mrs. Maria Kramer, operator of the spot, offered $2,500 for the band a couple months ago and it was turned down.

Tony Pastor ...recede Basie, opening Oct. 19. ...Kramer has an option on him, but he is sche...uled to open at the Paramount theatre, N. Y., Oct. 13, which would mean doubling between the two spots, which are virtually across the street from each other. N. Y. local 802 of AFM ...s secretly has given its okay for ...astor to double if the Lincoln deal is set before the band goes into the Par. Pastor's is a traveling band and under 802 rules cannot tak... a second job at ... beginning work on a fir...t.

Light Into Glass Hat

...an h. Lasin's orchestra goes into ... Glass Hat of the ...lmont-Plaza hotel, N. Y., for three weeks Sept. 13. Light will be followed by a band led by Jack Edwards, whom the William Morris agency is expecting to concentrate a buildup. He ...s now at the Statler hot...l, Buffalo.

Hal Saunders' band, which Light is replacing, goes to the ...elvedere hotel, alto, opening Sept. 15.

Omaha Station Op Again Disputes Rosenbaum's Disc Peace Proposal

Maurice Spitalny Will Reopen Pitt Hotel Room

Pittsburgh, Aug. 31.

Maurice Spitalny band draws the music spot again at Terrace Room of William Penn hotel when that class dine-and-dancery reopens for the fall season Labor Day night (6). Booking for Spitalny was the result of his click there this summer, where he outdrew most of Terrace Room's out-of-town bands. Biz was so big spot stayed open a month longer into the warm weather than it originally planned.

Local maestro, a brother of Phil and Leopold Spitalny, will double into the hotel ... Stanley theatre, where he's conductor of the pit orch... some of his theatre musicians as well as a few from his Tap Time radio show on KDKA.

Oberstein Threatens Suit Vs. AFM, Unless 802 Reviews Ouster

Eli Oberstein, Classic Record head, has notified the American Federation of Musicians that, unless some action is forthcoming soon on his appeal for review of N. Y. local 802's cancellation of his membership, he will proceed with court action for damages and reinstatement. It's been more than two months since Local 802 expelled Oberstein and the appeal was made; a rule such things take time due to rebuttals and counter-rebuttals.

Oberstein was thrown out by 802 in mid-June after the local had charged him with 'acting against the organization's interest.' This accusation was obviously based on previous charges that Oberstein was making recordings in defiance of the AFM disc ban.

'Father' Hines Adding Femme String Section

...irst attempt by ... Negro name band to emulate the added string sections a la James and T. Dorsey, is being made by Earl (Father) Hines in New York. ...ines is laying off for two weeks to add four Negro femme fiddlers, a bass player, guitarist and virtuoso harpist, along with an all-girl ...uartet and featured vocalist.

Band will total 28 (including Hines)—23 instrumentalists and five singers. Band, which is being booked by William Morris Agency, goes into the Apollo, N. Y., Sept. 17.

Hines cancelled a southern tour recently to come back to N. Y. to reorganize. He lost a half dozen or so men to the draft all at once. His vocalist, Billy Eckstein, a strong name in Negro dates, has been placed in a 1-A classification.

Essex, N. Y., Mulling Name Band Return

Essex House, N. Y., which dropped the use of name bands last January, is interested again in b.o. music. If it can secure a suitable name it will reopen its Colonnades, which hasn't been used for such a purpose in some time (Glen Gray's Casa Lo...ans played it years ago). In late years the hotel has used the Casino-On-the-Park to house name outfits.

...ammy Ka... and Tommy Tucker's orchestra were under contract to the Essex House when it decided to forego expensive bands last January. It let both bands out of commitments. Prior to that the two were virtually alternating on its bandstand.

Unusually strong summer business being done by other ... ho...tels this season and angle ation of ...even a more bullish fall probably induced the Essex to resume name music. It had intended going small music units for the duration.

Omaha Dancery Reopens

Omaha, Aug. 31.

...egular ballroom season opened here Saturday (28) when Jan Garber's orchestra lifted the lid at Tom Archer's Chermot ballroom.

B...g place has been refurbished for the new season.

John W. Gillin, operator of WOW, Omaha, again took exception last week to Samuel R. Rosenbaum's (WFIL, Phila.) recent letter to broadcasters proposing a 'solution' for settlement of the American Federation of Musicians' ban against record and transcription making. In an open letter to the same broadcasters, Gillen decries Rosenbaum's counsel for 'total and unconditional surrender' to a principle which absolutely false (plan of paying a percentage of the industry's gross to musicians).

In his rebuttal to Rosenbaum, Gillin begins by attacking the AFM's description of transcriptions to th... War Labor Board as 'musical jingles on platters.' He says, 'It is understandable that Mr. Padway should wish to confuse the issue by actin... as though all transcriptions one-minute spots, in order to prove to the WLB that the ban on transcriptions in no way impedes the war effort...musical jingles are less dependent on instrumental music... and have been practically unaffected by the ban. The dispute before the WLB involves library service and commercial transcriptions—life blood of hundreds of broadcasting stations.'

Petrillo Only

Gillin answers Rosenbaum's contention that the recording musician has a right to some kind of protection by pointing out that, 'the musician who actually renders service in recording is not looking for protection...only complaint comes from Petrillo, speaking, presumably, on behalf of musicians who do not play for recordings or radio. Rosenbaum's proposal that broadcasters pay the union a percentage of gross income amounting to some $10,000,000 a year is, presumably, for benefit of musicians not used by radio in the form of recordings or any other way.'

Gilling takes to task the argument by the AFM that the use of records or transcriptions on small stations is destroying the livelihood of local musicians, hence they (the stations) should pay a fee, which would help sustain the men put out of work, by pointing out that if that principle were sound, 'then there should be another percentage of radio's gross for the benefit of singers, writers, actors. The art of singing, acting and writing are as worthy of being encouraged as the art of performing instrumental music.'

Gillin also points out that 'radio and recordings have made America the greatest music market in the world...more money is being spent for music and the working musicia... is earning more than ever before.' He calls Petrillo's argument that radio and recordings have displaced musicians, 'sheer buncombe.'

Rosenbaum 'Inconsistent'

Near the close Gillin points out that Rosenbaum's letters have not been consistent. Rosenbaum's first cited that the AFM fight is 'not against radio; but principally against coin machines and record manufacturers.' In his second letter Rosenbaum said 'the musicians have no complaint against record manufacturers or transcribers.' When Petrillo himself made this about-face on his aims early this year there was wide comment.

Washington, ...ug. 31.

War Labor Board has substituted Gilbert E. Fuller for Henry S. Woodbridge as industry member of the three-man panel which will begin hearings in New York Sept. 6 on the Petrillo-transcription companies' passe.

Woodbridge ... named at a time when the hearing... were scheduled to start Aug. 16. When the date was moved back due to the illness of Joseph H. Padway, counsel for AFM, Woodbridge found that other business would prevent him from sitting and he resigned.

The other two men on the panel remain unchanged. They are Arthur S. Mayer, public member, and Ma... Zaritzky, labor member.

Bailey-Norvo Tour

Red Norvo, who ...as been doing one-nighters with a small combo, is readying a large band prior to a theatre tour accompanied by Mildred Bailey (Mrs. Norvo).

It will be the first theatre tour for Miss Bailey and Norvo in over a year. ...Glaser will set the route.

Lyman Powerful $55,000, N. Y.; Kaye Big 22½G, Newark, Jones 30G Hub

(*Estimates for This Week*)

Les Brown, Indianapolis (Circle; 2,800; 30-55)—With 'Alaska Highway' (Par) and acts. Band sells itself for fine $16,000 here on first theatre date in town, getting full credit for draw.

Chuck Foster, Chicago (Oriental; 3,200; 28-69)—Plus 'Spotlight Scandals' (Mono). Solid $23,000.

Benny Goodman, New York (Paramount; 3,664; 35-$1.10)—Plus 'Let's Face It' (Par) and Condos Bros., Jack Marshall, others, on stage (4th wk). Big $68,000, with band, stage layout and picture all sharing in upsurge.

Lionel Hampton, Philadelphia (Earle; 2,768; 35-75)—With 'Walked with Zombie' (RKO). Fine $28,200, with band getting small help from picture. irst attraction here since refurbishing of house.

Henry Jerome, New York (State; 3,450; 35-$1.10)—Plus 'Stage Door Canteen' (UA) (2d run) and Tommy Dix, Pat Rooney, ., others, on stage. ig $32,000 in prospect.

Spike Jones, Boston (RKO Boston; 3,200; 44-99)—Plus Bob Dupree and Charlo, Arnaut Brothers, Modernaires, others, on stage, 'Appointment Berlin' (Col). Jones' record reputation held chiefly responsible for wham $30,000.

Sammy Kaye, Newark (Adams; 1,950; 35-75)—With 'Aldrich Swings It' (Par) and Sunny Rice, others, on stage. Smash $22,500 for initial show of season, band accounting for most of draw.

Stan Kenton, San Francisco (Golden Gate; 2,850; 55-75)—Plus 'Beyond Rising Sun' (RKO). Grand $41,000, picture being strong and widely ballyhooed.

Ted Lewis, Omaha (Orpheum; 3,000; 20-65)—With 'Cowboy Manhattan' (U). Will do big $18,000. Lewis always tremendous here.

Abe Lyman, New York (Strand; 2,756; 35-$1.10)—With 'Watch on Rhine' (WB), and Jerry Lester, others, on stage. Powerful $55,000 or a bit over. Holds.

Teddy Powell, Chicago (Chicago; 4,000; 40-75)—With 'Dixie' (Par) and Virginia Weidler, on stage (2d wk). Smash $55,000 for holdover.

Noble Sissle, Seattle (Palomar; 1,350; 30-65)—With 'Alaska Highway' (Par). Band not so well known in these parts, but doing nice $10,000. Picture only mild draw.

Transportation Now OK, AFM Reinstates Free Rockford, Ill., Concert

American Federation of Musicians has reinstated a date by the Chicago Civic Opera Orchestra at Rockford, Ill., after cancelling it because of lack of transportation for the musicians. Instead of last night (Tuesday), however, the date has been set back until next week (7). It's one of the AFM's free concerts and is the only one so far to have been in danger of cancellation due to the transportation problem.

Petrillo, as a result of the Chicago affair, has petitioned the Office of Defense Transportation for as much aid as that agency can give in routing the orchestras to their AFM-paid appointments. Previously the ODT had advised Petrillo that it could not give such appearances priorities on travel. As a result, it's feared by the AFM that many contemplated dates may have to be cancelled. However, investigation of transportation will be made before dates are set from N. Y. in order to avoid civic repercussions such as attended the Rockford cancellation.

BARNET'S NEGRO-OFAY BAND FOR PK. CENTRAL

Unusual aspect about the Charles Barnet booking into the Hotel Park Central, . Y., Sept. 23, is that the band will play the hotel date using mixed Negro and white musicians. Barnet's band, which includes 'Peanuts' Holland, Al Killean and Trummy Young, all colored, goes into the hotel for four weeks. Mutual outlet (four wires per week) will be the first radio time Barnet has had around N. Y. for a long time.

Benny Goodman used a mixed band at the Waldorf-Astoria several seasons ago.

Band Review

JOE PORRETTA ORCH (5)
Hotel Radisson, Minneapolis

A comparatively new outfit, the Porretta orchestra, is going great guns in this class spot, where it opened with Dwight Fiske. It has been held over indefinitely, supplemented currently by Gali-Gali, magician.

Small in size and strictly a ciety dance orchestra, Porretta's ban is long on musical quality and turns out tunes that are highly listenable as well as danceable. The combination of tenor sax, electric guitar, bass, piano and drums provides an abundance of volume and a musical blend which makes the melodic emanations extremely pleasant. In a small room such as this it sizes up as an ideal unit.

Eschewing jive and confining himself to sweet music entirely, Porretta makes no bid for the younger element's favor. The more mature element which he is attracting to the room are, after all, the best spenders. The orchestra cuts no didoes, dishing out good music and nothing else.

Porretta goes in mostly for the old-time favorites, although the orchestra occasionally takes a whirl at a hit parade number on request. Rhumbas and waltzes are very much in evidence. Jerome Kern, Cole Porter, Vincent Youmans and George Gershwin, among the composers, receive plenty of attention.

The sax and piano usually carry the melody, with the electric guitar occasionally doing its bit. Porretta himself plays tenor sax. He at one time was with Leo Reisman and he has tried to model his orchestra along the Reisman lines on a small scale. **Rees.**

British Best Sheet Sellers

(*Week Ending Aug. 20, 1943*)

London, Aug. 20.

Whispering Grass	C.C.
All Tomorrows	C.C.
Heard Song efore	Chappell
Silver Winds	Dash
Fall In Love With Me	Chappell
You'll Never Know	Chappell
Johnny Zero	C.C.
Darling	Maurice
Fool With ream	Keith
Nice Come Home	Chappell
When Wore ulip	Scherburg
As Time Goes	Chappell

WERBLIN HEADS GROUP ROUTING CAMP BANDS

David (Sonny) Werblin, Music Corp. of America executive v.p., will chairman the band agency committee which will now work independently of USO-CSI, Inc., in routing orchestras into service camps on gratis dates. Werblin has called meeting at MCA's . Y. headquarters for today (Wed.) to discuss plans.

Takeover of booking bands for service camp appearances y the committee, which in the ast has worked with the USO via sporadic meetings to report free time of bands handled by MCA, GAC, William Morris, CRA, Frederick s., et al., is part of a general reorganization of USO efforts. When it was suggested that the agency men themselves handle the camp routings, USO-CSI turned the chore.

Art Paulson's band will relieve Johnny Long's in the New Yorker hotel, N. Y.'s Terrace Room, while Long plays the Harvest Moon finals at Madison Square Garden Sept. 8.

Inside Stuff—Music

Buck Ram, songwriter-publisher, has two financial men, ic Abrahams and Neil Finn, as 50% partners in his Noble Music Corp. as result of a 'Variety' Inside Stuff item. Abrahams and Finn, who make steel cranes for the Government, and desirous of getting into the music business, were struck by the story which mentioned how Ram deliberately labeled his firm 'Noble,' as an advertisement that that's the way he wants to treat songwriters; even unto giving them a 10% bonus on top of their regularly contracted royalties, if they should happen to deliver a hit. Both decided that this sort of a music pub ought to be financially encouraged, and have since invested in the firm, leaving Ram free of financial problems.

September issue of the Army Hit Kit will be made up of material supplied by members of the Armed Forces, including original songs and parodies. According to observations that came in from the field to the War Dept.'s Special Service office, issuers of the Kit, men want a chance to write their own songs and parody the material already sent out.

Consequently, regular issue of the Kit, which usually contains two pop tunes, two standards and a United Nations specialty, will appear the following month.

Coast songwriters are admiring the spunk of Patricia Johnston, youthful tunesmith. With the casualness of one going on a long trip, she told a group of the boys that she'll be out of circulation for the next year and a half. Smilingly she explained that she would be hospitalized for that period to undergo a series of operations in an attempt to arrest an infantile paralysis condition which has plagued her since childhood. Despite the handicap, she has written enough tunes to be admitted to ASCAP membership.

Indication of the swift-moving developments in the global warfare and their effect on the music publishing biz is the fate of the 'Three Little Mosquitoes' tune which Lou Pollock and Charles Newman wrote for the Columbia filmusical, 'What's Buzzin' Cousin?'.

Song, which puts the bite on Musso, Hitler and Hirohito, was all set for publication by the Sam Fox pub house, but in view of Il Duce's elimination from the picture, it's regarded as strictly in the 'has-been' class.

Judging from the orders for sheet music that reached Mills Music, Inc., last week, the tune, 'Stormy Weather,' may for the second time within eight years become a big seller. Some of the orders from hinterland dealers were as large as they usually submit for a new number heading for the sales crest. Other numbers in the score of 'Stormy Weather' (20th) that have also awakened a sheet music demand are 'I Can't Give You Anything But Love' and 'Ain't Misbehavin'.'

John McClellan, a member of Lt. Buddy Clarke's Maritime Service band at St. Petersburg, Fla., was so impressed by a hearing of Morton Gould's 'Pavanne' several years ago that he decided, after consulting his wife, if they ever had a daughter they would name her Pavanne. On Aug. 4 the pre-named infant made her entrance and was duly dubbed Pavanne Kay McClellan.

Girls of the Music War Committee of the American Theatre Wing, consisting of secretaries employed in the music industry, getting together games and entertainment for a Negro regiment stationed near New York. They also need other girls in the industry to help out at the Red Cross on Wednesday evenings to make sur ical dressings for the boys in service.

First tune to hit over a million in sheet sales since Irving Berlin's 'White Christmas,' is Miller's 'There's a Star Spangled Banner Waving Somewhere.' Above two, plus Shapiro-Bernstein's 'South of the Border,' only tunes to strike the 1,000,000 gong in past few years.

Henry Henderson and Sam Shaw are doing a profile on Mose Gumble, vet way songplugger. Biog, for Collier's, will be called 'As Mose Goes y,' takeoff on 'Time Goes By,' tune Gumble revived into a best-seller.

The tabulation of the smash sheet music sellers of the past year, as carried in last week's issue of 'Variety,' inadvertently did not include Irving Berlin's 'White Christmas,' which sold 1,000,000 copies.

Bands at Hotel B.O.'s

(*Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Dinner business (7-10 p.m.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price. Compilation is based on period from Monday to Saturday.*)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Ray Heatherton	Biltmore Roof (400; $1-$1.50)	11	1,200	15,825
Lani McIntire*	Lexington (300; 75c-$1.50)	81	1,975	141,525
Johnny Long	New Yorker (400; $1-$1.50)	6	2,225	13,900
Glen Gray	Pennsylvania (500; $1-$1.50)		2,350	11,775
Leo Reisman	Waldorf (550; $1-$2)		2,950	25,075
Henry Jerome	Lincoln (275; $1-$1.50)		675	2,075
Ina Ray Hutton	Astor (750; $1-$1.25)		3,350	10,900

* *Asterisks indicate a supporting floor show. New Yorker and Biltmore have ice shows; Waldorf headlines Morton Downey.*

Chicago

Griff Williams (mpire Room, Palmer ; 750; $3-$3.50 min.). Business off a little but Williams and floor show headed by John Hoysradt brought in fine 8,200.

Art Kassel (New Walnut Room, ismarck hotel; ; $1.50-$2.50 min.). No letup here with Kassel accounting for 4,500 tabs.

Woody Herman (Panther Room, Sherman hotel; 950; $1.50-$2.50 min.). Tables at a premium with another big 7,500 on the week. Herman's hot.

Ramon Ramos (Mayfair Room, lackstone hotel; 400; $2.50 min.). Ramos, sharing honors with Connie Russell, keeping up nice average of 3,150. Neil Bondshu's orchestra and Dwight Fiske return on September 17.

Eddie Oliver (Beach Walk and Marine Room, Edgewater Beach hotel; 4,600 combined; $1-$1.50 admission to Beach Walk for dancing and show; 50c, and 75c. cover charge plus $1.25 min. in Marine Room.) Oliver becoming favorite here; bad weather cut patronage down to 13,000 but still big.

Los Angeles

Freddy Martin (Ambassador; 900; $1-$1.50). 'Try-and-Get-in' on the weekends and no walk-through on other nights. Cover count again touched 4,200.

Frankie Masters (Biltmore; 900; $1-$1.50). Just under 4,000 but should built higher before his 10 weeks are up. Floor show no help.

Location Jobs, Not in Hotels

(*Los Angeles*)

Jimmy Dorsey (Palladium , Hollywood, fifth week). On either side of 25,000 stubs which is right smart. Another week and then Charlie Spivak for six.

Louis Prima (Trianon B. Southgate, sixth week). In full stride and will roll up a strong 6,300 admishes.

Lucky Millinder (Casa Manana , Culver City, eighth week). This side of 5,000 payees but okay for the band that nobody knew.

Rex Stewart (Cotton Club N. Hollywood, third week). The draw is on the floor. Slow 2,500.

Alvino Rey (Aragon B. Ocean Park). Topping off his beach run with moderate 4,500. Mitch Ayers comes in Sept. 1 for his Coast bow.

(*Chicago*)

Lou Breese (Chez Paree; 650; $3-$3.50 min.). Harry Richman and Breese bringing 'em in droves; 5,500 again.

Carl Ravazza (Blackhawk; 500; $1-$2.50 min.). Ravazza holding biz to nice figure of 4,500.

10 Best Sellers on Coin-Machines

(*Records below are grabbing most nickels this week in jukeboxes throughout the country as reported by operators to 'Variety.' Names of more than one band or vocalist after the title indicates, in order of popularity, whose recordings are being played. Figures and names in parenthesis indicate the number of weeks each song has been in the listings and respective publishers.*)

1. You'll Never Know (11) (BVC)	Dick Haymes	Decca
	Frank Sinatra	Columbia
2. Paper Doll (12) (Marks)	Mills Bros.	Decca
3. It Can't Be Wrong (11) (	Dick Haymes	Decca
	Willie Kelly	Hit
4. Pistol Packing Mamma (4) (Morris)	Al Dexter	Okeh
5. In My Arms (5) (Saunders)	Dick Haymes	Decca
6. In lue Evening (7) (Shapiro)	Sinatra-T. Dorsey	ictor
7. Sunday, Monday, Always (2) (Mayfair)	Bing Crosby	Decca
	Frank Sinatra	Columbia
8. All Or Nothing At All (12) (Leeds)	Sinatra-James	Victor
9. Put Arms Around Me (2) (Broadway)	Dick Kuhn	Decca
10. Comin' On Wing, Prayer (11) (Robbins)	Song Spinners	Decca

OTHER FAVORITES

(*These records are directly below first 10 in popularity*)

Wait For Me Mary (Remick)	Dick Haymes	Decca
It's Always You (8) (Famous)	Sinatra-T. Dorsey	Victor
I Heard You Cried Last Night (CLP)	Harry James	Columbi
	Dick Haymes	Decca
Johnny Zero (10) (Santly)	Song Spinners	Decca

Band Bookings

Jimmy Dorsey, Sept. 8, week, Orpheum theatre, Los Angeles; 16, Golden Gate theatre, San Francisco; 23, week, T. & D. theatre, Oakland, Cal.

Dunham, Sept. , three weeks, Tunetown B., St. Louis.

Chuck Foster, Sept. 10, Pavillion, Fruitport, Mich.; 11, Crystal Palace, Coloma, Mich.; 12, Paramount theatre, Hammond, Ind.; 14, Grand B., Chatsworth, Ill.; 15, Club Trocadero, Evansville, Ind.; . Lakeview Park, Jackson, Tenn.; 17, four weeks, Claridge hotel, Memphis.

Woody Herman, Sept. 10, week, Palace theatre, Akron-Youngstown; 17-19, Paramount theatre, Toledo; 21-23, Palace theatre, Columbus; 24, week, Palace theatre, Cleveland.

Stan Kenton, Sept. 3-16, Jantzen Beach, Portland, Ore.; 18, Aud., Sacremento, Cal.

Will Osborne, Sept. 3, week, Michigan, Detroit; 10, Broad Ripple Park, Indianapolis; 11, Castle Farms, Cincinnati; 17, Lakeside Park, Dayton, O.; 13, Joyland Park, Lexington, Ky.; 16, eight weeks, Roosevelt hotel, N. O.

Joe Venuti, Sept. 3, week, tional theatre, Louisville, Ky.; week, Circle theatre, Indianapolis.

Jerry Wald, Sept. 5, Aud., Springfield, Mass.; 11, Rainbow Room, Allentown, Pa.; 15, two weeks, Roxy theatre, N. Y.

Cab Calloway, Sept. 8-9, Poli theatre, Waterbury, Conn.; 10-12, State theatre, Hartford; 13-15, Plymouth theatre, Worcester, Mass.; 16-22, Adams theatre, Newark, N. J.; 24-30, Apollo theatre, N. Y.

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HARRY WARREN

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produced by WILLIAM PERLBERG

starring

BETTY GRABLE

MY HEART TELLS ME
(SHOULD I BELIEVE MY HEART?)
THE WISHING WALTZ
GOIN' TO THE COUNTY FAIR
MY SAM

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New York
[illegible] SPATZ
[illegible] GARLOCK

Hollywood
LES [illegible]

Chicago
[illegible]

Sammy Cahn's Bid for Boost in ASCAP Classification Enlivens Board Huddle

Sammy Cahn's fight to have himself raised from Class C1 to Class C figured as the liveliest interlude during a special session of the ASCAP board of directors last week. The board had been gathered to act as a court of final appeal in the cases of several writers and publishers seeking tilts in their ratings. Herman Finkelstein, ASCAP staff attorney, was on hand at the hearings to supply, when required, opinions involving by-laws or classification rules.

A highpoint of the Cahn hearing was the observation that of the writers now occupying the same classification (C1) of the appellant writer, half deserved to be in a higher classification and the other half in a classification below his. It was suggested by the board that the members of the writers' classification committee be each furnished with copies of the data submitted by Cahn to support his bid for a raise and a decision on Cahn's appeal be deferred until the committee had made a study of this material.

One writer that did get action at this meeting was Hans Lengsfelder, a composer of operettas. He asked that he be boosted from a class that brings $30 a year to one that pays $100 a year. This was granted him.

The board also listened to appeals for higher availability ratings by Southern Music and Alfred Music Co. and deferred the findings. The classification and rating protests come to the board of directors after they have gone through the appeals board and the writers or the publishers classification committees.

Fleischer With S-B

Walter Fleischer has joined Shapiro, Bernstein & Co. as head of the firm's vocal department.

He was formerly with Famous Music Corp. and Mills Music, Inc.

LAW COLLECTS

NBC, ASCAP Satisfy $2,180 Judgment for 'Iowa' Infringement

National Broadcasting Co., Inc., and ASCAP last week satisfied the $2,180 damage award and $250 counsel fee judgments won by William R. Law, composer of 'On Iowa,' for alleged infringement of his song.

Judge Edward A. Conger in N. Y. Federal court, in awarding the composer damages, had assessed NBC and ASCAP $10 each of the 218 separate times that the song had been unlawfully performed by the radio station. ASCAP was charged with unlawfully licensing NBC.

MILLS BUYS CATALOGS OF 3 GOLDMAN FIRMS

Hollywood, Aug. 31.

Irving Mills bought the catalogs of three of the Walton Goldman Music publishing firms. Sale price for copyrights of the Walton Goldman Co., National Music Co. and Carmichael Music Co., all Goldman-owned companies, was not disclosed.

Goldman recently folded in New York after one of the biggest publishing splurges in recent years.

TEXAN'S 2 HITS

Longview, Texas, Aug. 31.

Al Dexter, whose real name is Albert Peindexter, is really walking in high boots these days with his two songs making new records daily. Records are 'Pistol Packing Mama' and 'Rosalita,' pressed by Columbia.

Dexter has been a regular staff artist on KFRO here for the past year.

15 Best Song Sellers

(Week Ending Aug. 28)

Sun., Mon., or Always	Mayfair
In My Arms	Pacific
You'll Never Know	BVC
Paper Doll	Marks
Put Your Arms, Honey	B'way
Comin' in on a Wing	Robbins
Blue of the Evening	Shapiro
People Will Say	Crawford
Heard You Cried	CLP
All or Nothing	Leeds
Wait for Me, Mary	Remick
Johnny Zero	Santly
Say a Prayer	Southern
Star-Spangled Banner	Miller
Pistol Packing Mama	Mayfair

Army Readying 100,000 'V Discs'

Major Howard Bronson's Music Section of the Special Services Division of the U. S. Army, is readying a special record kit to be sent to men overseas. First group, totalling 100,000 platters, under the name of 'V Discs,' will probably go over in mid-September. It will augment the Army Hit Kit, folio of pop, standard and United Nations' songs sent to U. S. servicemen all over the world.

'V Discs' are reproductions of air checks taken of radio stars' versions of pop tunes. Included are Bing Crosby, Dinah Shore, Kate Smith and Rudy Vallee, with three songs recorded on each 12-inch disc. (Special permission has been obtained by the Army from the American Federation of Musicians to reproduce the discs).

Pluggers, Pubs Getting Together on New Deal

Johnny O'Connor, president of the Contactmen's Union, and Walter Douglas, chairman of the Music Publishers Protective Association, will get together this week to lay the foundation for the negotiations of a new contract.

The new agreement will include a minimum wage scale, something that the current contract does not provide.

'Mama' Censored

'Pistol Packin' Mama' was on all networks' restricted lists last week, but only for a few hours. Webs objected to the lines 'dancing with a blonde when my wife came in,' and 'drinking beer in a cabaret.'

Restriction was lifted when Morris Music, publishers of the song, immediately substituted acceptable lines.

But Can He Hear a Plug?

Eddie Wolpin, professional manager of Chappell Music, rejected by the Army last week.

He was declared 4F because of a hearing deficiency.

LATOUCHE PENCILED IN

John Latouche, recently returned from a nine-month film jaunt through Belgian Congo, is slated for Army induction this fall.

He reports for final medical exam Oct. 31.

NBC, CBS, Blue, Mutual Plugs

Following list of the most played popular tunes on the networks for the week beginning Monday and through Sunday, Aug. 23-29, from 5 p.m. to 1 a.m. is divided into two sections. The first section represents the first approximately 25 leaders in alphabetical order (in some cases there are ties, accounting for a longer list), and the second section contains the 'also rans,' but notated in arithmetical order. The compilations embrace the NBC, CBS, Blue and Mutual Networks, as represented by WEAF, WABC, WJZ and WOR, N. Y., and are based on data provided by Accurate Reporting Service, regular checking source of the music publishing industry.

As detailed, the first 25 in alphabetical order is a trade move to curb artificial stimulation of plugs, via the 'payola,' i.e., bribery or other gratuities. It's thus figured the competition will be healthier and cleaner.

TITLE	PUBLISHER
All Or Nothing at All	Leeds
Do You Know	Reis-Taylor
Don't Get Around Much Anymore	Robbins
Fortune For a Penny	Shapiro
Heavenly Music—†'Heavenly Music'	Feist
How Sweet You Are—†'Thank Your Lucky Stars'	Remick
I Heard You Cried Last Night	CLP
If That's the Way You Want It	Berlin
If You Please—†'Dixie'	Famous
In My Arms	Saunders
In the Blue of Evening	Shapiro
Oh, What a Beautiful Morning—*'Oklahoma'	Crawford
Paper Doll	Marks
People Will Say We're In Love—*'Oklahoma'	Crawford
Put Your Arms Around Me—†'Coney Island'	Broadway
Secretly	Southern
Sunday, Monday or Always—†'Dixie'	Mayfair
Thank Your Lucky Stars—†'Thank Lucky Stars'	Remick
Take It From There—†'Coney Island'	Miller
The Dreamer—†'Thank Your Lucky Stars'	Harms
There's a Man In My Life—*'Early to Bed'	Advance
There's No 2 Ways About Love—†'Stormy Weather'	Mills
There'll Soon Be a Rainbow	Santly
They're Either Too Young Too Old—†	Witmark
Things That Mean So Much to Me	BMI
Victory Polka	Chappell
With My Head in the Clouds—†'This Is Army'	Army
You'll Never Know—†'Hello Frisco'	BVC
MOST PLAYED AFTER THE 25	
It's Always You—†'Road to Zanzibar'	Famous
Little Did I Know	Feist
Later Tonight—†'Wintertime'	Robbins
My Heart Tells Me	BVC
On the Sands of Time	Paull
Right Kind of Love	Witmark
Violins Were Playing	Lincoln
Brazil—†'Saludos Amigos'	Southern
Comin' In On a Wing and a Prayer	Robbins
Hold Everything	ABC
I'm Thinking Tonight of My Blue Eyes	Southern
Pistol Packin' Mama	Mayfair
Poinciana	Marks
Surrey With Fringe on Top—*'Oklahoma'	Crawford
Don't Worry—†'Salute For Three'	Paramount
I Don't Want Anybody	ABC
Let's Get Lost—†'Happy Go Lucky'	Paramount
My Singing Honey—†'Sky's the Limit'	Morris
Tonight I Shall Sleep	Allied
And Russia Is Her Name	Chappell
As Time Goes By—†'Casablanca'	Harms
I Have Faith	Robbins
I'm Sending X's To a Boy From Texas	Melody
I Can't Believe That You're In Love With Me	Mills
Nevada	Dorsey
No, No, No	World

† Filmusical. * *Legit musical.*

SANTLY DUE TO TOP ASCAP APPEALS BD.

Lester Santly, of Santly-Joy, Inc., will probably be elected this week as the new chairman of the ASCAP appeals board. Santly has meanwhile taken over the post on the board made vacant by the resignation of Harry Tenney.

The board is faced with a docket of scores of classification appeals from writers who are anxious to have their ratings adjusted before the new writer classification goes into effect. The new system becomes effective with the first 1944 quarter.

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Lyrics by LEO ROBIN Music by NACIO HERB BROWN

"LATER TONIGHT"

"WINTERTIME"

A 20th CENTURY-FOX release with SONJA HENIE and WOODY HERMAN

ROBBINS MUSIC CORPORATION New York MURRAY BAKER, Prof. Mgr.

Back the Attack! Back the THIRD WAR LOAN in SEPTEMBER!

Arenas, Auditoriums to Be Used In Fischer's 'Folies Bergere' Tour

With Corp. of America execs figuring in the setup, Clifford C. Fischer is whipping together a 'Folies Bergere' revue which, under plans currently being set up, will be the first super-production to tour the larger auditoriums and arenas throughout the country. Idea is similar to the arena tour which Olsen & Johnson had contemplated some months ago, but which has been held do to their 'Sons O' un' commitments, etc.

Fischer, whose setup calls for 100 girls, plans to open 'Folies' the 3,000-seater Winterland Auditorium in San Francisco, with the production planned on such an elaborate scale that it'll utilize the entire floor space of the auditorium, similar to the current Shipsted-Johnson 'Ice Follies.' Latter spectacle, incidentally, grossed $45,000 last week, although in its 20th week in Frisco.

The ice show is skedded to bow out of the Winterland at the end of September, with Fischer planning to open 'Folies' on Nov. 9. It'll be over a two-hour show, nine performances a week. Fischer huddled on the Coast with Jules C. Stein, MCA prexy, on the production plans and came east with Charles L. Miller and Jack Bertell, MCA v.p.s. Fischer remains in N. 10 days and then returns to the Coast to set the production.

Folies Bergere nitery at Hotel Edi-, which Arthur Lesser took over from Fischer about two months ago, has Grace Moore's coin behind the venture. Singer reportedly has put $50,000 into the nitery, representing her initial investment in such an undertaking.

Harriet Clark's Line Job

Harriet Clark, stranged wife of Charlie Barnet and formerly vocalist with that orchestra, goes into the line at the Copacabana, N. Y., nitery, Sept. 9. It's her first job since leaving Barnet more than a year ago.

Miss Clark was dancer before becoming a band vocalist.

AGVA, Agents Settle Differences on Camp Show Talent Pool

Plan for the American Guild of Variety Artists to act as a clearing hous for USO-Camp Shows brought an objection from the Artists Representatives Assn. of N. Y. Agents outfit objected to AGVA's acting in this capacity, since they felt that this would cut out the agents from representation of acts. However, the differences were cleared up at a meeting last week between Sam Shayon, ARA secretary; Matt Shelvey, AGVA ational administrator; Dave Fox, N. administrator of AGVA, and Morton S. Rosenthal, AGVA's counsel.

AGVA pointed out that the plan was meant to provide acts which ordinarily would not be available to USO, coming from sectors beyond the reach of Camp Shows talent bookers. Intention was not to cut in on the agents, AGVA pointed out.

Upshot of the meeting was that agents would be protected on acts contracted by or previously submitted y the talent reps. Agents are to receive the regular commission of 5% on all bookings of acts by USO- Camp Shows.

LINCOLN, PHILLY, INTO COLORED BANDSHOWS

Philadelphia, Aug. 31.

Lincoln, shuttered for the past four years, will be reopened about Oct. 1 with vaudfilm, featuring colored bands and acts. House is erated by the Wax interests, own a string of Negro filmers there.

Other house here which has featured colored entertainment is Fay's in West Philly, which has been closed for the summer. No announcement of its reopening has yet been made. The house has been jointly operated by Samuel Stiefel and Edward Sherman. Latter is the manager of Abbott & Costello. Stiefel and Sherman also operate Capman, North Philly vaudefilm hous

Scramble on for Lease Of Chi Terrace Casino

Chicago, Aug. 31.

Terrace Casino, Morrison hotel, soon may reopen as a theatre-restaurant. With night club business at its best peak in years, there's a scramble for its lease.

Earl Carroll entered into agreement with hotel last August to take over the room but lost out when hotel's board refused to honor contract.

Loew's State, N.Y., in 22d Birthday Party

Management of Loew's State, N.Y., cut a birthday cake on stage the conclusion of Monday night's (30) stage show, in celebration of the 22d anniversary of the adway vaudfilmer. Occasion brought together a number of vaude performers long familiar to State patrons.

Birthday was also marked by Rosen, State manager, playing host to 22 servicemen and women also celebrating their 22d anniversary. Participants included Henny Youngman, who m.c.'d the birthday show; Joey Adams, Tony Canzoneri, Lou Ambers, Yvette, Arthur Tracy, Chaz Chase, Dave Vine, songwriter Jack Lawrence, now a lieutenant in he maritime service; Archie Robbins, Sgt. Julie Oshins of 'This Is the Army,' and Mary Small.

On view in the lobby is an exhibit of photos of Broadway and Hollywood stars who have played the State since its opening.

Leon-Eddie's To Set Vaude Unit

Leon nken and Eddie Davis, proprietors of Leon & Eddie's N. Y. nitery, are planning to send out a 'Leon and Eddie Revue' this fall for a cross-country tour of vaudfilm houses. Unit may be headed by Joey Adams, who recently closed an engagement at the L & E spot as m.c. It would also comprise acts that have played the nitery, plus a line of girls.

Enken leaves next week for a vacation, with probabilities that he'll whip the show together upon his return.

Several unit producers, Enken disclosed, have been making overtures to him to purchase the rights to the 'Leon and Eddie Revue' title for vaudfilm houses, but the nitery op nixed the proposals, pointing out that 80% of the L & E patrons were out-of-town visitors; hence, he felt, the nitery spot would suffer in prestige if the road version fell short in quality.

With the L & E unit addition, indications point to a big season for nitery revues touring the nation's vaudfilmers. Lou Walters is sending out a Latin Quarter revue, Earl Carroll will tour his Coast nitery show; a Copacabana, N. Y. nitery unit is to be readied soon and several other nitery ops are mulling similar units.

60-Minute Horror Skit Slated As Vaude Unit

Current shortage of talent for vaudfilm house units has resulted in show skedded for starting next

Called 'Here and Hereafter,' it's an hour-long horror-type ramatic skit which'll be interwoven with magic routines.

J. C. Ackerman, midwest unit producer, has whipped the show together, with a cast of eight, for a tour of midwest houses, after which it'll play the east. Contract negotiated with the American uild of Variety Artists calls for minimums of $85 for princi als and $75 for chorus.

La Conga's New Lineup

Nan lakstone, Gnelis and Velina, dance team, and the Poll Mar Girls, ensemble, open at La Conga, N. Y., Sept. 15.

Chuco Martinez and Lenny Kent hold over from current show.

TALENT DEARTH EVIDENCE

Arthur Blake Repeating on B'way Within Five Weeks

Arthur Blake, comedian satirist, will be playing his second N. Y. theatre date within five weeks when he replaces Jerry Colonna at the Roxy today (1). Veloz & Yolanda also are leaving the show and their spot will be taken over by Mary Raye and Naldi. Blake played Loew's State five weeks ago with his quick Broadway repeat again pointing up the current talent dearth.

Carole Landis, Paul Draper and Jerry Wald's orchestra top the bill which follows the present show at the house. They bow in Sept. 15 with 20th-Fox's 'Holy Matrimony' on the screen. Plans have also been made to brin in the Cafe Society nitery unit composed of Hazel Scott, the Golden Gate Quartet, Georgia Gibbs, Beatrice and Evelyn Kraft and Ted Wilson's band some time in November. A dispute may arise here, however, as the Paramount claims it has a commitment with Miss Scott, solo.

Philly AFM Cites Cafes for Violation Of 20% Tax Clause

Philadelphia, Aug. 31.

al 77, American Federation of Musicians, last week sent an SOS to the Treasury Department to force a number of Philly nitery operators to conform with the Treasury's recent ruling that the 20% withholding tax need only be deducted from net salaries after agents' fees and other expenses have been subtracted.

The nitery men allegedly persisted in taking the 20% from the gross amount, ignoring the union's letter citing the Treasury's ruling.

A union announcement doesn't make it official, the holdouts claimed. When a union rep brought the original letter from the Treasury Department, the operators still insisted that it wasn't binding. They wanted individual rulings from the Treasury Department in Washington, they said.

At this impasse the local's officials hotfooted down to the local Treasury department office. The names of the holdout props were submitted and each was sent a copy of the ruling.

Husband Accidentally Kills Wife-Aide in Shooting Act Before 3,000 Spectators

Marietta, Ill., Aug. 31.

omeback of Ethel and Roy Poole, vet husband and wife knife-throwing and sharpshooting act, had a tragic finish when Mrs. Poole died of a bullet wound during performance Saturday (28) at local fair before 3,000 spectators.

Punch of the act is a feat wherein Poole shoots ars of chalk from mouth and ears of his wife. It was during this that Mrs. Poole was hit. Shooting was listed as accidental.

Mrs. Poole was 52 and her husband 10 years her senior. Couple had done the act for a number of years on the fair circuits. They had retired several years ago.

Has 2 Children But AGVA Atty. Gets 1-A

S. Rosenthal, acting national counsel for American Guild of Variety Artists, has passed his draft board physical and is being reclassified 1-A.

Rosenthal, married, a pre-Pearl Harbor father. He has two children.

Pvt. Jonas Silverstone, AGVA's national counsel, whom Rosenthal succeeded for the duration, is being transferred from Ft. Kessler, Miss., to Ft. Meade, Md., where he'll be assigned to the Special Service branch of the Army. While at Kessler, Silverstone staged wo G. shows.

MISS. CAFE HOPES FADE

mphis, Aug. 31.

Hope for a ival of night club one a rose ie , issippi State Fair ... DeSoto County went ... with the election of John Barbee ... as sheriff of the county ... Memphis.

Barbee has long fought the 'sin dives.'

75-100 Acts, 100 Linegirls Available For Vaude, Niteries Due to Letout By Camp Shows in Talent Switch

Between 75 and 100 acts, most of them in the higher pay brackets, in addition to approximately 100 line girls will become available for the commercial market this month as a result of the revamped USO-Camp Shows setup.

Nitery and vaude house operators regard the switch in the Camp Shows program one of the top breaks they've had since the war-time talent famine set in. As a result, plans were put in motion last week for expanded series of vaudefilm house units; with the nitery ops for the first time in more than a year realizing easier over the availability of performers, particularly the chorus girls.

Under the new USO setup, which on Sept. 20 will mark finis to the larger Red and White units with their casts of 30 to 40 persons, and the merger of the two into a more compact Victory Circuit, the 100 chorus girls and nearly as many acts will be checked off the Camp Shows payroll and put back on the market for commercial jobs. Indications are they'll be grabbed immediately by nitery ops and unit producers who plans for the fall and winter ason have thus far been stymied by the dearth of linegirls.

In Big Demand

Camp Shows is absorbing most of the single and duo turns for its Victory Circuit, but a number of the higher-priced acts comprising four or five persons are checking off the USO routes under the retrenchment program necessitated by a forthcoming $2,000,000 appropriation slash. These high-priced acts are likewise in great demand along Broadway, with overtures already being made to grab them up for niteries and vaude.

Camp Shows execs point out that under the Victory Circuit setup, there's a shortage of about 60 single and double acts required for the 30 units teeing off Sept. 20. In an effort to make up the shortage, bookers and agents were called into a huddle by the CSI talent advisory committee last Friday (27), while Harry Delmar, named last week as coordinator of the Victory Circuit activities, left over the weekend for Chicago and other midwest spots to arrange auditions in the hopes they'll yield the talent needed. He'll audition acts for a week before returning.

The 30 units comprising the first half of the Victory Circuit will include three colored shows and a concert unit. A couple of units will retain small lines of about six girls. The remaining 30 units will be sent out about Jan. 1.

Shorter and fewer railroad jumps and longer stands at the larger camps are cited by CSI execs as advantages to be derived from the new setup.

Victory units set up thus far, each comprising eight to ten people, include: 'Stop, Look, Listen!' 'What's Cookin'' (colored), 'Jolly Times,' 'Monkey Shines,' 'Step Lively,' 'What's Buzzin',' 'Hold Tight,' 'It's a Pleasure,' 'Hats Off,' 'Town Topics,' 'Thanks Loads,' 'All Is Well,' 'Come and Get It,' 'Around the Corner,' 'Funny Side Up,' 'Tell Me More,' 'Say When,' 'What Next,' 'Come What May,' 'Let's Go' (colored), 'Speak Up,' 'Dim Your Lights,' 'Clear the Way,' 'Humpty Dumpty,' 'Help Yourself,' 'Right This Way,' 'Who Goes There,' 'Perk Up,' 'Musical Echoes' (concert), and 'Heigh Ho' (colored).

High Spending

Bonnie Baker at $1,750 pro rata for six-day week, goes into the Carmen, Philly, Sept. 3.

Salary paid her is an indication of talent conditions and b.o. upbeat. Previously house budget for complete s was $1,200.

Yessner Working Out Settlement With AGVA On Tapps, Vincent Pacts

Yessner, Shangri-La, Philadelphia nitery, which been shuttered for the summer, huddled in New York last week with Matt Shelvey, national administrator for the American Guild of Variety Artists, to work out an arrangement whereby he would be removed from AGVA's unfair list. Yessner, who claimed he was forced to shut down during the hot months becaus his spot lacked a cooling unit, was listed as unfair because he had committed Georgie Tapps and Romo Vincent to four-week engagements and shuttered before they were booked in, without paying off.

Shelvey gave Yessner the okay for his plans for reopening next month on condition he work out a settlement with Vincent, Tapps and the William Morris office, which booked the acts. Yessner agreed to the settlement, proviso, although no figure has yet been stipulated.

AGVA further reports a misunderstanding existed, it being the original contention that both Tapps and Vincent had been booked in on a written contract. It developed, however, that the agreement to play the spot was made orally.

MORGAN BAND RETURNS PITT STANLEY TO VAUDE

ittsburgh, Aug.

Stanley, deluxer, resumes vaude Friday (3) with Russ Morgan's band and Connie Haines after playing 'This Is the Army' (WB) for two weeks. Earlier this summer house had been on a straight picture policy for a month due to the shortage of names.

Dante's magic show follows Morgan, but nothing definite's set after that. Joe Feldman, assistant to Moe Silver, WB zone manager, in absence of latter, who's been vacationing, has been in New York for last several days trying to line u additional bands and units.

20th-Fox Film May Nix Haymes Date at N.Y. Roxy

Dick Haymes may not go into the Roxy theatre, N. Y., for which he's tentatively set to open Sept. 22. 20th-Fox, which recently signed him to a film contract, wants him on the Coast early in October to begin his first film on a seven-year contract, which, of course, would prevent the three-week vaude date. 20th operates the Roxy.

Haymes bowed out of La Martinique, N. Y., last week (24) and currently doing only his Sunday evening radio show for Bourjois (Evening in Paris) face powder.

Kim Loo Sisters Joining Hutton Band Vaude Tour

Kim Loo Sisters, Chinese vocal trio now wor with Ina Ray Hutton's band at the stor Roof, N. Y., go out on a theatre tour with outfit next week, booked with the and as a unit, but paid separately. Trio said to be drawing $300 weekly in theatres, against $400 they are getting at the Astor, which pays their salary sing with Miss Hutton.

atton's outfit and the Kim Loo's open a 10-week theatre tour at the RKO Boston theatre, Sept. 9.

Jimmy McHugh and Harold Adamson doing eight songs for 'Command Performance' at 20th-Fox.

AGVA SIGNS CONTRACT WITH 'SKATING VANITIES'

American Guild of Variety Artists has pacted a minimum basic agreement for 'Skating Vanities,' which, despite a season winding up in the deep red, will try again this fall. New edition of roller show, which previously had been called oller Follies,' opens tonight (Wednesday) in Cleveland at the Arena. AGVA minimums call for $75 for principals and $40 for chorus. Guarantees were also posted with the vaude and nitery union.

Agre was pacted by arold Steinman and Sam Shayon, ater of the Fanchon & Marco office, which is booking 'Follies' into the larger arenas, auditoriums and rinks. Steinman is also handling the realization and is currently in Cleveland for the bow-in.

Night Club Reviews

LATIN QUARTER, CHI

Chicago, Aug. 26.

uddy Lester, Karen Cooper, Dorothy Donegan, Hibbert, Bird & La Rue, Skating Continentals (2), Dorothy Hild's Dancers (8), Eddie Pripps Orch (9), Louis Ramirez Rhumba Band (5); $1.50-$2.50 minimum.

Current bill, headed by Buddy Lester and Dorothy Donegan, both holdovers, aided by the Dorothy Hild Dancers with colorful line routines, adds up to fast and enjoyable entertainment.

Skating Continentals (Bobbie Archaga and Manny Nathanson) open with fast rolledskating, cutting quite a figure with their swinging and dizzy twirling climaxed by a neat neck-to-neck swivel that sends them off to nice applause.

Karen Cooper, attractive brunet, vocals 'Great Day,' 'Blue of Evening,' a medley of 'Oklahoma' tunes, 'We'll Meet Again' and 'When That Man Is Dead and Gone' in pleasing voice.

Hibbert, Bird and La Rue fool the audience completely in opening by having La Rue harass the other two, as they do a ballroom number, by coming on the floor as a drunk from the audience. Not until La Rue gets mixed up in the comedy dance sequences do they realize he is part of the act. Keeps them laughing with burlesque dance bits that win heavy applause.

Dorothy Donegan, colored boogie-woogie pianist, manipulates the ivories in a style all her own. Her styling of Grainger's 'Country Gardens,' 'Tea for Two' and swinging of classics put her over in a big way.

Buddy Lester, having emceed the previous acts, has his own spot in closing. At show caught, his routine included impressions of Ted Lewis, Harry Lauder and a session called 'Africa' in which he gives several comedy imitations, all registering for laughs. He closes with some nifty dance steps that sends him off to good response.

The Dorothy Hild Dancers are clicko in three numbers—a peppy rhythm routine to open, a luminous costumed South American number, and a neat routine to 'Brazil,' all nicely done, colorfully mounted and a credit to Dorothy Hild's direction. Eddie Pripps and orch play the show adequately and for customer dansapation. Louis Ramirez and a five-piece rhumba band alternate with Latin tunes. *Morg.*

Cocoanut Grove, N. Y.

(PARK CENTRAL HOTEL)

Mal Hallett Orch (14) with Terry Russell & Don Scott, Jerry Wayne, Cappella & Patricia; $3.50 minimum.

Pleasant, newly redecorated room atop the Park Central hotel, is still trying to find the right entertainment formula. In a switch from the jive trade aimed for with Cab Calloway, the Mal Hallett aggregation came in last Thursday (26) night in a bid for more mature patronage.

Hallett, in for a minimum of four weeks from accounts, with his lively though not extreme dance music and sock specialty orchestrations, provides ample value. Terry Russell, songstress with the band, is adequate while Don Scott the boy drummer featured in one number, cleaned up at show caught.

Cappella and Patricia, mixed dance team, and Jerry Wayne (New Acts), singer from the 'All Time Hit Parade,' impress favorably. The dance duo—booked into the Grove following a lengthy stay at the Strand theatre, New York, are okay cafe material. Their forte is acro-ballroom dancing with individually tailored mazurka, tango and flamenco routines for a change of pace. Cappella, the male partner, handles arm-lifts smoothly and winds up with nifty results on his one-arm twirling. *Mori.*

Terrace Room, Newark

Shep Fields Orch (14) with Meredith Blake, Ted Perry; minimum $1.25 weekdays, $2 weekends, no cover.

The color that can be worked into the arrangements provided by this unique, all-reed orchestra make it one of the most interesting to listen to; beside the natural ballad in such instrumentation Fields' method of arranging for jump or light rhythm material emphasizes tempo, making it a solid band to dance to for any dancing style. What more could anyone ask of a band?

Fields' combination, now in existence about two years, having supplanted his 'Rippling Rhythm' style, is, as you can gather from the above, quite a band. It hasn't yet achieved half the recognition it deserves and eventually should get, for it's an outfit that can fit any type of job. It's composed of four rhythm and nine reeds ranging from bass sax to flute and making full use of the instruments between. When it plays sweet it's smooth as silk, when it plays hot it is as exciting as any brass-bound combination in existence. It has, too, several soloists that are outstanding.

The only fault to be found with band's playing is that it has a drummer who is frequently too loud and occasionally unsteady. He's the arranger, however, and at that chore he's a valuable asset. Otherwise the musical ability of the band is up with any.

Another weakness is the vocal department. Meredith Blake, who's been with a number of bands, is average, but Ted Perry, a newcomer, is poor. Fields' direction still shows the effect of too much contact with 'Rippling Rhythm' and too little experience with jump stuff, but otherwise he's a fine front. He's a non-playing batoneer.

His stay at this spot, operated by Frank Dailey, has been very successful from a b.o. point of view. He is doing unusual summer business. *Wood.*

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Sets Minevitch Act

Chicago, Aug. 31.

New Palmer House Empire Room revue, opening Sept. 9, will be headed by the Borrah Minevitch Harmonica Rascals, directed by Johnny Puleo, and Danny O'Neil, CBS singer.

Others will include Johnny Mack and the Four Abbotteers, an act produced by Merriel Abbott, director of the Empire Room's entertainment, and composed of Jeanne Guest, Carlyn Truax, Mari Lynn and Naomi Korf.

Saranac Lake

By Happy Benway

Saranac, N. Y., Aug. 31.

Len Grotte, manager of Loew's Prospect, Flushing, L. I., and ex-member of this colony, mastered a two-week routine of hospitalization at the Union Memorial hospital, Baltimore. Everything okay and has resumed work.

Corp. Peter Turgeon, formerly of this colony and now stationed at Truex Field, will be a member of the Army Air Corps show that will open on Broadway soon. Before entering the service he was with road company of 'Life With Father.' who are less fortunate.

Benny Ressler is taking time out from bed routine to entertain others less fortunate.

Harold Wilkins, recently discharged from the U. S. Army, will produce a minstrel show, proceeds to go to the William Morris Memorial Park Nursery.

Paul Welch, who graduated here two years ago, now with the Civic Auditorium, Chicago.

Dorothy Newcomb, who cured here, back home and feeling dandy.

Corp. Eddie Ballas and his frau are visiting the bride's sister, Lee Klimmek, who is doing okay at the Will Rogers.

Jordie McLean pepped up by visit from her sister.

Mr. and Mrs. Jules Willings, Murray and Sid Friedman, who summered here, gave an outing and picnic for the Will Rogers gang. All had a swell time and still talking about it.

Bill Scherl is back at the lodge after a siege of hospitalization at the general hospital.

Write to those who are Ill.

NO DRINK, NO WORK

Lee Simmons Quits Pitt. Cafe When Denied Drink as Employee.

ittsburgh, Aug. 31.

There have been plenty of peculiar reasons why acts have walked out of shows and niteries but particularly peculiar was why Lee Simmons quit the Nixon Cafe last week.

Simmons had been booked in as a one-night filler for Bob Carter, regular m.c. who was doing a KDKA Bond Rally in Indiana, Pa., his home town, on Saturday (21). He did so well that Joe Hiller, who books the place, gave him the following week there.

Some time ago, when liquor shortage became acute, Tony Conforti, owner of Nixon, told his bartenders and waiters not to serve anything but beer to any employee, and that went for the performers, too. On Monday night (23), after his first show, Simmons, formerly of the team of Chick and Lee, which broke up when Lee (Dent) went into the army, asked for a scotch and soda. The bartender told him no dice. Simmons insisted that if he couldn't buy a drink in the place, he'd quit, and when the scotch and soda still wasn't forthcoming, out he walked, just an hour before the supper show.

Lou Goldberg Will Produce Own Units

Lou Goldberg, who recently resigned as general manager for Major Bowes' enterprises, has gone into unit production on his own.

He currently has 'Radio Amateurs on Tour' playing west coast houses, and is setting up a 'Dave Elman Hobby Lobby' unit for a tour this fall.

No Song of Love

Washington, Aug. 31.

Dolly Dawn, featured singer at the Capitol, has been accustomed to bringing up a serviceman for some fun with her encore number, 'You Made Me Love You.' At the 4 o'clock show on Friday (27) up jumped a buck private to help her out.

In the audience was Miss Dorothy Wolf, 19, who recognized the soldier. She rushed out to notify the police. Her pocketbook had been stolen on Tuesday (25), and she believed the military man could explain how it disappeared. Cops turned him over to military authorities.

1-DAYERS RESUME IN N. H.

New Haven, Aug. 31.

Shubert picks up bandvaude policy from where it left off last spring. Opening show is Sunday (5), with Ina Ray Hutton; following week (12) Tommy Tucker is in for the one-day stint.

Bill Green reopening the Terraced Garden of his Casino, Pittsburgh, on Sept. 9 with Tommy Carlyn's band.

D.C.'S EARLE, CAPITOL ORCHS GET PAY HIKE

Washington, Aug. 31.

Musicians in the vaudfilm Capitol and Earle theatre orchestras will get an 8.2% increase in pay under a new contract signed with Musicians Union, Local 161. Union asked a 15% raise and the theatres countered with a 5% plan, hence, the agreement is a compromise.

National theatre (legit) has come to terms with the union with certain clauses to be defined before signatures are affixed.

Olympia, Miami, Full Week Vaude Stand Now

Olympia theatre, Miami, for the past few years a half-week stand, has amplified its stage show policy to a full week.

House is booked by Paramount in New York.

Mpls. Nitery Stuck Up

Minneapolis, Aug. 31.

The Al-Can, local nitery, was held up by two bandits at the point of guns. They walked into the place just before closing and while one of them kept the customers covered with his gun the other emptied the cash register of $200.

They also made one patron give up her keys to an auto parked outside, and made their getaway.

Billy Strayhorn, Duke Ellington's ace trumpeter, rejected by Army, Saturday (28), bad eyesight.

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Variety Bills

WEEK OF SEPTEMBER 3

Numerals in connection with bills below indicate opening day of show, whether full or split week.

Loew

NEW YORK CITY
Capitol (2)
Horace Heidt Orc
State (2)
Victoria Tr
Ruth Clayton
3 Samuels
Johnny Morgan
Spike Jones
WASHINGTON
Capitol (3)
Sammy Kaye Orc
Sunny Rice
Ross Wyse

Paramount

NEW YORK CITY
Paramount (1)
Benny Goodman Bd
Jack Marshall
Pops & Louie
CHICAGO
Chicago (2)
Teddy Powell Orc
Virginia Weidler
Lowe Hite Stanley
Regal (2)
Louis Armstrong Bd
2 Zephyrs
Joyner & Foster
Hattie Noel
Otto Eason
DETROIT
Michigan (2)
Will Osborne Bd
3 Stooges
Miller Singers
MIAMI
Olympia (1)
Jacqueline Hurley
Gordon & Sawyer
Maxine & Bobby
Johnny Woods
Edith Fellows
MINNEAPOLIS
Orpheum (2)
Ted Lewis Bd
OMAHA
Orpheum (2)
Al Kavelin
Guy Kibbee
Gus Van
TOLEDO
Paramount (2)
Blue Barron Bd
June Preisser
Ray English

RKO

BOSTON
RKO (2)
Gracie Barrie Orc
Jerry Colonna
Dick Buckley
Harry King & A
(26)
Spike Jones Orc
Glenn Miller Singers
Paula Kelly
The Modernaires
Dave Barry
Bob Dupree & C
Arnaut Bros
CLEVELAND
Palace (2)
Dante Co
(26)
Bobby Sherwood Or
3 Stooges
Mary Beth Hughes
Carr Bros
COLUMBUS
Palace (7-9)
Vaughn Monroe Orc
Eddie Rio
Catherine Harris
(31-2)
Dante Co
SAN FRANCISCO
Golden Gate (2)
Pin Up Girls
(26)
Stan Kenton Orc
The Debutantes

Warner

NEW YORK CITY
Strand (3)
Abe Lyman Orc
Jerry Lester
Lane & Ward
(27)
Abe Lyman Orc
Jerry Lester
Lane & Ward
PHILADELPHIA
Earle (3)
Jan Savitt Orc
Yvette
3 Sailors
Danny Drayson
(27)
Lionel Hampton Or
Bobby & F Johnson
Canfield & Lewis
Big Time Chip
PITTSBURGH
Stanley (3)
Russ Morgan Orc
Connie Haines
Calgary Bros
Eunice Healey
WASHINGTON
Earle (3)
Roxyettes
Lyda Sue
Ladd Lyons
(27)
Roxyettes
Lyda Sue
Ladd Lyons

Independent

NEW YORK CITY
Music Hall (2)
Don Cossack Co
Walter Dare Wahl
Erno Rapee Orc
Roxy (1)
Veloz & Yolanda
Jerry Colonna
Maurice Rocco
Jeanne Beldeson
Pauline Konel
Dona Massey
LONG ISLAND
Bayside (4)
Kay Vernon
(1 to fill)
Jamaica (31-1)
Gay Nineties Rev
(2-5)
Lloyd & Willis
Kay Vernon
Prof. Backwards
Johnny Cahill
3 Smith Sis
(2d only)
Liberace
Towne & Lee
(2 to fill)
Lynbrook (4)
Liberace
Towne & Lee
Tanner & Thomas
(2 to fill)
ATLANTIC CITY
Hamid's Pier (4)
Sally Rand
Henny Youngman
Dolly Dawn
Arnaut Bros
Victoria Tr
Steel Pier (1-5)
Bobby Sherwood Or
Bobby Bernard
Guy Lombardo Orc
Neal Stanley
Perry Como
Jane Stuler
Rex Owen
Yost Quartet
Yost's Singing Co
Dunn & Kaplan
Jack Mann
Bob Ferguson
Chas Billings
Starkey
Jane Fraser
Roberts Sis
Dodson's Monkeys
Harmonicas
BALTIMORE
Hippodrome (2)
Max & Gang
Enrico & Novello
Jackie Green
Frank Gaby
P. Remos & Midgets
State (2-4)
Walter Donahue
Floretta & Boyette
(5-8)
Bert Gehan
(3 to fill)
BRIDGEPORT
Lyric (3-5)
Tommy Tucker Orc
Jerry Bergen
Bob & M Clayton
CAMDEN
Towers (3-6)
Renald & Rudy
Helen Honan
Bobby Lang
York & Tracy
Bob Fuller's Co
FALL RIVER
Empire (31-2)
Cab Calloway Orc
HARTFORD
State (3-6)
Revue Americana
Carlos Molina Orc
Armida
C DeSimone Dcrs
Marlon & Hall
Carr Bros
NEWARK
Adams (3)
Charlie Barnet Orc
West & Page
Bunny Briggs
PHILADELPHIA
Carman (3)
Bob Dupree & C
Fred Roner
Bonnie Baker
4 Elgins
PROVIDENCE
Metropolitan (3-6)
Cab Calloway Orc
WASHINGTON
Howard (3)
Lil Green
Tiny Bradshaw Orc
Douglas Bros
Trumpet 2
Bill Bailey
WATERBURY
Poli's (1-2)
Tommy Tucker Orc
Jerry Bergen
Bob & M Clayton
Willow Grove Park
(5th only)
Bob Dupree & C
Fred Roner
4 Elgins
(6th only)
Florette & Boyette
WORCESTER
Plymouth (30-1)
Rev Americana

Cabaret Bills

NEW YORK CITY

Algiers
Don Baker Orc
Edith Barrie
Odalisques 161
Lolita Moya
Aquarium Rest.
M Powell Montaces
Alon Holmes Orc
Armando's
Jerri Blanchard
Barbara Leeds
Geo Morris Orc
Bal Tabarin
Down & Russell
Roy Douglas
Nico Covaro
S. Montmartre Gls
Burke Twins
Ronaldo de Campo
Lou Harold Orc
Tony Grey
Bill Bertolotti's
Norma Raymond
Sally Goodwin
Moya Gifford
Loretta Lane
Victor Dietz
Don Sylvio Orc
Roberto Orc
Bill's Gay 90's
Ethel Gilbert
Harry Donelly
Charlie Ross
Bernie Grauer
Gay 90's Quartette
Blue Angel
Peters Sisters
Jeni LeGon
Wally Boag
Nora Sheridan
Stuart Ross
Leonard Ware Trio
Cafe Society (Midtown)
Hazel Scott
Jimmy Savo
Kenneth Spencer
Eugene Field Trio
Teddy Wilson Orc
Cafe Society (Village)
Pearl Primus
Mary Lou Williams
Ann Cornell
Josh White
Eddie Heywood Orc
Casablanca
Fanchon
Wilma Cox
Chanticleers
Mark Monte's Orc
Ralph Font Bd
Casbah
Geraldine De Lys
Danny Yates Orc
Casino Russe
Blonka
La Belle Alexia
Joscha Davidoff
George Saffan
Nadia & Sasha
Gypsy Chorus
Arlene
Bea Foley
Frances O'Connell
Marie Daley
Dorothy Mock
Marlene Francis
Paula Valera
Cerutti's
Maryon Dale
Garland Wilson
Eddie Steele
Mae Barnes
Shirley Conklin
Inez Mathews
Mary Tally
Chateau Moderne
Kay Parsons
Terrace Boys
Club 18
Jackie Gleason
Vince Curran
Joe Frisco
Gaye Dixon
Quita Brazil
Madeline White
Althea
Hazel McNulty
Gordon Andrews O
Club 51
Frankie Hyers
Pat Harrington
Marco
Peggy O'Neill
Marsha Kent
Darlene Francis
Club 1-2-3
Roger Stearns
Myra Kingsley
Copacabana
The Inkspots
Di Gitanos
Kent Edwards
Betty Jane Smith
Rex Lynn
Diane Davis
Samba Sirens
Frank Marti Orc
Nat Brandwynne O

Coq Rouge
Eloine Jarrett
Dick Wilson Orch
Bela Bizony
Jack Dempsey's
Victory Boys & Girl
Dave Roberts Trio
Don Baker
Barbary Coast Boys
Diamond Horseshoe
Bob Hall
Vivien Fay
Victoria Rone
Ross Sis
Keith Hall
Sylvia Barry
Harry Meehan
James B. Allison
Four Rose Buds
Will Quentmeyer
Rosalie Grant
Billy Banks
Bobby Davis
Frances Henderson
Chin Wan
Vic Travers Orch
Jimmy Dwyer's
Muriel King
Marsha Fields
Rita Colby
Julio Corilly
Dorothy Kollikan
Adilia Kreeshy
Lee Conrad
Keyboard Kullos
El Chico
Lita & G Cansino
Las Dos Marias
Pilar Gomez
Reinaldo Henriquez
The Cuarteto Libra
Nino de Morales Orc
El Morocco
Chauncey Grey Orc
Chiquito Orc
Andre Bodo
Charles Inwald
Famous Door
Chet Boswell
Iris Ruyo
Blue Drake
Hot Lips Page Orc
Harlequin
Dale Belmont
Lucille Matthews
Irving Conn Orc
Havana-Madrid
Carito
Hector Monlodo
Wally Wanger Line
Don McGrane Orc
Hickory House
Diane Noble
Anell Sweet
Larry Bennett Orc
Hotel Astor (Astor Roof)
Ina Ray Hutton Orc
Kim Loo Sis
Cocktail Lounge
Dick Kuhn
Hotel Belmont Plaza (Glass Hat)
Bill Ames
Rajah Rabuit
The Harmonettes
Maria Morales
The Cranes
Joe Pafumy Bd
Anita Rosal Orc
Hal Saunders Orc
Hotel Biltmore
Carol Lynne
Ray Heatherton Orc
Hotel Commodore (Century Room)
Mishel Gorner Orch
Hotel Dixie (Plantation Room)
Al Trace
Hotel Edison
Lee Crane Orc
Folies Bergere
Chaz Chase
Murtah Sis
The Jades
Clawson Triplets
Rosita Royce
Merrediths
Noel Toy
La Blanca & Garcia
Florence Hin Lowe
Lester Horton Dncrs
Roy Eldridge Orc
E. Madriguera Orc
Hotel Essex House (Casino on Park)
Barry Winton Orc
Ilona Danaur
Hotel Lexington (Hawaiian Rm)
Lani McIntyre Orc
Lelalani
Momikai
Hotel Lincoln (Blue Room)
Henry Jerome Orc
Hotel Madison
Sunny Kendis Orc

Hotel McAlpin (Marine Grill)
Gladys Tell
Johnny Messner Orc
Hotel New Yorker (Terrace Room)
Johnny Long Orc
Marilyn Hay
Gene Williams
Mary Jane Yea
Lee Sullivan
Corrynne Charell
Robert Whight
Mary Jane Lawson
Billy Peterson
Art Paulson Orch
Peter Kent Orch
Hotel Park Central (Cocoanut Grove)
Mal Hallett Orc
Cappella & Patricia
Eleanor Teeman
Jerry Wayne
(Burnt Point)
Ragtime Smitty
Flo Hart
Frank Rosati
Linda Carroll
Hotel Pennsylvania (Cafe Rouge)
Glen Gray Orc
Hotel Pierre (Cotillion Room)
Myrus
Fred & E Barry
Stanley Melba Orc
(Cafe Pierre)
Ellen Mitchell
Stanley Melba Orc
Hotel Plaza (Persian Room)
Rolly Rolls
The Roberto's
Larry Siry Orch
Hotel Roosevelt
Walter Perner Orc
Hotel Savoy Plaza (Cafe Lounge)
Clemente Orc
Marita
Joseph Marvin Orc
Hotel Sheraton (Satire Room)
Stefani & Armando
Hal Tales
King Johnson Orc
Hotel St. Moritz
Dolores Del Carmen
Ron Perry Orc
Hotel St. Regis
Larry Keves Orc
Neva Patterson
Hotel Taft
Enoch Light Orch
Sunny Skylar
Hotel Waldorf-Astoria
Starlight Roof
Leo Reisman
H Williams 3
E Talbot Martin
Marina
Mischa Borr Orc
Hurricane
Duke Ellington
Leticia
Radio Aces
Callahan Sis
Al Hibbler
Coleman Clark
June Taylor Dcrs
Iceland Restaurant
Ruth Denning
Cliff Conrad
Marlyn & Martinez
Lorrain Vernon
Grent Johnson
Ted Eddy's Orc
Angelo Orc
Jimmy Kelly's
Glenda Hope
Mary Murray
Kay Masten
Honey Ames
Kay Marshall
Danny Higgins
Carter & Ross
Lorna Rhode
Margaret Gray
Vaughn Comfort
Joe Capello Orc
Kelly's Stable
C Hawkins Orch
Chocolate Bonds
Clarence Profit 3
Nat Jaffe
Joe Stell
Marion Maye
Billy Daniels
La Conga
Lenny Kent
Chucho Martinez
Josefita Juarez
Stuart & L Harwell
Servando Diaz Trio
Norman Rae Dncrs
Winnin Hoveler Gls
Machito Orc
Jose Curbelo
La Martinique
Dick Haymes
Frances Faye
Danny Thomas
Jane Johnstone
La Martiniquettes
Maxl Bergers Orc
Vorgasses Orc
Latin Quarter
Georgie Price
Harrison & Fisher
Cristiani Family
Carol King
The Whirlings
Samschmitt Bros
Barbara Belmore
Four Rollerettes
Six Debutonce
Georgia Francis
Pamela Britton
Jesse & James
Dan McGrane Orch
Henry Noel Orch
La Vie Parisienne
Libby Holman
Paula Lawrence
Celeste Holm
Josh White
Milskaya
Basha & Mirko
Leon & Eddie's
Eddie Davis
De May, Moore & M
Lulu & Mia
Kirk Wood
Rivera

Connie McKay
Phyllis Claire
Leon Palmer
Monte Carlo Beach
Mary Howard
Diana
Freshmen
Dick Gasparre Orc
Ralph Rotgere Orc
Monte Carlo Garden
Allessandro Rosati
Milan Smolen
19th Hole Club
Chiquita Venezia
Mickey Mallory
Mill Mann Orc
Number One Bar
William Russell
Adele Arden
Bob Downey
Fredric Vonn
Hazel Webster
Old Roumanian
Henny Nadell
Fanchon
Leo Fuld
Sadie Banks
Joe LaPorte Orc
Place Elegante
Bill Farrell
Carmen Rossi
Vince de Costa
Art Tubertini
Ernest Franz Orc
Queen Mary
Naya Grecia
Vera Niva
Castaine & Barry
Guy Martin Girls
Pat Clayton
Irving Conn Orc
Peter Rotunda Bd
Queens Terrace
Phil Foster
Susan Carol
Jeane & Phillips
Adams & Dell
Jack Allyn
Neil Harvey Orc
Rainbow Inn
Bobby Lange
Toni Arden
Francine Fountaine
Earl Lindsey Gls
Sid Saunders Orc
Loada Orc
Riobamba
Walter O'Keefe
Grace Hayes
Gloria Blake
Charles Baum Orc
Nano Morales Orc
Rogers Corner
Korn Kobblers
Adrian Rollini Trio
Rose Perfect
Ben Yost (5)
Harry Lefcourt Orc
The Aristocrats
Waikiki Hula Maids
Jeanne Claire
Charlie Carlile
Johnny Pineapple O
Meyer Davis Orc
Adams & Dell
Victor Quartet
Harold Green
Connie Howell
Hollander
Saler & Sherr
Stylists
Harold Sandler Orc
Ruban Bleu
Maxine Sullivan
Day, Dawn & Dusk
Julius Monk
Russian Kretchma
Darla Birse
Lalo Zalipskaya
Senya Karavaeff
Michel Michon
N Matthey Orc
Vladimir Kavaloff
Nastia Poliakova
Marusia Savo
Misha Usdanoff
Samoa
Tallma
Mullana
3 Hot Peppers
Hawaiian Ser
Spivy's Roof
Spivy
'Bus' Davis
Hildegarde Halliday
Ralph Strain
Noble & King
Stork Club
Larry Siry Orc
Charles Baum Orc
Fausto Curbelo Orc
The Place
Irene Barklay
Pat Ring
Evelyn Brock
Sheela Tolbert
Tony's Trouville
Ella Mollino
Manuel Sao Miguel
Harry Gibson
'Bus' Davis
Ebonel Club
Viola Jefferson
Hot Cha Drew
Joe Washington
Cook & Brown
Claudia Wheeler
Sorassas Orc
Versailles
Val Olman Orc
Panchito Orc
Carl Nelsson
Jerel McMahon
Baby Rose Marie
Mitchell Brother
Sheila Bond
Six Ver-Sighs
Village Barn
Bernie West
Julie Sheeran
Johnny Faust
Scott & Suzanne
Barbara Ashley
Martha King
Don Richards
Zeb Carver
Tiny Clark
Ben Cutler Orc
Village Vanguard
Leadbelly
William Franklin
Carol Channing
Don Fry
Al Casey Trio
Wivel
Bob Lee
The Irelands
Tommy Hayden
Francisco
Carmen Montoya
Gertrude Hild
Harry Horton Orc
Carlos Varalas Orc
Hilda Salazar
Thomas Bros Orch
Zanzibar
Ella Fitzgerald
Berry Bros
Maurice Rocco
Moke & Poke
Earle & Francis
Avis Andrews
Don Redman Orc

BOOKING THE NATION'S LEADING INDEPENDENT VAUDEVILLE THEATRES
EDWARD SHERMAN AGENCY
NEW YORK — PARAMOUNT BUILDING
BEVERLY HILLS, CAL. — CALIFORNIA BANK BLDG.

ROCHELLE and BEEBE
STARTING 1943 SEASON
Sept. 17—Louisville
Sept. 24—Oriental, Chicago
Oct. 1—Riverside, Milwaukee
Placed By EDDIE SMITH
Paramount Building, N. Y.

Interstate Sets Initialer

San Antonio, Aug. 31.

First of the fall season's vaude revues booked by Interstate Circuit will open here at the Majestic Thursday (2).

Revue is headed by Jack Teagarden's orchestra and Mitzi Mayfair. Support includes songstress Phyllis Lane, Burns Twins and Evelyn, Barton and Brady, Hally Chester and Joe Allen.

New Acts

ROSE MARIE
Songs
10 Mins.
Club Versailles, N.

According to 'Variety's' records of Baby Rose Marie, first reviewed in 1931 when she was six, then at eight on a radio commercial for Julius Grossman Shoes, and so on through the seasons, this more-talented-than-ever songstress is all of 18 today. She looks just a bit older, due to a little avoirdupois which she kids away in a lyrical reference to herself as part of 'Got My Health.' But the slimming down is the least of it; for she's a personable lass with a truly extraordinary singing talent.

So much so that Rose Marie becomes an unofficial star of the revised Georgie Hale revue at the Versailles, second only to Carl Brisson and the seasoned Fraksons (father and son), with their clever magico.

Rose Marie, who, now that she's no longer 'Baby,' perhaps might add an euphonious surname to round out the billing. Today she shapes up as a socko songstress of no mean talent. She croons and interprets her songalog with authority and aplomb. She works like a seasoned vet, with naught of the girl prodigy about her, doing grown-up songs in grown-up clothes.

'Got My Health,' 'Jealous,' 'Pig Foot Pete' (a good boogie-woogie change-of-pacer), and a sophisticated special lyric, 'It Ain't Smart. It Ain't Chic,' make for a solid repertoire.

Rose Marie is more than all right here as a number-leader of the Versailles floor show, and, while she is too worthy to be wholly eclipsed by the mass of entertainment, she is certainly overshadowed by the very size of the Hale revue. Furthermore, the songstress can and should step out on her own as is, and play the class saloon circuit solo, a la some of the other chantooseys. She's a cinch to deliver solidly every time, because she's prime now for important grooving in the better cafes. And that goes for rostrum work, whether it's the vaudfilmers or production. *Abel.*

PEARL PRIMUS
Dancer
10 Mins.
Cafe Society, Downtown, N. Y.

Pearl Primus, colored dancer of the modern interpretative school, who in the short time she's been around, has won critical kudoes from the longhaired dance authorities, is one more in the string of Barney Josephson 'finds.' Her popularity, however, veers more toward concert rather than niteries.

For Josephson's Greenwich Village spot and its clientele, however, Miss Primus is a natural, and when caught she could have stayed on indefinitely. All her dances, in bare feet, are characterized by an abandon and freedom of movement into which are injected elements of humor, ecstasy, tragedy and other facets characteristic of her race. She's equally effective in her native African dance, with tom-tom accompaniment. For the modern tunes, Josh White offers notable accompaniment on the guitar and as vocalist. *Rose.*

ANN CORNELL
Singer
7 Mins.
Cafe Society Downtown, N. Y.

If looks and ability to wear clothes were the all-important factors, Ann Cornell would rate as probably the best colored singer to hit the New York niteries since Lena Horne.

Unfortunately, however, Miss Cornell has a limited voice range, and displays such singular lack of warmth that, when caught here, she only succeeded in leaving a negative reaction.

If a sepia entertainer leaves Barney Josephson's downtown clientele cold (as a barometer and proving ground for colored entertainers, the spot's still tops), there's little likelihood he or she's ready for a N. Y. nitery career.

Miss Cornell's 'Stormy Weather,' 'Heard You Cry Last Night' and 'Sunny Side of the Street' are all sold in the same manner, with but slight variance in tempo or style. *Rose.*

MARY LOU WILLIAMS
Pianist
6 Mins.
Cafe Society, Downtown, N.

Colored pianist making her N. Y. nitery bow here inevitably invites comparison with Hazel Scott, another product of the New York Cafe Societys, both uptown and downtown. As in the case of Miss Scott, Mary Lou Williams directs emphasis on boogie-woogie pianology, at which she's at her best, though far from achieving the Scott finesse and technique.

She can also toss off a ballad or pop tune in pleasing manner, though her inability to project personality into the act—a factor that's contributed so largely to Miss Scott's success—fails to create the necessary feeling of warmth. *Rose.*

BOBBY LANE AND EDNA WARD
Acrobatic Dancers
10 Mins.
Strand.

Lane and Ward are a different pair of acro-dancers, with well-conceived notions on how to strut their stuff. They have a 'plot' to their athletic terping, and they execute each idea to the hilt for appropriate returns.

For instance, their opener goes into a soft-shoe that really becomes a soft-stocking routine, as they doff their shoes in order not to disturb a mythical sleeping customer. Thus their acrobatic stuff becomes more gymnastic.

There's another highlight routine having to do with the comic section, as each takes the funnies away from the other while acro-dancing, but always done in tempo and with imaginative evolutions. In short, Lane and Ward are hoofers who have used their heads to excellent showmanship advantages. *Abel.*

JOSH WHITE
Guitar, Songs
12 Mins.
Cafe Society Downtown, N. Y.

Josh White, the guitar-strumming colored singer of blues, who was former accompanist for Libby Holman, is now doing a single turn. In the Village let-your-hair-down spots he has already built up a considerable following, as evidenced by the reception he was accorded opening night (24) at Cafe Society Downtown.

White's engaging personality is his strongest factor, though his fine voice and original compositions are no mean assets. 'His Little Man Sitting on a Fence' and 'The Cherry, the Chicken and the Baby' are of the blues variety, with a humorous switch well suited to his individual style, while his 'Blues in Berlin,' somewhat similar to the Golden Gate Quartet's 'Stalin Wasn't Stallin',' won him the evening's top plaudits. For the arty niteries, White is a natural. His appeal elsewhere would probably be limited. *Rose.*

JERRY WAYNE
Songs
16 Mins.
Cocoanut Grove,

Jerry Wayne, from Lucky Strike's 'All Time Hit Parade,' shapes up favorably, though not of sock proportions, in his first nitery engagement.

He's a smooth warbler personable and essays straight delivery which listens well but lacks dramatic quality.

His best tunes are 'Devil and Deep Blue Sea,' 'People Will Say We're in Love' and 'All or Nothing at All.' Potentially a good nitery bet. *Mori.*

'Kiss of Success'

Continued from page 3

with the studio intending it for a small-budgeted ' ' picture. Had he waited until after the 'Kiss' preem, which established him as one of Broadway's ace playwrights, Herbert could have peddled it to any studio, naming his own figure. Republic has turned down resale bids of 10 times as much and is now shooting the works on the picture as a John Wayne starrer.

Sol C. Siegel, of Columbia, and David O. Selznick are also bidding for Herbert's services. Col wants the playwright to script Irene Dunne's next picture while Selznick, for whom Herbert recently put in five weeks working on 'When We Were Young,' wants him back on the Coast to do the film version of 'Kiss' as a Shirley Temple vehicle, providing Selznick wins the bid.

Herbert, currently scripting the Corliss Archer radio show, figures he's got his hands full and has thus far nixed all Coast offers.

'Life With Father'

Continued from page 1

Father' has about run its course before doing 'Life with Mother.' They and producer Oscar Serlin expect 'Father' to continue indefinitely at the Empire, N. Y., and on the road. They believe a 'Mother' sequel will not hurt the attendance at 'Father.' In fact, they have a hunch that after seeing 'Mother,' many playgoers will want to go back for another visit to 'Father.'

Lindsay and Dorothy Stickney (Mrs. Lindsay) go back Oct. 11 into 'the leads' of the original 'Father' company at the Empire. With Mrs. Clarence Day, widow of the original 'Father,' sketches in the New Yorker mag, they and Crouse were in Boston for the opening Monday night (30) of another 'Father' tour, with Harry Bannister and June Walker in the leading parts.

B'way Climb Continues; 'Widow' 31G, 'Family' $10,000, 'Murder' $6,700, 'Father' 13½G, 'Arsenic,' 'Janie' Up

It attendance this summer is an indicator, Broadway should have a great season before it. Business started to climb during August, which is normal enough; but the spurt during the last half of the month was stronger than expected. Last week's figures again went upward, with the leaders approximating capacity.

Although August saw a comparative flurry of openings, new shows will come in at intervals through September and October. Another revival failed to make the grade—'Run Little Chillun' stopping. 'Murder Without Crime' fared somewhat better than expected. This week offers one new play, [illegible] revival and the [illegible] of 'Tobacco Road.'

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta)

'Angel Street,' Golden (90th week) (D-730; $3.30). Among the longest stayers in town; one-set meller making a little money, with last week's takings estimated over $6,000.

'Arsenic and Old Lace,' Fulton (136th week) (CD-898; $3.30). Up a bit more, with gross approximating $9,500; makes plenty at that level.

'Early to Bed,' Broadhurst (11th week) (M-1,142; $4.40). One of the musicals that approached capacity last week, around $25,000.

'Harriet,' Miller (21st week) (CD-940; $3.85). Among the holdover standouts which figures to command real trade well into winter; $17,500, close to capacity.

'Janie,' Playhouse (51st week) (C-865; $3.30). Climbed again, with takings claimed over $10,000 and plans for road may be set back; very good for one-set comedy, which is passing year's mark.

'Kiss and Tell,' Biltmore (23d week) (C-920; $3.30). Collecting about all the coin the house can get at the scale, around $17,000.

'Life With Father,' Empire (196th week) (CD-1,062; $3.30). Included in list of shows most likely to hold over well into [illegible] season; quoted at $13,400 last week [illegible] or $1,000 over previous week; standees at matinees.

'Oklahoma,' St. James (22d week) (M-1,420; $4.40). Gross is same every week, because house sells out all performances with standees; $30,600.

'Murder Without Crime,' Cort (2d week) (D-1,064; $3.30). First full week rather promising; takings quoted at $6,700, helped by sellout Saturday night.

'Rosalinda,' Imperial (44th week) (M-1,450; $3.30). Another show slated for this house later in fall, but the business commanded by operetta should keep it in town through winter; over $25,000 quoted.

'Skin of Our Teeth,' Plymouth (41st week) (CD-1075; $3.85). Up a bit to $11,500; slated to finale next week, but stays another three weeks because of tight bookings out of town.

'Something for the Boys,' Alvin (33d week) (M-1,375; $4.40). Climbed close to $30,000, which approximates capacity considering some courtesies to men in uniform.

'Stars on Ice,' Center (resumed engagement) (57th week) (R-2,966; $1.65). Quoted at $37,000, nearly all the skating revue can get; only topped by 'Follies.'

'Star and Garter,' Music Box (62d week) (R-990; $4.40). Claimed to have approximated $18,000, indicating revue's rep among out of towners.

'The Doughgirls,' Lyceum (35th week) (C-997; $3.30). Saturday afternoons were off early in August but have climbed to capacity; gross not far from $17,000.

'The Snark Was a Boojum,' 48th St. (CD-873; $3.30). Presented by Alex Yokel and Jay Faggen; dramatized by Owen Davis from Richard Shattuck's book; opens tonight (Wed.) 1).

'Three's a Family,' Longacre (16th week) (D-1,016; $3.30). Went up to better than $10,000 and the management now plans putting out a road company.

'Tomorrow the [illegible],' [illegible] Barrymore (20th week) (D-[illegible]; $3.30). In bettering $14,000 again indications are for continuance well into winter.

'Two Mrs. Carrolls,' Booth (3d week) (D-730; $3.30). Quoted over $14,000, close to capacity in this limited house; looks set for a run.

'Ziegfeld Follies,' Winter Garden (22d week) (R-1,519; $4.40). Again improved with gross quoted approximating $39,000, near capacity.

REVIVALS

'The Student Prince,' Broadway (12th week) (O-1,294; $2.75). Somewhat better again and the gross approximated $19,000, plenty.

'The Merry Widow,' Majestic (4th week) (M-1,715; $3.30). Standees in most performances last week when new revival [illegible] got around $31,000.

'Run Little Chillun,' Hudson. Taken off Thursday (26); played two weeks.

'Tobacco Road,' Ritz (D-945; $1.65). Presented by Harry H. Oshrin; returns Saturday night for announced engagement of four weeks prior to road.

'Blossom Time,' Ambassador (O-1,200; $2.75). Revival offered by Shuberts; was slated to have followed 'Student Prince' at Broadway; starts Saturday (4).

ADDED

'The [illegible] Play [illegible] Play,' Beck (1,214; [illegible]). Final and fifth week; soldier show drew profitable business, with takings bit over $9,000 last week; tours.

'SNARK' $7,000, HUB; 'TAKE IT' GOOD $8,200

Boston, Aug. 31.

As of Monday (30) the Hub came back to life, all four downtown legit spots being lighted and all four booked nearly solid through October. Including the Cambridge strawhat and Olfhaus barn production of 'The Drunkard,' the town is jumping, and opening biz for the new attractions has been reported especially big. Final count, though, hinges somewhat on the weather which at the moment—and up to the moment—has been plenty inviting.

'Snark Was a Boojum' dropped curtain on Hub engagement Saturday nite (28) and moved out for its Broadway debut tomorrow (2). 'You Can't Take It With You' winds up its four-week session at the Wilbur on Saturday (4) to make way for 'Naked Genius,' which has taken the house for a week of rehearsal prior to opening on Sept. 13.

Meanwhile, big openings reported on 'Big Time,' Ed Wynn vaude revue at the Shubert; 'Dark Eyes' at the Plymouth and 'Life With Father' at the Colonial, all on Monday (30). No Labor Day openings for first time in seasons, all houses being lighted.

Estimates for Last Week

'Snark Was a Boojum,' Shubert (1,500; $2.65) (1st week). About par $7,000 estimated.

'You Can't Take It With You,' Wilbur (1,300; $2.20) (3d week). Very favorable $8,200 estimated. Fourth and final sesh current.

'Claudia' $17,500 In Seattle Return

Seattle, Aug. 31.

'Claudia' came back to Seattle to pile up nice $17,500 [illegible] days, Metropolitan, seating [illegible] was scaled from $2.85.

Two weeks of 'Desert Song,' 'Firefly' and 'Rose Marie' at Metropolitan by the Vancouver, B. C. Park Board organization grossed swell $33,000. Scaled from $2.30, house seats 1,500.

Legit Bonanza

Continued from page 1

by dividing the total by 13) reveals that $362,315 hit the till at any given seven days. This compares with the average of $266,538 during 1942, $107,884 during 193[illegible], $51,384 in 1933, and $433,107 averaged during 192[illegible].

Highest week recorded during the summer was that of June 2, when $403,100 was taken in, with the lowest week that of July 21, when the still plenty good figure of $321,500 was recorded. A comparison of any week, averaging $362,315, [illegible] the summer's high, $403,100, can be made with a representative [illegible] of the regular season, that [illegible] 20, 1943, for example, [illegible] week registered $426,400 for 25 shows, or only $25,000 better than the June 3 week, when 24 shows were running.

[B]igger in June Than [illegible]

[D]uring that January week, ['Some]thing for the Boys' hit $29,500, but a glance at the weeks of June 2 and 16 reveals that this show's b.o. registered $31,500, and at no time during the summer did [illegible] slip below $26,000. 'Sons [o'] Fun' registered $24,000 during that January week, and hit $25,000 during week of June 2, and never fell below $20,000 during the summer.

Of the [illegible] shows that bulked the most b.o. [d]uring this summer's 13 weeks, 'Ziegfeld Follies' was tops with a total of $469,000, making good use [illegible] Winter Garden's 1,519 seats. Theatre Guild's 'Oklahoma' registered $402,700 for the 13 weeks at the St. James, where capacity is 1,420. 'Something for the Boys' was next with $372,000, with 'Rosalinda' getting $290,000; 'Sons o' Fun' got $280,000, and 'Star and Garter' did plenty okay with $245,000.

So far [as] straight plays go, 'Kiss and Tell' topped [illegible] all with $210,000; 'Skin of Your Teeth' followed with $166,700. [T]wo shows came in after five weeks had passed, but di[d] plenty of b.o. during the eight weeks registered. 'Stars on Ice' pulled in $255,500; 'Early to Bed' hit $186,000.

Last summer, although there were plenty of hit shows, the sensational b.o. registered by 'This Is the Army,' which opened July 4 at the Broadway, accounted for almost $400,000 of the entire summer's total.

'BLACKOUTS' 14G, L. A.; 'LACE' 8½G, 'PEOPLE' 4½G

Los [An]geles, Aug. 31.

Lights are on in only three houses this week, headlined by the ever-blooming 'Blackouts of 1943' at El Capitan, Hollywood. Show continued to rack up sock $14,600 last week and now is in 63rd week.

'New Meet the People' at the Assistance League Playhouse also is holding steady to near-capacity at $4,500, hitting that figure for the fifth stanza and reaching for same current week.

'Arsenic and Old Lace,' with pop-price engagement at the Hollywood Music Box, rounded out first week with near $8,500 and should do same or slightly better on the second.

'Boys' and 'Star' Boost

Some of the [illegible] and Garter,' Music [Box, and 'S]omething for the Boys,' Alvin, are getting $60 and over, while the minimum pay for the others will be boosted from $45 to [$]50. Chorus minimum [p]ay on Broadway is $40 weekly.

Michael Todd, who [illegible] 'Star' and 'Boys,' says that [illegible] applied for government [illegible] to boost the ensemble pay prior to a threat [illegible] quit earlier in the summer in the chorine bunch in 'Boys.' He explained that move [illegible] thus mollifying the chorus. The okay came through last week.

Plays Out of Town

A NEW LIFE

[illegible] Aug. [illegible]

The Playwrights Co. production of comedy drama in two acts, 10 scenes, written and directed by Elmer Rice. Settings, Howard Bay. Opened at the Maryland, Baltimore, Aug. 30, 1943; $2.77.

Theodore Emery	Sanford McCauley
Miss Hanson	Alice Thomson
Miss Devoe	Colleen Ward
Miss Murphy	Ann Driscoll
Miss Weatherby	Sara Peyton
George Sheridan	Kenneth Tobey
Lillian Sheridan	Tommie Wyler
Esther Zuckerman	Dorothy Darling
Mollie Kleinberger	Dora Weissman
Edith Cleghorne	Betty Field
Olive Ragalio	Ann Thomas
Gustave Jensch	[illegible] Ireland
Dr. Lyman Acton	Blaine Cordner
Miss Kingsley	Frederica Going
Samuel Cleghorne	Walter N. Greaza
Isabelle Cleghorne	Merle Maddern
[illegible]	[illegible]
Grover C. Charles	Arthur Griffin
Miss Swift	Terry Harris
An Anesthetist	Elizabeth Dewing
Captain Cleghorne	George Lambert
Ruth Emery	Helen Kingstead
Miss Worthy	Shirley Gale

Elmer Rice's penchant for recognizing all things socially significant, one of the redoubtable facets of his playwrighting career, has cropped up again. This time in a Playwrights Co. production of his latest play, the author has chosen the rather unconventional theme of maternity and woven it into a drama that suggests the possibility of Broadway success. It has an excellent first act, but its second and final one will require considerable work before it can make the Main Stem.

Story trend is not particularly original. Edith Charles, nitery singer, has been carried off her feet in a swift romance with Captain Cleghorne, scion of a typical family of economic royalists. After two weeks of wedded bliss, he's called to the Pacific and soon reported missing. A baby is on its way. On the night of the birth, Cleghorne's parents come east from their Arizona duchy to take possession of the heir apparent and give it the rearing rightfully due a Cleghorne. Edith doesn't want it that way, preferring instead the untrammeled freedom of the proletarian way of hit and miss in moulding the men of that great tomorrow.

To complicate matters the captain also shows [up] [illegible] the eventful night, having survived [illegible] months on a reef before being rescued by a submarine. The conflict swings between loyalties to papa-gioppa and wife and child, with the latter winning out in the interests of a better race and a happier day.

Set in a maternity hospital, [illegible] act moves rapidly with skillfully written scenes following one upon the other. Handling of the actual birth—with its attendant labor—in the presence of the audience is smart theatre and adroit writing and staging; it's Rice at his theatric best. The second act, however, when the argument between the virtues of poverty as staked against the rapacious callousness of wealth rages back and forth, is where conversation takes command over dialog and a good show gets crossed up by some extra heavy dashes of propaganda.

With an eye to actual dramaturgy instead of economics, a smart scalpel on this sagging latter half should keep alive the budding hit brought forth in the early stanza. Rice and his talented associates in the combine of producing Playwrights should be able to accomplish this without too much difficulty. The stuff is certainly here and it's quite mellow.

Betty Field turns in a bangup job as the independent little mother, and George Lambert is excellent as her hero husband. Walter N. Greaza makes a typical stage plutocrat, and Merle Maddern plays to the hilt the rich and overbearing mother. Ann Thomas gets everything out of the role of a flip, cracking nitery artiste, and there are laughs for Dorothy Darling and Dora Weissman in bits. [R]ice has staged well and Howard [B]ay's sets are authentic. Opening night, swift shifting of scenes went without a hitch.

Burm.

ANOTHER HEAVEN

Toronto, Aug. 30.

John Golden production of dramatic comedy in three acts (if scenes) by Guy Bolton and John Golden. Features Estelle Winwood, Thelma Schnee, Clarence Derwent, A. P. Kaye. Directed by Robert Henderson. Opened at Royal Alexandra, Toronto, Aug. 30, '43.

Emma Shardiloe	Thelma Schnee
Susan	Ethel Morrison
Lilly	Elizabeth Inglis
Ann N[illegible]	Valerie Valaire
Morton	[illegible]
Dr. Leonard Hermide	Stanley Bell
Mrs. Dermod	Estelle Winwood
Mr. Illingworth	A. P. Kaye
Sir Horace Bonham, M.P.	Richard Temple
Mr. Hoss	John [illegible]
Catherine Farmer	Dorothy E[illegible]
Nurse	Elise Bernard

In '[Another He]aven,' Guy [Bolton] and John Golden [illegible] play dealing with the real-life Emma Shardiloe, an English spiritualist, who, at 21, commenced a career noted for her unscrupulous hoaxing of her disciples, but whose later psychic activities puzzled scientists of the day and have since dumbfounded biographers as to the presence or not of trickery.

While it has its stock comedy characters for laughs, 'Heaven' is essentially a serious play based on the premise that 'people believe anything about spiritualism in wartime.' The setting is London during the last war, [w]ith references to Zeppelin raids, food rationing, uniformed men, etc.

Thelma Schnee plays [the] vixenish Emma Shardiloe who victimizes members of her family with her phoney prophecies and 'manifestations' until an ex-vaudeville magician shows her by trickery and his connivance how table rappings, trumpets, spirit writing, and the wraiths of the dead may be [pr]oduced at so-called seances. She soon has a clientele which includes rich old ladies, a Member of Parliament who consistently seeks her advice on political matters, a gullible businessman who comes to receive messages from his dead wife and who is 'advised' through the fake medium to marry Emma's widowed mother. It is when Emma's physician-lover is reported lost at sea in the torpedoing of a hospital ship that she confesses to his mother than she cannot summon any messages from him, and tells the assembled company that she is a fraud. The mother has a paralytic stroke at the double shock. [B]ut Emma's disciples refuse to believe her; the physician is picked up off the Welsh coast; and the news makes his mother walk again, all the credit going to Emma. She then realizes that she perhaps possesses psychic powers and resolves to put these to proper use in the helping of others.

Considerable work will have to be done on the play. It lacks clarity and will need plenty of revision plus re-casting of certain roles. It has drama and suspense and a fine idea that, with Guy Bolton's and John Golden's experience, stands a good chance of getting across on Broadway after further out-of-town ironing out. Emma's reformation in the third act is abrupt and unconvincing, and this act will need the most work.

Miss Schnee has a tasteless part that never evokes sympathy, even when her lover walks out on her. She alternates intensity and restraint, charm and mystery, but the performance is uneven and will continue so until the character and motivation is rewritten. Estelle Winwood, as the miraculously cured paralytic, gives a top performance, and Ethel Morrison is outstanding as the lusty-lunged, one-time actress and mother of the 'medium.' A. P. Kaye, as a bluff Yorkshire manufacturer, is good for laughs on every appearance. Richard Temple is authentic as the M. P., and Clarence Derwent is excellent as Emma's magician-accomplice.

McStay.

Chi Remains Healthy, 'Kiss' Peak $19,100, 'Doughgirls' 13G, 'Eyre' 11G

Chicago, Aug. 31.

Thousands of transients are helping to keep receipts healthy. 'Kiss and Tell' reached the peak last week with sellout of $19,100.

Estimates for Last [Week]

'The Doughgirls,' Selwyn (25th week) (1,000; $2.75). Closes Sept. 25. Sticking around $13,000.

'Good Night, Ladies,' Blackstone (72d week) (1,200; $2.75). Resuming Sunday night performances Sunday (5). Held to $15,000.

'Jane Eyre,' Erlanger (3d week) (1,300; $2.20). Dropped to $11,000 but still good.

'Kiss and Tell,' Harris (10th week) (1,000; $2.75). Did $19,100 capacity.

'Maid in Ozarks,' Great Northern (32d week) (1,400; $2.75). Completed year's run last week [illegible] $11,000.

'Dark Eyes' OK $4,500 In New Haven Weekend

New Haven, Aug. 31.

'Dark Eyes' [illegible] for [illegible] three-[illegible] Shubert (27-28), [illegible] biz with the aid of friendly [illegible] approximate $4,500.

House has an active season in the works, getting underway with a full we[ek] of 'Kiss and Tell' starting Labor Day (6). Other bookings include 'Life With Father,' 'Arsenic and Old Lace;' preem of 'Othello' is pencilled for Sept. 16-18.

'Arsenic' $17,800, D. C.

Washington, [illegible]

'Arsenic and Old Lace' ran into a delayed heat wave, but a heavy advance sale helped, and the grim thriller pieced out the first eight performances with a healthy $17,800 at the National theatre last week. Second week has the balconies sold out with indications that first week's gross will be surpassed; remarkable business for $2 top.

[R]ussel Crouse [and] Howard P. Lindsay, co-producers, came here for the opening and will spearhead [a] legislative drive to revise the District's child labor law to permit performances of 'Life With Father.' If their efforts are successful 'Life With Father' would open here next May and run through the summer. Producers saw Representative Jennings [R]andolph of West Virginia, chairman of the District of Columbia committee, to which the bill would be referred. Their brief points out that 36 hit shows have been forced to pass up a Washington date, including 'Lady [in] the Dark,' 'Panama Hattie,' 'Tomorrow the World,' besides their [o]wn attraction.

'PUBLIC' 25G, DETROIT; BENNETT-'LOVE' $10,000

Detroit, Aug. [illegible]

With late summer grosses strong, Detroit for second successive year kept its Rialto bright during usual shutter period.

Topping first week's figure, Irving Caesar's new musical, 'My Dear Public,' clicked up an estimated $25,000 in the second week at the Cass, bringing two weeks' gross to $48,000. The Willie Howard-Ethel Shutta musical still undergoing plenty revision as it pulled out for the Nixon, Pittsburgh, before heading for Broadway.

In her third week at the Lafayette, Constance Bennett in 'Without Love' surpassed second week's gross with more than robust $10,000 at $1.65 top. Show goes for another week before Allen Kearns in 'Charley's Aunt' moves in Sunday (5).

Cass relights Friday (3) [with] 'Bright Lights.' Show has James Barton, Frances [Wi]lliams, Smith and Dale, and others in a musical, 'All for All,' with Jack [Wh]each and Harry Green, will foll[ow] Sept. 12.

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Mme. Elise

[illegible]

NEW YORK CITY

Long Queues Line Up on Broadway For Top-Grossing 'Okla.,' 'Widow'

Broadway, reflecting business of Chicago and other key cities, is booming again to the levels of last sprin Extraordinary weather for the last two weeks of August was a factor. fall-like evenings predominating, but the jump in the volume of visitors was even more important both to boxoffices and ticket agencies. As for the latter the brokers have had the best summer break in years.

Most surprising highlight of the theatre surge is the opposition ticket lines for 'Oklahoma,' the St. James, and 'The Merry Widow,' Majestic. The two musicals are spotted directly opposite each other on 44th street. Both are playing to audiences of standee proportions, gross of the newly revived 'Widow' being a bit higher than for the sensational 'Oklahoma.' While latter has a $4.40 top, the Majestic, with a $3.30 top, has several hundred more seats.

The musical strength of 44th street will soon be augmented. At present there's also 'Early to Bed,' at the Broadhurst, which jumped back to the excellent money of its earlier weeks. The 44th Street will soon relight with a repeat date of 'Porgy and Bess,' to be followed in by the musical 'One Man's Venus,' booking of which cuts the staying time of 'Porgy' to three weeks. Next week the Shubert will relight with 'Laugh Time,' a vaude revue, so that all the 44th street houses between Broadway and Eighth avenue will be musically tenanted. The Shubert will get 'Othello' sometime in October.

Standouts

Broadway's crop of standouts, most of which played through the summer and will continue indefinitely, was another factor in the successful summer season. All operated to goodly profits every week and the present demand for stage entertainment has diverted some patronage even to weaker attractions, especially on Saturday night.

There are 25 attractions on the legit list compared to 17 during the first week of last September, though two were withdrawn at the end of that week. At least a aker's dozen of current shows will hold over well into the 1943-44 season, as earlier indicated. There some question about the quality of the product coming in during the early period of the season but the strength of the present list should arry on the boom.

Shows with the best chance to stick are as follows: 'Harriet' iller), 'Kiss and Tell' (iltmore), ife With Father' (Empire), 'Rosalinda' (Imperial), 'Something for the Boys' (Alvin), 'Stars on Ice' (Center), 'Star and Garter' (Music Box), 'The Doughgirls' (Lyceum), 'Tomorrow the World' (Barrymore), 'Ziegfeld Follies' (Winter Garden), possibly 'Student Prince' (Broadway) and, of course, 'Oklahoma' and 'Bed.'

'Widow' and 'Two Mrs. Carrolls' are the newest successes. Other shows also aimed into the fall: 'Arsenic and Old Lace' (Fulton), 'Angel Street' (Golden), 'Janie' (Playhouse) and 'Three's a Family' (Longacre).

'Conn. Yankee' Revival Into Rehearsal Sept. 27

Richard Rodgers' revival of 'A Connecticut Yankee,' the Rodgers-Larry Hart musical click of 1927, goes into rehearsal Sept. 27, with a Broadway opening skedded for late October or early November.

Revival, which will reunite the composer-lyricist and for which they're writing several new , will star Dick Foran and Vivienne

Pitt Playhouse Names Gill

ittsburgh, Aug. 31.

Robert Gill, graduate of the Carnegie Tech drama school and for the last year a member of the faculty there, has been named director of the Pittsburgh Playhouse for next season. He succeeds Ted Viehman, who followed Fred Burleigh in that berth in October, 1942, when latter went into the service after being at the helm of local civic theatre since 1938.

Gill intends to continue teaching at Tech, since faculty is short-handed due to Thomas Job's leave of absence in Hollywood for a WB writing chore and Douglas McLean's departure for the navy.

Sussman's Suspended On Tax Overcharging

Paul Moss has suspended the license of Sussman's, downtown N. Y. ticket agency, for an undetermined period, it being the first disciplinary action by the license commissioner for alleged overcharging on theatre tickets. Sussman's owned by the commissioner's namesake, Charles L. Moss, and the latter's wife, Ray, but no relation.

Previously the enforcement board for the legit ticket code punished two other brokers; the commissioner evidently regarding such action as sufficient warning against further violations. All three are among the smaller agencies.

'Prince' on B'way Production Basis

'The Student Prince' at the Broadway, N. Y., is now on a production basis after being classed as stock since early summer, when it was brought in from the road. Switch in the show's status, which means a difference in pay and conditions for the actors, appears permissible under Equity's stock rules, which are not clearly explainable when applied to New York. Rules were originally framed for out of town, and a solution suggested to eliminate certain 'Prince' conditions that any attraction playing three weeks or more on Broadway be regarded as a production, with whatever pay liability there is between the two classifications to be made retroactive.

Under the rules, managers must revive at least two succeeding shows, retaining at least six of the principals who appeared in the first attraction. Shuberts readied 'Blossom Time,' another operetta revival, to follow 'Prince' at the Broadway, but the latter's business spurt set back the proposed road dates. 'Time' is announced for the Ambassador, another Shubert theatre, which has been dark since the closing of 'Wine, Woman and Song' there last fall on indecency charges. It opens Saturday (4) and is given a stock classification. Thus the Ambassador revocation three months less than the year it was originally suspended.

If 'Prince' continues on nine performances weekly, the cast and chorus will receive an extra eighth's pay, as required when productions play more than eight times weekly. Chorus automatically gets more money, minimum rising from $35 to $40, first figure being the stock minimum. When on tour last season the ensemble got $45, the road minimum. Thus when rince' was brought to Broadway and declared to be stock by the Shuberts, chorus pay really dropped $10 weekly. Result was a 'revolt,' about one dozen of the male singing ensemble quitting. If a manager fails to present a second stock show he must pay the pay differential retroactively.

Same ensemble used in the first stock showing is supposed to be used in the second, but Equity reputedly hasn't insisted on that point. Around Equity it's conceded that there are 'wrinkles' in the rince' and 'Time' showings, but it's pointed out that if any concession was made it was in the interest of keeping members employed.

For some seasons J. J. Shubert hasn't been especially interested in new productions and proved that 'Prince' and 'Time' were not passe, by the success of the road tours. It's been his seasonal activity to trot out those shows and occasionally some others from the store house.

Memphis '44 Summer Series May Go 8 Wks.

Memphis, Aug. 31.

Memphis Open Air Theatre may increase from to eight weeks its summer opera season in Overton Park for 1944.

Originally launched in 1937 as a five-week venture, MOAT panded to six weeks this summer, came out $10,000 ahead on the season, due largely to heavy take of 'Merry Widow' the final week.

Peace Omen?

'Oklahoma,' the Theatre Guild's smash musical at the St. James, N. Y., chalked up another record this week, when a request was received for two tickets for New Year's Day matinee performance.

Letter, with money enclosed, from an ex-Broadwayite currently ith the U. S. armed forces in Sicily.

D. C. DEPLORES LONE LEGIT THEATRE

Washington, Aug. 31.

In this overcrowded city of more than 1,000,000 in the metropolitan area there's only one legitimate theatre, and the drama-starved population fills it nightly and at most matinees. Washington and the National theatre among the most sought-after dates for road attractions.

Broadway producers have vassed the field looking for another outlet for the drama, but all of the motion picture houses are sharing in war prosperity, with lucrative offers spurned. Showmen now concede that until the War Production Board permits construction the E street house will be the only temple to Thespis for the duration.

What is claimed to be a lack of vision by both banks and showmen, and failure to peer through the ominous war clouds of 1940-41, is blamed for the famine in houses to shelter footlight attractions. The Rialto on Ninth Street, long a dead weight for the bank mortgagor was pulled down to become a parking lot. It could have been readily remodeled for road shows, it's held. The Belasco theatre in Lafayette square, long dark, was eventually sold to the Treasury although the lease and ground rent ran until 1981. Recently it was turned over to the Stage Door Canteen, after Gilbert Miller had offered to take it off the government's hands and build it another structure for storage purposes.

In the last world war, with the population less than 600,000, Washington had four houses lighted for drama lovers. They were Poli's on the Avenue, the Shubert-Garrick on E street; the Belasco and the National. Keith's with two-a-day vaudeville was continually packed.

Amusement business in the downtown area is up 35% over 1942, ith the first-run film houses collecting most of this cash. There has been some talk of converting the Gayety theatre on Ninth street to the legitimate. It seats but 850 and has been identified with burlesque for so long producers doubt it could be converted Broadway attractions.

OBER, PENMAN LEAVE 'GENIUS' DUE TO BILLING

ifferences billing resulted in the withdrawal last week of Philip Ober and Lea Penman from Michael Todd's new production, 'The Naked Genius,' currently in rehearsal with George S. Kaufman staging.

Both Ober and Miss Penman thought they rated billing, but Todd said the only names featured were Joan Blondell, who'll star, and Gypsy Rose Lee, who scripted the play.

Ah, Sentiment

London, Aug. 20.

That ritish audiences are among the most loyal was exemplified at the London premiere of 'Sunny River,' when big applause was accorded Edith Day, not seen here for 10 years, and Bertram Wallis, a matinee idol 50 years ago.

Miss Day was compelled give five encores of her big number, 'Sunny River.' Wallis was acclaimed on his Oldtimers will recall he was brought to New York by Charles Frohman to enact leading roles in drawing room plays.

Surgery for Gordon

Max Gordon, who expected his stay in the Post Graduate hospital, N. Y., would be brief, was operated on Thursday (26). The ailment is not serious.

Producer will probably remain in the hospital another two weeks.

Prospective, Current Musicals Cue Probable Broadway Theatre Shortage

'Chauve-Souris' May Tour, Try B'way Again

'Chauve-Souris,' the Russian revue recently revived at the Royale, N. Y., where it stopped after a week and a half, may go to the road, then possibly take another try at Broadway. Fresh backing of about $15,000 is reported to have been secured, coming from some well-to-do Philadelphia refugees, it's understood. Injection of new numbers is planned and most of the cast, except a couple of dancers who went into ballet, are available.

Show cost around $25,000, comparatively small sum for a musical. 'Souris' was presented by Leo Greanin' formerly connected with the Jooss ballet.

Todd Rejoins Mgrs. League

Michael Todd has rejoined the League of New York Theatres, recalling his resignation last fall. During a magistrate's proceeding upon complaint that 'Wine, Women and Song,' at the Shubert-operated Ambassador, N. Y., was indecent, Milton R. Weinberger, a Shubert lawyer, was reported having remarked that other shows might well be given scrutiny by authorities on the same grounds. One mentioned was Todd's 'Star and Garter,' at the Music Box, where it's still playing.

Todd thereupon sent in his resignation to the League, saying the organization didn't protect its members, as indicated by the alleged remarks of Weinberger, who's also counsel for the League. The lawyer said he had been misquoted, denying he made such a statement. Court was quoted sayin it had not heard the Weinberger comment and records did not reveal the reputed statement. Immediately thereafter the firm of Klein and Weinberger withdrew from the case, which was directed against I. H. Herk and the 'Wine' stage manager. Herk, the producer of 'Wine,' appealed a conviction and the case still pends. License of the Ambassador theatre where 'Wine' played, was also revoked for a year.

After Todd rejoined the League he requested that it intercede in the application by Wolfe Kaufman for membership the Association of Theatrical Agents and Managers union. Kaufman would be engaged by Todd as press agent to succeed Bill Doll, now in the Army. Union's membership requirements stipulate that applicants must have been occupied as agents or managers for a certain period. However, if producer declares he cannot secure an agent or manager who can give him the service required,' the union waives its qualification rules. Stipulation is in the basic agreement between the League and ATAM.

Kaufman, formerly with 'Variety,' was recently drama editor for the Chicago Sun. Billy Rose, through the League, secured union membership for his press agent, Michael Mok.

Pemberton As Own P. A.

rock Pemberton is now press agenting his 'Janie,' Playhouse, N.Y., being one of the few producers permitted to do so under rules of the Association of Theatrical Agents and Managers. Up to the time he entered the Army, Bill Doll was technically the agent for 'Janie' although his principal activity was for 'Star and Garter' (Music Box) and 'Something for the Boys' (Alvin).

Showman states that announcement of him producing a new comedy, 'Pillar to Post,' was premature. Pemberton explained he will not buy the rights until script changes suggested by him and Antoinette Perry are acceptable. Latter is due to stage the play by Rose Simon Kohn.

THEATRE GUILD'S NEW P.A.

Alfred H. Tamarin has resigned as head of national magazine and syndicate publicity for United Artists to head the press department of the Theatre Guild.

Tamarin replaces Joseph Heidt, now in the armed

Possibility of a theatre shortage on Broadway when the season gets into full stride within the next month being traced to the schedule of prospective and current musicals.

Most of the shows rated having the best chance to hold over indefinitely are tune-and-dancers, so there exists the problem of where to spot new ones.

Some producers are holding back on musicals until reasonably assured of Broadway berths. As for straight plays, the same situation is present, but a lesser degree. There are more houses for that type of attraction than for musicals, and a theatre shortage for dramas isn't expected to be as acute since there are no indications that the normally high percentage of failures among dramas will be less than usual.

illy Rose is in a quandary about 'Carmen Jones,' production being reported well on the way with no booking in sight. He angled for the Ziegfeld, former legit spot now in pictures, but lost out. Two other houses which could accommodate musicals located in the same area above 53d street—the Adelphi, which is committed to Maurice Schwartz; the other being the New Yorker, which hasn't been used for stage shows in years. Rose is contemplating going to Chicago prior to Broadway. Shuberts operate most musical-comedy houses, but the lation between them and Rose none too cordial. There is talk, too, of using the former Jolson's at 59th street, but that house would require renovation for a musical.

Shuberts Jammed

Shuberts appear to be jammed in booking musicals, one instance being 'Mexican Hayride' going to the Imperial, tenanted by the still high-grossing 'Rosalinda.' Latter is a rental booking with a stipulation that if another show is booked into the Imperial, another house equally as sizeable be supplied by the Shuberts for 'Rosalinda.' First major musical, excepting 'The Merry Widow' (Majestic), to arrive will be 'My Dear Public,' opening at the 46th Street next week. House was vacated by 'Sons o' un' Sunday (29). Latter was faring well enough to stick, but was figured to collect bigger coin on the road.

At least two musicals going into houses generally used for straight shows, 'Bright Lights' being booked into the Forrest, and 'Hairpin Harmony' is slotted into the National. Both are of the intimate type. 'Artists and Models' mentioned for the Broadway, where 'The Student Prince' has been extended. 'One Touch of Venus' is carded for the 44th Street next month.

Theatre Syndicate

As no new theatre construction on Broadway is likely for years to come, a syndicate has been formed with the intention of purchasing legit houses in New York and the key cities. E. M. Loew, who has a chain of New England film theatres, and Lou Walters, nightclub operator who's lately been in theatricals, head the outfit, said to have $3,000,000 assured for the syndicate. There are a number of Broadway theatres owned by banks which have been waiting for a rise in realty values to unload. If the new group buys those properties, immediate possession cannot be had, as most are tied up in deals with managers who operate them on a percentage-of-the-profits basis. Syndicate, however, expects to acquire theatres not now used for stage attractions.

Who Called That Cop An Actor?—Or Vice Versa

Idlers in Bergen's saloon, in West 45th street, N. Y., came to life the other night when a cop entered the joint, wearing makeup, and ordered a drink. There was muttering about what the New York police force is coming to, until it was noted that the guy was minus a badge. Then questions were asked.

Turned out the guy was an actor, playing a cop in 'Arsenic and Old Lace,' around the corner at the Fulton theatre, in 46th street. Not being on in the second act, he had sneaked out for a quick one. He'd doused the badge, so as not to be pinched for impersonating a flatfoot, but hadn't bothered to shed the Max Factor.

Inside Stuff—Legit

Appointment of John Chapman as ramu critic to succeed Burns Mantle was accompanied by the N. Y. News dropping its star rating of shows. The rating idea originated in the tab's picture department and will continue for film reviews. When stars first appeared over the notices about 10 years ago it explained that the man who runs as he reads could quickly discern whether the show was worthwhile or Four ars indicated a hit and so did three and three-plus. indicated a moderate success an meant the show was poor.

Chapman, in an article, explained dropping of the star ratings, saying that worked well in connection with films, people making up their minds to see pictures at short notice. In the case of hit shows, he wrote, tickets cannot be obtained easily, one reason why patrons are inclined to mull it over before attending. Standout shows run for indefinite periods, while pictures are usually limited bookings. New critic said the star system was supposed to keep the reviewer hedging on his opinion, but Chapman doesn't intend to do that.

'Run Little Chillun,' which expired last Thursday night at the Hudson, N. Y., where it completed two weeks of its revival, represented an investment of $45,000, little of which could be seen in the production. Meyer Davis dropped around $15,000 while a group he represented went for another $20,000. Lew Cooper represented backers who put in approximately $10,000. George Jessel was also billed as a presenter although on the Coast. He had a small financial interest.

While the settings were reportedly not new, the production cost was estimated around $20,000. Most of that expenditure appears to have gone to th stagehands, who drew extra, double and triple time in some instances when required to stay on the job. Clarence Muse, brought on from the Coast to stage the colored drama with music, was guaranteed $2,500, plus a percentage. Other extra costs included transportation to and from California of a number of players.

Mystery over an inquiry for possible heirs or relatives of Rennold Wolf, playwright and columnist for the Morning Telegraph, who's been dead 21 years, remains unclarified. It's known that his estate was insolvent and that funeral expenses were paid by friends. It appears there are small royalties on the radio use of one or more of the musical comedy books which he and Channing Pollock wrote, one recent payment of less than $20 being an instance, but revenue of particular significance is not revealed.

Report that Wolf's mother had been in financial stress was incorrect. She bequeathed an estate valued at around $100,000 to an institution for old women. She's been dead for years.

Returning to New York from the Coast, John Pollock has said he would do no more trouping if he could help it. Traveling conditions constituted the main complaint. He mentioned an instance when civilians were barred from trains at the station gates unless having parlor car reservations. Figuring that a similar wartime occurrence might prevent 'Claudia,' which he agented, from making jumps, he ordered parlor car seats for the entire company.

'Claudia' is said to have made around $20,000 on its final and repeat Coast tour. ollock shared the profit with John Golden, show's producer, who declared him in.

Sam Zolotow was recently given a byline over his column of theatre comment in the N. Y. Times after being with the paper for years. It is understood that the elevation, said to have been accompanied by a salary boost, came after Zolotow received an offer from the World-Telegram, which has carried no show comment since George Ross left the staff some time ago.

'Teeth' Ups Minimums To $70; See Trend Due To Higher Living Costs

Recently engaged small-part players for 'The Skin of Our Teeth' at the Plymouth, Y., will receive $70 weekly, as against $57.50, the raised Equity minimum established last season. It may start a trend, especially for shows going on the road, living costs out of town being the reason. It's figured that no governmental permission is required for raises to players newly engaged for parts which may have been done by others for lesser sums, because the manager could cite one player's value over another.

Florence Reed is the only featured or starred player who was in 'Teeth' when it opened. Leading part originated by Tallulah Bankhead now has Gladys George, the third actress to have the assignment. Miss Bankhead withdrew ostensibly for a vacation early in the summer and it is understood that if it were not for temperamental clashes between her and the producer, Michael Myerberg, she may have returned. After her came Miriam Hopkins, who played the lead until Miss George took over. Fredric March and Florence Eldridge of the original cast withdrew just prior to Miss Bankhead's walk. ecause of cast changes 'Teeth' is called the most rehearsed play in town. Miss George was out of the show Monday (30), reportedly ill. So was Conrad Nagel. They were replaced by Elizabeth Scott and Leo Chalzel.

'Teeth,' which won the Pulitzer prize, is expected to fare well on the road because of wide publicity given the controversial theme soon after opening. 'Teeth' is slated to tour after another week but may remain longer because of road booking congestion.

'Tonight' 7G, Toronto

Toronto, Aug. 31.

Ethel Barrymore Colt chalked up an excellent $7,000 gross at the Royal Alexandra in 'Tonight or Never' last week, winding up the local summer stock season.

House was scaled at $1.80 top.

Current Road Shows

(Sept.

'A New Life' (tryout)—Maryland, Baltimore (1-4); (Premiere) National, Washington (6-11).

'Able's Irish Rose'—Hanna, Cleveland (1-4); Royal Alexandra, Toronto (6-11).

'All For All' (tryout)—Erlanger, Buffalo (9-11) (Premiere).

'Another Heaven' (tryout)—Royal Alexandra, Toronto (1-4).

'Army Play- y-Play' — Pittsburgh (6-11).

'Arsenic and Old Lace'—National, Washington (1-4); Ford's, Baltimore (6-11).

' ig Time' (vaude)—Shubert, Boston (1-11).

'Blackouts of 1943' (vaude)—El Capitan, Hollywood (1-11).

'Bright Lights' (tryout)—Cass, Detroit (3-11) (premiere).

'Caprice' (stock)—Au Y. C. (1-5).

'Claudia' — Fox, Spokane (1); Wilma, Missoula (2); Marlow, Helena, Mont. (3); Fox, Butte (4).

'Dark Eyes'—Plymouth, Boston (1-11).

'Doughgirls' Co.)—Selwyn, Chicago (1-11).

'Doughgirls' (3d Co.)—Geary, San Francisco (1-11).

'Good Night Ladies'—Blackstone, Chicago (1-11).

'Ice Follies of 1943'—Winterland, San Francisco (1-11).

'Jane Eyre'—Erlanger, Chicago (1-11).

iss and Tell' (2d Co.)—Harris, Chicago (1-11).

iss and Tell' (3d Co.)—Shubert, New Haven (6-11).

'Life With Father' (2d Co.)—Colonial, Boston (1-11).

'Mai in the Ozarks'—Great Northern, Chicago (1-11).

'My Dear Public' (tryout)—Nixon, Pittsburgh (1-4).

'Naked Genius' (tryout)—Wilbur, Boston (10-11) (premiere).

'Sons O' Fun'—Forrest, Philadelphia (1-11).

'Star Dust' (tryout) — Locust, Philadelphia (7-11) (premiere).

'Without Love'—Lafayette, Detroit (1-4).

'You Can't ake It With You'—Wilbur, Boston (1-4); Walnut, Philadelphia (6-11).

Shows in Rehearsal

'Another '—Louis A. Lotito.

'Hairpin Harmony' — Harold Orlob.

'Othello'—Theatre Guild.

'The Naked Genius' — Michael Todd.

'Land of Fame'—Albert Bein, rederick Fox.

ne Touch of Venus'—Cheryl Crawford, John Wildberg.

— Michael Myerberg.

'All for All'—A. L. Berman.

'Bright Lights' — Martin H. Poll.

'Blithe Spirit'—John C. Wilson.

— Frank McCoy.

'Tomorrow The World' (road)—Theron Bamberger.

'Kiss and Tell' (road)—George Abbott.

25 Weeks Set, Pitt Nixon Visions 40

ittsburgh, Aug. 31.

Nixon theatre looks for its biggest legit season in years, with house already booked solid until well after first of the year, first time that's happened within the memory of the oldest graybeard. Early start with 'Abie's Irish Rose' already having played return engagement of two weeks, should make a 40-week season a pushover, somethin ixon hasn't had in a generation.

House reopened last night (30) with 'My Dear Public' after a dark session and will fill out September with 'Army Play by Play,' 'Tomorrow the World,' 'Dark Eyes' and the Ed Wynn vaude show, each for week. Following that, with contracts already signed, will come return of 'Arsenic and Old Lace,' 'Great Waltz,' 'Skin Of Our Teeth,' 'Life With Father' (third visit), 'Patriots,' Uncle Harry,' 'Sons O'Fun' for a fortnight, ' lithe Spirit,' return, and 'Oklahoma' for three weeks.

That carries house right up to Xmas and New Year's weeks, both of which Shuberts have reserved, possibly for 'Ziegfeld Follies.' January will be divided between 'Doughgirls' and 'Kiss and Tell,' each for two weeks. At that point, house will have had 25 weeks with season only a little less than half over.

New Lessees for Belasco, L.A., 'Ozark Maid' First

Los Angeles, Aug. 31.

Belasco theatre has been taken under long lease by Monroe Goldstein, biz manager for late Joe Penner, Edward G. Robinson, et al., and Paul Schreibman, local attorney. House will be vacuumed for Sept. 15 opening with 'Maid in the Ozarks,' now in its second year in Chicago.

Goldstein and Schreibman will produce the plays in addition to operating the theatre, long an open-and-shut playshop off the downtown beaten path.

Current London Shows

London, Aug.

'Arsenic and Old Lace,' Stran

'Own Trumpet,' Playhouse.

Martin's.

Years.'

'Heartbreak House,' Cambridge.

'Hi-De-Hi,' Palace.

'It's Foolish But Fun,' Coliseum.

'It's Time Dance,' Winter Garden.

'Junior Miss,' Saville.

'La-Di-Da,'

'Lisbon Story,' Hippodrome.

'Live for Love,' Haymarket.

'Living Room,' Garrick.

'Lottie Dundass,' Vaudeville.

'Magic Carpet,' Prince's.

'Merry Widow,' Majesty's.

'Month in the Country,' St. James.

'Moon Is Down,' Whitehall.

'Mr. Bilfrey,' Westminster.

'Quiet Week-End,' Wyndham's.

'Showboat,' Stoll.

'Strike a New Note,' Wales.

'Sweet and Low,' Ambassador.

'The Fur Coat,' Comedy.

'They Came to a City,' Globe.

'War and Peace,' Phoenix.

'Watch on the Rhine,' Aldwych.

OBITUARIES

ALEX HOLDEN

Alex Holden, 42, manager of Hal Kemp when the late bandleader was killed in California in an auto accident, died in N. Y., Aug. 26, following a heart attack. He had just returned from putting Mrs. Holden on a train to Tyrone, Va., his home town, when he became ill in his suite at the Astor hotel, N. Y. Before a doctor could reach him he died.

Since Kemp's death, Holden had concerned himself with managing other artists, all of whom sprang from Kemp's organization when it was at its height. He handled Janet Blair, formerly vocalist with the band, and now in pictures; Skinnay Ennis, who recently went into the Army, and Bob Allen, whose band he recently took over. Burial was in Tyrone.

MARIA PETROVNA LILINA

Marie Petrovna Lilina, 77, oldest leading actress of the Moscow Art Theatre and widow of one of its founders, died in Moscow Aug. 24. She was a Peoples Artist of the SFSR.

Lilina first Paradise theatre in Moscow in 1888 and met her husband, Konstantin Stanislavsky there. In 1898, when Stanislavsky together with Dantchenko founded the Moscow Art theatre she became one of its leading players. She was noted for her interpretations of Louisa in Schiller's 'Kabale and Liebe' and for several parts in Chekhov's plays.

J. EUGENE PEARCE

J. Eugene Pearce, 65, one of the south's pioneer motion picture hibitors, died Aug. 24, in Pontiac, Mich. He was a partner in Josiah Pearce & Sons, which he founded with his father in 1903, and was credited with bringing the first films into many of the southern states.

Following the death of his father in 1918, Pearce took over circuit of 17 houses in Alabama, Louisiana and Mississipi. He retired five years ago.

CLIFFORD BOZMAN

Clifford Bozman, 35, theatre manager of Columbus, O., died in Naval hospital, Chelsea, Mass., Aug. He enlisted in 1942 and had been on convoy duty since last November. He went to Columbus in 1930 as assistant manager of the RKO Palace and later manager of the Majestic. At the time of his enlistment he w booker and manager for the Beechwold and Cleve theatres.

ETHEL NORTON

Ethel (Fluffy) Norton, 56, and burlesque performer, Green Belt, Md., Aug. 2. been in show business 26 years, which were spent in burlesque.

Survived by son.

IN MEMORIAM

Marcus Loew

September 5th, 1927

JOE SOLLY

Joseph (Joe) Solly, 74, veteran billposter, died Aug. 30 at his home in New York. He had been ill since a fall down subway stairs some months ago.

In recent years Solly put up tack cards in the theatrical district. Couple of seasons ago he aspired to be a manager and opened stock in Waterbury, Conn., ith the backing of the candy which didn't jell.

ARTURO BUZZI-PECCIA

Arturo Buzzi-Peccia, 90, composer and music teacher, died in New York Aug. 29. He had studied under Massenet and Saint-Saens and later came to this country to teach at the Siegfeld Conservatory of Music, Chi. Among his pupils were Sophie Braslau and Alma Gluck.

Mrs. R. J. Kugelman, 33, daughter of Paul Eisler, former conductor of the Metropolitan Opera, nd herself an operatic singer, died from injuries sustained from being thrown from a horse in Belmont, Vt., Aug. 28. She had appeared at the Metropolitan in the Richard Strauss opera, 'The Egyptian Helen.'

Arthur Farnsworth, air plant official and husband of Bette Davis, died Aug. 25 in Hollywood as a result of a skull fracture sustained in a fall on Hollywood blv

Janet Henle, head of women's wardrobe at Columbia for 17 years, died Aug. 25 in Hollywood after a long illness.

Helen Bednarczyk, 51, ing actress of the Polish stage, in Chicago, Aug. 24.

Mrs. Sallie Rogers McSpadden, 79, sister of Will Rogers, died in Tulsa, Okla., Aug. 25.

'Porgy' Musician Snag

Alexander mallens, who conducts the orchestra for 'Porgy and Bess,' due to play a repeat Broadway date at the 44th Street theatre next month prior to another road tour, is having his troubles trying to assemble the pit bunch he wants.

Last season 11 musicians traveled with the Gershwin classic but Smallens wants to have 20 on the road this season. So far he has been unable to engage that many who are willing to stick with when it starts playing out-of-town. Men explain they prefer remaining in New York because the increase in hotel rates and living costs leaves too little from their weekly pay.

MARRIAGES

Cecile Elliott to Isaac R. Sinex, in Chicago, August 24. Bride is a member of the 'Good Night, Ladies,' current in Chicago.

Marie DesChenes to Marine Staff Sergt. Wilfred M. Macaulay, Aug. 6, in Greenfield, Mass. Bride is continuity writer at Station WHAI there.

nn Klein to W. Bert Scott in Las Vegas, Nev., Aug. 25. Groom is secretary to Jack Benny.

Agnes Alexander to C. P. O. John Hibbs, USN, Aug. 28 at Chicago. Bride is assistant sales service manager at WBBM, Chicago.

Elissa Landi to Kinney Thomas in New York Aug. 28. Is the stage and screen actress.

Sally Eilers to Lt. Howard Barney, U. S. Navy flyer, in Santa Fe, N. M., Aug. 28. Bride is film actress.

Adelaide Moffett to Lt. William D. Craven, U. S. Army, in Columbia, S. C., Aug. 24. Bride is society nitery thrush.

'FLYING COLORS' NEW LONDON LEGIT CLICK

London, Aug.

London's West End finally has a new click, after several-week dearth of good shows. It's 'Flying Colors,' a three-hour revue which bowed in at the Lyric on Aug. 26 and which was accorded a good press and enthusiastic reception by the opening-night audience.

A half-hour of weak items could still be yanked from the show, but the shortcomings can easily be remedied.

BIRTHS

Major and Mrs. J. W. Hubbell, daughter, Aug. 25, at ronxville, N. Y. Father was former advertisin manager for Simmons Co. Now with overseas film division of Army.

Mr. and Mrs. Bob Milliken, in Pittsburgh, Aug. 16. Father is with Jan Garber band; mother is the former Betty Benz, nitery dancer.

Mr. and Mrs. Bob Woodside, daughter, in Pittsburgh, Aug. Father is business manager of Pittsburgh Playhouse.

Mr. and Mrs. Norman, daughter, in Pittsburgh, Father owns Grandview there.

Mr. and Mrs. Al Span, daughter, Aug. 22 in Hollywood. Father is director of sound effects for CBS there.

Lt. and Mrs. John D. Hix, daughter, at Fort Lewis, Washington, Aug. 14. Father, bomber pilot in North Africa, was assistant stage manager at Center theatre, N. Y.; mother former Jane Bennetts, legit actress.

Broadway

Jimmy Stroock back from Coast.

Gilbert Miller's arthritis condition improving.

Decca prexy Jack Kapp due east next week.

Ned Armstrong has joined Dick Maney's staff.

Allen Schnebbe fell in Lyceum lobby and fractured shoulder.

Mrs. Sam (China) Harris trying to sell her Palm Beach house.

Will Hays back in N. Y. after his usual summer visit to the Coast.

MCA v.-p.s Charlie Miller and Jack Bertell back from the Coast.

George C. Tyler reported in favorable condition at Park West hospital.

Ann Anderson back from 10-week USO-Camp Shows tour of Caribbean bases.

Dan Healy and Kay Parsons opening at Eldorado Club; new 52d street spot.

Spivy opens at Folies Bergere, Thursday; Chaz Chase and Murtah Sisters hold over.

Mary Mason returned yesterday (Tuesday) from a summer's acting at Elitch's Gardens, Denver.

Ross Sisters, back from the Coast after a chore for Metro, are due to go into the Diamond Horseshoe.

Plenty of juicy steaks around in the better N. Y. eateries—for those customers whom the hoss favor.

Add millenniums: boniface Dave Wolper of the Hurricane feted by Leon & Eddie's this past Sunday.

W. C. Handy getting a nice publicity break via a Fifth Avenue shop's display built around his blues songs.

Salute to Joe Frisco at Club 18 last night (Tues.) was in the nature of a show biz anniversary celebration.

Barbara Bel Geddes featured in 'Yes My Darling Daughter,' summer stock, before going to pix for Hunt Stromberg.

Billy Huehn, former vaudevillian, has announced his retirement from the N. Y. County Clerk's office after 25 years of service.

Carl Brisson renewed eight weeks at the Versailles; a new show will be built around him for the final four weeks.

Cpl. Edward Rigney elevated to second lieutenant in the Advocate General's staff, presently at Governors Island.

The Frank Costello-Judge Aurelio mess may implicate certain N. Y. niteries, according to the Mirror's expose campaign.

Unusual phrasing in ads for 'Watch on the Rhine' film, authorship credit reading: 'From the heart and pen of Lillian Hellman.'

Jacob Wilk, eastern production manager for Warner Bros., back from New England spots including Cape Cod strawhats.

Olsen & Johnson went into final performances of 'Sons O' Fun' at the 46th St. Sunday (29), show then going to Philadelphia.

J. Cheever Cowdin, Universal's chairman, who has been on the Coast for several weeks, due in today (Wednesday) from Hollywood.

David Rose, Paramount's managing director in Great Britain, arrived safely in London last week. He clippered out late Tuesday (24).

Ernest Rogers, film critic for the Atlanta-Constitution, visiting Broadway with his wife. He's devoted most of the time to legit shows.

Hollywood attorney Martin Gang; Par producer Bill Thomas, and Par director William Berke back to the Coast this week. Ditto Mark Sandrich.

Thomas Andrews, who with Capt. Austen Lathrop operates a string of film houses throughout Alaska, in N. Y. for a vacation and visit to relatives.

Howard Fast, who authored 'Citizen Tom Paine,' has written a play for Herman Shumlin; with a fall production skedded. Deals with a topical subject.

Bernard Carson, who formerly played John, the second son, in 'Life With Father' on the road, opened Monday night (30) in Boston as Clarence, Jr., in the same play.

Now that Sam Zolotow has a daily byline in the Times, Maurice Zolotow, the mag writer, will now have to write that long-threatened article, 'No, I'm Not Sam's Brother.'

Milton Berle, accompanied by several principals and chorus girls from 'Ziegfeld Follies' put on a two-hour show at Camp Kilmer, New Brunswick, N. J., Monday night (30).

Lawrence Tibbett spent last week in Le Roy Sanitarium, for the removal of an impacted wisdom tooth, so was unable to go to Chicago to preside at the annual AFRA convention.

F. W. Allport, overseas manager for Motion Picture Producers & Distributors Assn., slowly recuperating in N. Y. following a long siege of illness in London; hence, delaying his return.

Art Arthur, former columnist and later screen scripter, who enlisted and demanded combat service until a recent accident in Miami, is back writing. He's at New Haven doing the Capt. Glenn Miller scripts.

Irving Berlin rushed from New York to his Catskill mountain retreat last Thursday (26) for an emergency appendectomy on his 17-year-old daughter Mary Ellen, now reported okay.

Mark Sandrich, the film producer, visited Cafe Society Downtown Sunday (29) and met up for the first time in 20 years with Barney Josephson, nitery's proprietor; Josh Levin, its manager, and Ivan Black, Josephson's p.a. All played together as kids in Trenton, N. J.

Pittsburgh

By Hal Cohen

S. Jay Kaufman in town beating the drums for 'The Army, Play. By Play.'

Variety Club will honor Tony Stern at a testimonial dinner on Sept. 10.

Catherine Savage elected president of Catholic Theatre Guild for 1943-44 season.

Karl Krug, Sun-Tele critic and columnist, back on the job after his annual vacation.

'Icecapades' will rehearse here at Gardens all of next week for Madison Square Garden date.

Post-Gazette has just added Dorothy Kilgallen's Broadway column to its list of features.

Mary Evelyn Ducey, former little theatre actress, understudy in Boston company of 'Kiss and Tell.'

Dave Leff, exhib, and Sammy Speranze, of WB booking department, both flunked final physicals.

Theatre owner Harry Hendel shoves off shortly for a month between Hollywood and San Francisco.

Mary Morris back to rejoin Tech drama school faculty after playing the Subway Circuit in 'Eve of St. Mark.'

Eleanor Oliver is Jack Bowman's new dance assistant replacing Rae Russell, who has joined her hubby, a navy officer.

Mrs. Baron Elliott, wife of band leader, and Mrs. Emil Brenkus have taken jobs in Baltimore to be near their husbands, stationed at Fort Meade, Md.

Shuberts

Continued from page 3

mated that this sheet has $300,000. It's a cinch that 'Variety's' treasurer can't count that high.

Lee and J. J.'s new suit is based on a review by 'Variety' of the revival of 'The Student Prince,' current at the Broadway, plus a follow-up news story relating to Equity's stock rules on the show. J. J.'s suit is based on a story 'Variety' in August, 1942, pertaining to actors' claim against the defunct 'Cocktails—Five to Seven' production.

Plus the flattering $300,000, the Shuberts also throw bouquets at 'Variety' in their individual complaints. Each refers to 'Variety' as '...the 'Bible' of the entertainment and amusement field ... possessing a great and wide circulation ... regularly read and relied upon for true and accurate information concerning activities in the world of entertainment.'

Elsie Ferguson

Continued from page 1

ward Franz. Miss Franken will direct.

It will be Miss Ferguson's first professional appearance since her retirement in 1930, after playing in 'Fata Morgana.' The actress, a star in legit and films, made her stage debut in 1900. 'Farthest Star' will also mark Mme. Ouspenskaya's return to the stage after several years in pictures.

Miss Franken has still another play of unrevealed title, but understood to deal with the medical profession, which she plans to have produced immediately after she is through with the presentation of 'Star.' Miller is interested in it, but no production deal is actually set.

'Claudia,' Miss Franken's most recent play, is currently winding up a road tour, and the picture version is being released by 20th-Fox, which is also planning a series of 'Claudia' films based on the authoress' Red Book mag stories. Miss Franken's only other play, 'Another Language,' was also a hit.

Whiteman

Continued from page 1

a program of her own. She goes from Standard Brands, which includes C & S, to a competitor, General Foods, to plug the Bird's Eye brand on CBS Friday nights. Bobby Dolan will maestro that show.

Paul Whiteman last week was offered the musical assignment on 'Duffy's Tavern,' which will originate from the Coast, while Ed Gardner is making a picture for Paramount, but Whiteman declined it, figuring that the spot wasn't quite the thing for him. The 'Duffy' batonist chore went to Paul Weston. Blue Network officials expect Whiteman, who holds the post of musical director in that organization, to return to New York this week.

London

'Music Hall' is coming back on the air, Sept. 3.

Mountain is a director of Eagle Star Insurance Co.

Beryl Davis has quit the Geraldo band and gone back to Oscar Rabin, her former boss.

Sir Walter Monckton, King's Counsel, has joined Leslie Howard Memorial Committee.

Phyllis Dixey, the English stripper, looking for spot in the West End to operate as a nitery.

John Corfield dickering with Marcel Varnel to produce 'Bulldog Drummond Attacks.'

Ted 'Kid' Lewis, former English champ, operating boxing tournaments in Manchester.

Charles McArthur is in London. He is a Major in the Chemical Warfare Branch of the U. S. Army.

Lieut. Col. Brain Mountain has joined board of Odeon company in place of recently deceased S. A. Bennett.

Alec Guinness, an English actor who appeared in the New York production of 'Flare Path,' is now a British Naval Lieutenant.

Sid Field, comedian who made a hit in 'Strike a New Note,' has been the recipient of film offers. He will not be able to accept until the show finishes.

Cinema Managers Assn. has rejected Exhibs. Assn. demand it should detach itself from National Assn. of Kine Employees and not function as a labor union.

Jack Hylton and Jack Taylor have become joint owners of 'Die Fledermaus' which they intend to produce in the West End. Opera clicked in New York the past season as 'Rosalinda.'

Hilary George Saunders, author of Government best sellers, 'Battle of Britain,' 'Bomber Command,' 'Costal Command' and 'Combined Operations' is a London Home Guard.

Daily Telegraph planning a jubilee concert at the Albert Hall in March to celebrate the 50th season of Queen's Hall Promenade Concerts and their conductor, Sir Henry Wood's 75th birthday.

Honolulu

By Mabel Thomas

Lt. Com. Gene Tunney around.

Community players produced 'Kiss and Tell.'

Lt. Lanny and entertains continuously.

Ray Bolger due shortly to entertain servicemen.

Rube Smyra doing advance work routing the various shows around the territory.

Little Jack Little will show on Oahu for some time before hitting the outside spots.

Thanks to the new commander-in-chief, Gen. R. C. Richardson, dim lights now OK till 10.

Kenneth Means, discharged from the Merchant Marine, is now manager of the Princess theatre here.

M. C. Lew Parker, Jackie Heller and Jack Powell heading USO show that clicked big with local servicemen.

George Finkleberg and Pauline Tyman of the 'Mainland Follies' were married in Judge Brooks' private chambers.

Judith Anderson arrived to work for the Army Special Services, slated for leads in Shakespearean productions with Capt. Maurice Evans.

Chicago

Mrs. Maria Kramer, New York hotel operator, here to bid on the Stevens hotel.

Leo Carillo was guest speaker at the Italian-American bond rally held in Grant Park Sunday (29).

First annual golf tourney and outing to be sponsored by the Variety Club of Chicago will be held at the Olympia Fields Country Club on Thursday, Sept. 16.

Fred Evans is leaving the Chez Paree, where he has been producer for several years, to go to New York. He will be succeeded by Vic Manfred.

Harriet Watt has been appointed local subscription secretary of the American Theatre Society, succeeding the late Thoula Cocroft, to whom she had been assistant for several years.

Buenos Aires

By Ray Josephs

Lumiton shuttered for lack of raw stock.

Oscar Valicelli, juve, inked by Sono for two picts in '44.

Ballet Galantha opened season with s.r.o. at Presidente Alvear.

Juan Dardes company passed 100-performance mark at Teatro Boedo with 'Un Tipo que Gusta a las Mujeres' ('Skirt Crazy'), by Julio F. Escobar.

Pierre Chenal, French director, inked for two more picts by A. A. A. after his first in Argentina, 'Todo Un Hombre.'

Director Luis C. Amadori started shooting on farce version of 'Carmen,' starring comedienne Nini Marshall, with Carlos Tajes and Francisco Alvarez in male leads.

Shooting started on 'Oro en la Mano' ('Gold in the Hand') at Pampa, original by Spanish author Manuel Villegas Lopez. Pepita Serrador, femme star, Adelqui Millar directing.

Script of 'Momento Musical' being readied at Pampa Film. It's new director Emilio Guerineau's first in Argentina. He was formerly assistant to Julien Duvivier in France. To star Mecha Ortiz and Roberto Airaldi.

San Miguel's 'El Fin de la Noche' ('At Night's End'), at Baires studios, started rolling with Libertad Lamarque in femme lead, Alberto de Zavalia directing. Alberto Bello, Juan Jose Miguez, Angelina Pagano, Cesar Fiaschi, Berta Moss, Homero Carpena, Isabel Figlioli, Lde Pirovano in cast.

Memphis

Dick Himber orch playing repeat date at Peabody's Plantation Roof.

Howard Waugh taking bows all round on slick Southern premiere of 'This Is the Army.'

Clyde Beatty-Wallace rothers Circus booked for Midsouth Fair Grounds Sept. 16-18.

Roy Moore, Hotel Peabody's manager, copped golf championship in close tilt with famed Johnny Cummings.

Ethel Taylor, Memphis theatre soprano, named official soloist for American Legion convention at Omaha Sept. 21-23.

Blytheville (Ark.) Army Air Base show, 'Deep South,' stars Bonnie Beth Byler, who recently closed 30,000-mile tour as 1943 Maid of Cotton.

Nearby Naval Training Center lining up pretentious football schedule with local Crump Stadium as home base. Will be only team in area, since all colleges in Tennessee, Mississippi and Alabama have abandoned gridiron for duration.

Sinatra

Continued from page 2

for some time. GAC signed him to his RKO film deal, which runs for seven years, beginning with the film he's now finishing on the Coast ('Higher and Higher'); handled his radio contract with Lucky Strike, which is said to expire in March, 1945, and also committed him to a three-year deal with the Paramount theatre, N. Y., for six weeks per. GAC, of cours, collects the commissions from these contracts. Film deal, it's said, returns commission to GAC for only the initial two years.

inatra, it's claimed, gave GAC the opportunity to buy Dorsey out, as MCA did finally. Agency, however, deemed it unwise to put out so much cash to hold him. Agency claims, however, to have offered to loan Sinatra the money he needed, which was rejected in favor of MCA's outright gift.

Sinatra could have gotten out of his attachment to Dorsey about six months ago by agreeing to pay the bandleader $35,000 at the rate of $5,000 a year. This deal, it's asserted, was worked out by a N. Y. attorney and met with Dorsey's satisfaction. It wasn't agreeable to Sinatra, however.

It cost MCA $60,000 to get something it could have had for virtually nothing less than a year ago. When Sinatra left Dorsey he was offered to MCA by Vannerson, but the agency let the singer slip to GAC. Now that he is returned to MCA the hard way, GAC still hasn't too much to worry about. It also has under management Perry Como, who also has made a hefty splash in the baritone sweepstakes.

The Sinatra-Dorsey troubles apparently was big news. When the settlement was finally worked out the results were headlined on some of Thursday (26) evening's radio news broadcasts.

. A. Suit Dropped

Hollywood, ug. 31.

Frank Sinatra bought out one partner last week and acquired another. New associate is Music Corp., which paid out $60,000 for Tommy Dorsey's interest in his former singer. Negotiations were concluded after Leonard Vannerson, Dorsey's manager, as assignee for TD, had filed suit in superior court for $17,000. It has been dropped.

Vannerson's reputed 10% interest in Sinatra's earnings was passed over as his attorney held it would be difficult to win a judgment because Vannerson, in the capacity of an agent, admittedly didn't do enough in the crooner's behalf to press payment of his fees.

Settlement talk w. in the air before Vannerson's attorney marched into court, but the downtown papers were plastering the story all over the front pages so they let it ride until the next day when the payoff was officially announced.

Hollywood

Mervyn LeRoy vacationing at Lake Arrowhead.

Michael O'Shea broke a toe riding a motor scooter.

Lina Basquette sued for $27,500 on a real estate lease.

Cpl. Alan Ladd in town on furlough in months.

Guy Kibbees celebrated their 16th wedding anniversary.

Sally Eilers divorced Harry Joe Brown in Juarez, Mex.

Richard Landau, Metro broke an arm in a fall.

Major Ben Lyon here from London to visit has two children.

Joan Marsh divorced Charles Spencer Belden, screen writer.

Curt Siodmak, screen writer, came an American citizen.

Kay Green, St. Louis columnist, joined RKO's publicity staff.

Burnu Acquanetta hospitalized after a fall on a set at Universal.

Harry Norwood, manager of Merry Macs, recovering from serious illness.

George Schaefer here for a month on business as chairman of War Activities Committee.

Leslie Fenton, wounded in a commando raid, returning to Hollywood with his wife, Ann Dvorak.

Tex Ritter back to work at Universal after an accident that cost him the lead in one picture.

Lion Feuchtwanger, refugee writer, defending an eviction suit at his home in Pacific Palisades.

William J. Hart, now a soldier and husband of Ann Sothern, legalized his screen name, Robert Sterling.

Vladimir Sokoloff, Russian-born actor, became an American citizen.

Ben Kalmenson in town to huo over new Warners product.

Minneapolis

By Les Rees

Perry Martin orch holds over Hotel Nicollet.

National Screen held office picnic at Glenwood Park.

Republic moving into larger ters in Warner building.

Mort H. Singer and his general manager, John Redmond, in town briefly.

Columbia had invitation showing of 'The Destroyer' at St. Louis Park theatre.

Pat Halloran, Universal salesman, called to Aberdeen, S. D., by father's serious illness.

Gib Courshon out in front after 14 weeks in Universal's Salesmen's Date Demonstration Contest here.

Joe Poretta orch held over another four weeks at Hotel Radisson Flame Room with Gali-Gali, magician.

Film industry here held luncheon rally this week to discuss plans for cooperation in new war bond campaign.

A. Selby Carr, Par salesman, at St. Mary's hospital recovering from major operation after highly critical period.

It's hay fever time for Charlie Jackson, Warner, salesman, and he'll spend next six weeks in and around Duluth.

W. R. Frank theatre circuit took over opposition house, Roxy, in Owatonna, Minn., from W. ar-boneau.

Sam Shirley, M-G district manager, here again, investigating complaints of some disgruntled indie exhibitor accounts.

Harry Hirsch, Alvin burlesque operator, handling business end of second local 'Hollywood Caravan' engagement at Auditorium Sept. 17.

Midnight world premiere of 'Phantom of Opera,' starring Susanna Foster, Minneapolitan, netted $1,200 for Red Cross at Orpheum, with several thousand turned away.

Northwest Variety club awarded 50 more 'C' plaques to territory exhibitors for 100% participation in War Activities committee drives, making grand total of 175 to date.

Philadelphia

By Si Shaltz

Universal exchange has been renovated.

June MeAdams headlining the current show at Jack Lynch's.

Sid Gathrid, quondam gossip columnist for the Daily News, inducted.

Ted Lewis band booked as initialer for reopening of Shangri-La this month.

Jeanne Oliver, of the WCAU program department, is heading for wedding.

Jerry Greenberg, of the S-W office staff, recuperating from an attack of ptomaine.

The Johnson Cup for meritorious service awarded by the American Legion to Variety Club Post.

Maurice Rosen, ex-Monogr. booker, was in the Sicily campaign, according to word received here.

Mabel Jennings Smith's tune, 'Strike Hard America,' was aired for the first time over WPEN's F-M station last week.

Roger W. Clipp, executive vice-prexy of WFIL, named chairman of the promotion committee for the 3rd War Loan Drive.

Leroy Miller, KYW's 'musical clocker,' netted kudoss from the American Legion for collecting 12,500 records for servicemen.

Individual trade unions are sponsoring 'nights' at the USO-Labor plaza, at which locals give free cigarets and souvenirs to servicemen.

This space contributed by Columbia Pictures Corp.

SCREEN | RADIO | MUSIC | STAGE

VARIETY

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VAST NEW FIELD FOR MUSIC

No Post-War B.O. Letdown Seen By Loew's V.P.; Public Educated to Spend

By ABEL GREEN

The future prospects of the present wartime upbeat at all b.o.s is today's No. 1 looking-into-the-future problem. That's the major topic of discussion and economic masterminding by all showmen.

Joe Vogel, Loew's, Inc., theatres v.p., can see nothing but a continued boxoffice upbeat postwar.

'When the bubble bursts,' one showman inquired, 'what are we headed for? Another 1929 debacle? What should and must we do now to readjust ourselves to that inevitable time when values reappraise themselves more along orthodox lines?'

Vogel has this to say: 'We have heard all the current wisecracks, such as 'even good pictures are doing business,' and while it's true that the wartime public is so eager for any amusement, it is patronizing even the mediocre pictures, plays, niteries and bars, and booming them into somewhat fantastic grosses,' nonetheless

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B'WAY COLUMNISTS WHOLESALE ON AIR

Looks like most of the Broadway columnists will soon be doubling between their jobs and spieling over the air. Latest radio recruit is Louis Sobol, of N. Y. Journal-American, who auditioned on Blue Network last week. Ed Sullivan, N. Y. Daily News columnist, signed last week to do a 15-minute program each Monday eve over CBS. He starts Sept. 13, interviewing celebrities from Club 21, class N. Y. spot, for the Mennen Co. Walter Winchell has been standard, of course, under Jergens' sponsorship on the Blue for over 11 years.

Another New York columnist, Earl Wilson, saloon editor for the Post, recently started a nightly sustaining 10-minute chatter stint on WNEW. Elsa Maxwell, also a columnist on the Post, auditioned on the Blue some months ago and may come up with a program of her own this fall.

Mrs. F.D.R. Entertained By USO Talent in Aussie

Sydney, Sept. 7.

Eleanor Roosevelt, on a tour of key Australian cities and visiting Yank troops in camps, is being entertained extensively by USO performers. The First Lady showed up at a servicemen's dance at Auckland, New Zealand, attended by military biggies, with Chief Petty Officer Artie Shaw as the band leader. Out of towners have been flocking to the cities by the thousands for a gander at the visiting dignitary.

Meanwhile, film houses in Sydney and other Australian war-boomed cities report doing terrific trade with U. S. product, oldtimers saying they don't recall such boxoffice.

Romeo & Shubert

Louis Kronenberger, PM's drama critic, an 'Variety' reviewer, both in the Shubert doghouse, took plenty kidding from their first-night colleagues at Saturday night's (4) 'Blossom Time' opening at the Ambassador, N. Y. Both plunked down coin at the boxoffice for their tickets with only mezzanine seats available.

As one of the daily's critics put it, tersely summing up the revival: 'I'll be meeting you in the balcony at the next Shubert show.'

Two Ex-NBC Page Boys Continue Songwriting From Africa to H'wood

Unusual contract exists between Dick Charles and Larry Markes, songwriters who penned 'Mad About Him, Sad About Him Blues.' Markes is now in the Army Air Corps, stationed in North Africa, and Charles, who was on the production staff at the Blue Network, trains out Sept. 15 to join Universal as a staff tunesmith. All royalties on tunes Charles writes while under contract will be split 50-50 with Markes.

At present time pair have written four new tunes, with Markes airmailing them in from his N. Africa base. After the war Markes goes on Universal contract also.

Pair met as page boys at NBC two years ago. Charles is taking a six-month leave of absence from the Blue Network, and will probably rejoin it out on the Coast, as well as continue his writing duties.

G-MAN HOOVER BOWS OUT OF RKO PIC BID

J. Edgar Hoover, chief of the FBI, has withdrawn from a deal with Edward A. Golden for a film, entitled 'Wild Children,' which Hoover authored.

Film was to have tied in with parent-teacher organizations, social welfare groups and municipal police authorities as a means of helping combat the wave of juvenile delinquency and vandalism attributed to war phychosis. Golden had planned to produce the film for RKO release.

G-Man Hoover's withdrawal is ascribed to political reticence.

Gladys George Refuses To Play Opposite Understudy

Gladys George, star of 'The Skin of Our Teeth,' at the Plymouth, N. Y., refused to give a performance Monday night of last week (30) on the ground that she had not been notified in advance of an important cast change. Her understudy played

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FACTORY OUTLETS OPEN TO TAPPING

Music-for-Morale (War Workers) Points Up New Postwar Values—See Continued Utilization of Music in All Manufacturing Plants

MANY NEW CUSTOMERS

Washington, Sept. 7.

The war has opened up a vast new field to the music industry—use of music in factories to increase production—which, apparently, is set to continue into the post-war period on a large scale. A survey of the use and value of music in war plants, just completed by the War Produc-

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Plan New Deluxer On B'way, 45-46 St.

New picture house in the Broadway sector, to be built after the war where the Astor and Victoria (Gaiety) theatres stand, is now being offered to major film companies on a post-war leasing basis. Rental asked for the proposed theatre on the 1531-49 Broadway frontage is

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ASCAP'S NEW RECORD PLUM OF $1,250,000

Indications are that ASCAP will establish another record for itself when the organization makes its royalty divvy for the third quarter of 1943. The checks for that quarter, slated to go out to writer and publisher members Oct. 9, will, it is estimated, total $1,250,000. The distribution for the second quarter of this year, namely, $1,116,000, had also set a record for the Society. Collections from radio and theatres have been holding up strongly, while

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Hannah Williams to Make Stage Comeback in Vaude

Hannah Williams (ex-Mrs. Jack Dempsey) makes her return to show biz on Oct. 14 when she opens at Loew's State, N. Y., vaudfilmer. Miss Williams recently returned from the Coast, where she got a cold reception from the film studios. Music Corp. of America is agenting her.

Miss Williams originally appeared with her sister, Dorothy, in Broadway revues. Before marrying Dempsey, who recently won a divorce, Miss Williams was married to Roger Wolfe Kahn.

Dearth of B'way Legit Theatres May Force Rehabilitation of 42d Street

Backs the Attack

Toledo, Sept. 7.

Howard Feigley, Sr., manager of the Rivoli, swears this actually happened recently at the boxoffice.

A woman approached the cashier, saying she wanted to purchase a $100 war bond. As she shelled out for the bond, she grew loquacious.

'You know,' she told the girl behind the ticket window, 'I was saving this money to get a divorce. But I've decided I hate Hitler more than I do my husband.'

New York's 42d street, once the hub of Times Square theatrical activity but in recent years dubbed 'the street of double features and grind runs' with a tinselly atmosphere suggestive of Coney Island at its gaudiest, may revert to legit this fall and winter. Under plans currently in negotiation, a majority of the dozen and more theatres that a generation ago housed the town's sock shows, including the long string of Ziegfeld 'Follies,' George White's 'Scandals,' etc., may be taken over by producers during the coming season to alleviate the legit housing famine and restore the street to its former place in New York's theatrical firmament.

Producers describe the street as 'New York's hottest war baby' and foresee great possibilities not only in coping with the drastic theatre shortage in the face of the record number of shows being lined up, but also in restoring its former prestige

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Influence of 'Canteen' Film on Service Men Noted by Hostesses

As one Canteen hostess put it: 'Since the 'Stage Door Canteen' picture was released, the boys are certainly making a pitch for glamor.'

Thus was summed up what is viewed as a remarkable change that has transpired at the American Theatre Wing's Stage Door Canteen, on West 44th street, N. Y., in recent weeks. It's a change that's projected for the first time a personality angle into the ATW's entertainment center, with many of the servicemen putting their best foot forward in trying to emulate their screen counterparts.

To the hundreds of girls who, over a period of a week, play hostess to the thousands of visiting men in uniform, it's a metamorphosis that's given a new tone to the canteen, in which gentility and a fine pose play a leading role. It's a case, they say, of the Hollywood conception of how a soldier boy should act being superimposed on the real thing—with results that are completely to the

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SEVEN NEW WB STARS ON EXHIBITORS' SAYSO

Hollywood, Sept. 7.

Seven players were upped to stardom at Warners as result of a poll conducted by Ben Kalmenson, general sales manager, showing audience and exhibitor reactions since the first of the year.

Lucky seven are Joan Leslie, Dennis Morgan, Irene Manning, Alexis Smith, Jack Carson, Sydney Greenstreet and Dolores Moran.

H'wood's Negro Flackery

Hollywood, Sept. 7.

First Negro film publicity office in town was opened by Phil Carter, former Metro flack, Earl Griffin of the Pittsburgh Courier and Alyce Key, dramatic writer.

New outfit proposes to exploit pictures among the 15,000,000 Negroes in America.

The Hour Of Charm

All-Girl Orchestra and Choir

Conducted by

Phil Spitalny

All H'wood Stars, Says Hope, Should Go Over to Entertain No. 1 Audience

By GEORGE ROSEN

Bob Hope, just back from an 11-week tour of British Isles, North Africa and Sicily where he, Frances Langford, Tony Romano and Sgt. Jack Pepper entertained Yank troops on the fighting fronts for USO-Camp Shows, stepped out of character at a press interview at the Waldorf-Astoria, N. Y., Monday (6). Going serious in a big way, Hope made a pitch on behalf of the Yank boys under fire, asserting if he had his way about it, every Hollywood 'name' that could possibly be corraled would be channelled into the USO overseas route.

'I never realized how badly they need us,' said Hope, 'until I got into North Africa and into Sicily. It does something to you, when a bunch of boys step out of a bomber which they had just brought back safely from a successful raid. You've never seen happier faces. And what are they thinking about? Only the show that we're ready to put on for them. And the fact that they're getting Bob Hope's and Frances Langford's autographs. Actually, we're the ones who should be getting the boys' autographs. What a job they're doing!'

And the boys are plenty hep, too, says Hope. 'That goes for the British boys as well as the Yanks. They want the latest gags and only the latest. And make sure they're funny, because they're the one audience in the world that counts.'

20,000-Mile Tour

The Hope troupe returned to N.Y. Friday (3) after covering 20,000 miles during which they did 121 regular performances and 47 hospital shows. In North Africa they did more than 75 shows in 21 days and in Sicily they performed seven times in three days. The quartet, incidentally, comprised the first Camp Shows unit to play Sicily, flying into the conquered territory three days after it was captured. Italian civilians in Sicily recognized them (although Hope says he was mistaken at some places in North Africa for Joe Cook) and gave them a wild welcome.

It was not unusual for the troupe to play under shell fire, on several occasions jumping into ditches and once narrowly escaping with their lives. That was the time they decided to tour all the wards of a hospital near Bizerte. Had they not made the last-minute decision, they would have returned to the hotel—formerly a Fascist Youth Movement center—where they were put up, just as it was being bombed. 'We were plenty scared,' says Hope, 'watching the buildings rock. Pull-

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'To Them It's Funny'

Hollywood, Sept. 7.

Shortage of womanpower around the house is the theme of 'Servant Problem,' next co-starrer for Stan Laurel and Oliver Hardy at 20th-Fox.

Comedy will be directed by Benjamin Stoloff and produced by Sol M. Wurtzel.

FILM FATHERS SLOWED IN RUSH TO WAR JOBS

Sacramento, Sept. 7.

Fathers of military age in the film industry need not be in a hurry to look for war plant jobs, according to advice by the State Selective Service.

Workers were informed that five days after they have received notice of reclassification they must register with the U. S. Employment Service for a war job. In case their current work is not considered essential they will be given 30 days to transfer to other labor.

ELVIRA RIOS EXPLAINS

Mex Singer 'Indignant' at So. American 'Spy' Reports

Mexico City, Aug. 28.

Elvira Rios, Mexican singer, was 'surprised and indignant' over South American reports that she had been detained in Brazil as a spy.

'I want to point out' she said, 'I left Argentina three months ago, and spent most of that time in Sao Paolo, Brazil, and arrived in Mexico City last Sunday (22). The rumors were circulated by persons interested in harming my good name.'

Miss Rios is booked for an indefinite stay at Ciro's nightclub here.

Skelton's Whistle Stop

Hollywood, Sept. 7.

Red Skelton, who has whistled his way through Dixie and Brooklyn, will resume his labial chores at Metro in 'Whistling in Hollywood,' where there are no railroad stations.

George Haight is assigned as producer, with Rags Ragland repeating as Skelton's assistant whistler in a minor key.

JESSEL'S RECORDINGS

George Jessel, now a 20th-Fox film producer, has become an exclusive Decca recording artist on the side.

He has done a series of monologs for an album, including his own version of 'A Cantor on the Sabbath.'

It will cost money to defeat Germany, Japan and Italy. Our government calls on you to help now.

Buy war savings bonds or stamps today. Buy them every day if you can. But buy them on a regular basis.

De Havilland Belongs To WB, Studios Warned

Hollywood, Sept. 7.

Legal status of Warners and Olivia De Havilland is explained in letters mailed by the studio to all other studios, producers, agents and publications, stating the terms of the contract now under dispute in an action filed by the actress in superior court. Star has demanded declaratory relief from the pact, asserting that the agreement is now void under the California law.

Warners' legal staff, in its letters to all concerned, states that the actress signed an exclusive contract as a minor on April 14, 1936, calling for a seven-year term, and that the pact became legally effective May 5, 1936, when it was approved by superior court. All options since then, the letter states, have been exercised regularly and legally, including provisions for extension in case the actress should fail, neglect or refuse to perform services required by the studio.

Such conditions, the letter asserts, have arisen in five instances, the last of which was Aug. 13, 1943, when she again refused to report for duty and is consequently under suspension. Warners position is that the De Havilland contract will not expire until 25½ weeks after she has resumed her work at the studio. Letters were sent out to warn others of the contract status.

Virginia Bruce Back

Hollywood, Sept. 7.

Virginia Bruce returns to film work after a year's absence as femme lead in 'International Zone' at RKO.

Actress retired temporarily last year following the death of her husband, J. Walter Ruben.

RUBINOFF DELIGHTS 9,000 AT AK DEN SHOW

Jake Bachman in the Morning World-Herald, Omaha, Neb., Sat., Aug. 28, said:—'To hear the classics via the violin is one thing, but to hear them pushed around by Rubinoff and his Stradivarius until the crowd literally eats it up is quite another matter . . . more than 9,000 at Creighton Stadium . . . cracking not only the season's record but every Ak show attendance mark old-timers could remember . . .

'Rubinoff is more than a violinist. He is a showman and has what it takes to tickle a crowd of any type . . . Friday night proved that a fiddle in the right hands is very potent, for Rubinoff drew nearly 3,000 more than Jessel and 2,000 more than Durante.'

Pistol Packin' Mama To Shoot 'Em Up in H'wood

Hollywood, Sept. 7.

Republic bought screen rights to the hillbilly tune, 'Pistol Packin' Mama,' on orders from prexy Herbert Yates, who had read in 'Variety' that the song was clicking in class cafes as well as jukejoints. Tune, published by the Edward H. Morris Music Co., has sold more than 1,000,000 discs and passed the 100,000-mark in sheet music.

Number will be used as title and theme song in a musical. Understood Al Dexter and his Troopers, who recorded the wax, will appear in the film.

Delouse Them First

Hollywood, Sept. 7.

First picture to deal with German prisoners of war in this country is 'A Nazi in the U.S.A.,' to be made by Columbia.

Sam White is assigned as producer, with Griffith Jay doing the screenplay.

HAZEL SCOTT'S WB PIC

Hazel Scott leaves for Hollywood, Sunday (12), for a part in Warner's 'Rhapsody in Blue,' the Gershwin biog. Harmonica player John Sebastian replaces her at Uptown Cafe Society, starting following Monday (13).

This makes Miss Scott's fifth film appearance, having been seen in Columbia's 'Something to Shout About,' and having just made 'Tropicana' for the same studio as well as 'I Dood It,' and 'Broadway Melody' for Metro.

Hollywood Runaround

By Radie Harris

Hollywood, Sept. 7.

Elsa Maxwell is devoting most of her 'holiday' here to putting the finishing touches to her autobiography, 'Unconditional Surrender'...As soon as Zorina winds up 'Three Cheers For the Boys' (U), she'll be N. Y. bound to start rehearsals for the new Ludwig Vroom musical, now being written specially as a showcase for her, with book by Alexander King, score by Vernon Duke and choreography by George Balanchine...the Edgar Wards (Jane Wyatt) are hoping it's a girl six weeks from now... Gladys Cooper loses her co-starring spouse in 'Play Time' when Philip Merivale returns to Broadway for the male lead opposite Lily Darvas in Max Reinhardt's production of 'Penelope'...Nunally Johnson came back from Saratoga without looking up his two favorite cronies, Frank Sullivan and Monte Woolley, which explains how he managed to return with a completed script.

Exclusively Yours

Robert Alton's son, Bob, Jr., is testing for 'Dorian Grey' (Metro)... Hugh Marlowe, who has been the house guest of the Paul Henreids all summer, moves to the Beverly-Willshire with the arrival of his wife, Edith Atwater, from Elitch's Gardens...'Patent Leather Kid' may be taken off the Warner shelf again as a possible remake for Dana Clark (Bernard Zanville to his Group Theatre pals)...Carolyn Bergh a weekend departure ...Irene Winston, of the ether waves, here testing for 20th, has just completed her first novel, a mystery thriller, 'If Words Could Kill'...following his first directorial success with 'Lassie Comes Home,' Fred Wilcox has been rewarded with Robert Nathan's story, 'Portrait of Jenny,' as his next assignment...the screen test of Geraldine Brook at Metro reveals her as a young Katharine Hepburn. It also reveals her as the second talented daughter of Jimmie and Bianca Strooek...Terry Lewis, waiting for conferences with Sam Goldwyn anent her Theresa Wright starring vehicle, got bored, so she got herself a job as additional script writer on the Rosalind Russell picture, '10% Women' (Col.)...the warbling of Kitty Carlisle on the seventh floor and the piano playing of Oscar Levant on the fifth is giving J. Robert Rubin, Cedric Hardwicke, Dennis King, Clara Belle Walsh, Dudley Field Malone, Edmund Gwenn and all the other guests at the Bev-Wilshire a daily free concert...memo to Capt. James Roosevelt: Dick Hyland, who used to be your production manager for 'soundies,' has sold three originals within the space of six months and landed himself an RKO writing contract and radio scripting job with the Jack Carson show.

Bring Them Back, Mebbe

Hollywood, Sept. 7.

First producer job for Jack Moss under his new contract at Columbia will be 'Gone Are the Days,' a high budgeter based on a story of the old Chautauqua Circuit by Thelma Hanover.

Cary Grant, Rita Hayworth and Charles Coburn will head the cast.

GOULDING QUITS STAGER IN LONSDALE SQUABBLE

Tiff between Edmund Goulding and Frederick Lonsdale, dating back several weeks when the film producer was called in by ex-Ambassador Joseph P. Kennedy to direct the new Lonsdale play, 'Another Love Story,' which Louis Lotito is producing for Broadway showing, resulted in Goulding walking out this week. Kennedy is the bankroller.

Blowoff came Monday night (6) during a run-through of the play, which had been practically set, when Lonsdale, according to Goulding, suddenly stepped up and addressing Goulding, shouted: 'What the——are you doing to my play'? A heated argument reportedly ensued, with Goulding, who had been doing directing chore gratis because of a long-standing friendship with Kennedy, told Lonsdale that if he had any better ideas on the play's direction, to go ahead. Lonsdale took over for the remainder of the run-through, makin numerous switches.

According to Goulding, Lonsdale from the start of rehearsals had been cornering the cast and projecting his own ideas into the production. Goulding says Lonsdale made it pretty apparent from the start that he wanted to direct his own play, but a huddle was called at which Lonsdale reportedly joined with Kennedy in asking that Goulding do the job and that there would be no interference.

The Berle-ing Point

By Milton Berle

Jimmy Bryant's cocktail party to launch his new book, 'Personalities of 1943' at the Cafe Madison, drew out all the personalities. You know what personalities are—characters with press agents!

The newspapers are printing less Hollywood publicity stories. It's just another form of gas rationing.

My brother (the one who models for moron jokes) thinks that Look magazine is published in a nudist camp.

Buy bonds! If we 'Back the Attack' we'll never again be attacked in the back.

BENDIX WILL BE LEVEY'S 'HAIRY APE'

Hollywood, Sept. 7.

Title role in 'The Hairy Ape,' to be produced by Jules Levey for United Artists release, goes to William Bendix, borrowed from Hal Roach on a two-picture deal.

Originally written by Eugene O'Neill for the stage, 'Ape' has been modernized for the screen by Howard Estabrook, with a background in Lisbon. Louis Wolheim once played it on Broadway.

Haymes Foregoes Vaude Date for 20th-Fox Pic

Dick Haymes has been forced to exit his tentative date at the Roxy theatre, N. Y., this month, having been called to the Coast to start work Oct. 4 for 20th on 'Camp Show' in which he'll have male lead opposite Carole Landis. Film will also include Kay Francis, Mitzi Mayfair, Martha Raye and Phil Silvers. This is the 'Four Girls and a Jeep' yarn.

Haymes wasn't scheduled for his first film on the seven-year deal handed him recently by 20th until after Jan. 1. He gets $25,000 for the first two films. Thereafter his salary graduates to $75,000 per if all options are picked up.

How to Get a Hangover Before Taking a Drink

Mexico City, Sept. 1.

What a place for a binge!

Here are some of the names of the best spots in Mexico City: La Moca Muerta (The Dead Fly), La Cucaracha (The Cockroach) and Le Rat Morte (The Dead Rat).

When Donald Was a Babe

Mexico City, Sept. 1.

The voice of Donald Duck grew from the cry of a baby goat! That came from no less authority than the voice himself—Clarence Nash.

'While on a farm 26 years ago, I heard a baby goat bleat, and I tried to imitate it,' Nash said. 'I did pretty well, and kept practicing at expense of other farm animals. When I went to Hollywood some years later, I did the baby goat cry, and attracted the attention of Walt Disney. He gave me a job, and later we hit upon the Donald Duck idea.'

Are His Initials F. S.?

Hollywood, Sept. 7.

Plight of a singer jointly owned by five agents is the theme of 'Divided By Five,' forthcoming musical at Paramount.

Picture will be Sam Coslow's first production under his new contract.

FINDING NEW MALE STARS

Another Shubert Revival

So PM Critic Kronenberger Now Will Have to Buy His Own Theatre Tickets

Lee and J. J. Shubert brought another of their revivals to Broadway last week—that of barring a dramatic critic from their shows and theatres because said critic's opinion of a Shubert show did not meet with the approval of the Shuberts. Thus Louis Kronenberger, critic for the tab PM and Time magazine, joined the ranks of James Whitaker and Walter Winchell, of the Mirror, since reconciled with the Shuberts; the late Alexander Woollcott, when he was reviewing for the N. Y. Times; George Ross, when he was with the World-Telegram, Life Magazine; and Leonard Lyons, columnist for the N. Y. Post, who, like 'Variety' and its muggs, is still persona non grata with the 44th street Gold Dust Twins.

The Shuberts informed PM that the tab was being taken off their list for opening night press tickets to the shows they produce as well as for outside-produced shows playing their theatres. As PM put it, 'the suspension of this time-honored show business courtesy came as a (Continued on page 16)

Sinatra Won't Appear In Abbott Musical, So Producer Drops Show

Frank Sinatra, currently winding up a picture assignment at RKO, has notified George Abbott that he will not appear in 'The Umpire's Daughter' musical comedy, so the producer has dropped plans of doing the show.

Abbott is currently casting 'Get Away, Old Man,' the William Saroyan comedy, and is readying a fourth company of 'Kiss and Tell,' the original of which continues at the Biltmore, N. Y.

Waldorf Date

Hollywood, Sept. 7.

His first picture assignment as a featured player cleaned up in another week, Frank Sinatra heads for New York and a four-week engagement at the Waldorf-Astoria's Wedgwood Room. Hotel is cutting him in on the covers against a guarantee. He's due back at RKO before year's end to start his second picture.

TAKEN FOR $10,000 IS BOGART, BACON CLAIM

Los Angeles, Sept. 7.

Alan Hale is defendant in a suit by Humphrey Bogart and Lloyd Bacon who demand the return of $10,000 which they invested to finance the development of a camera capable of taking pictures through fog. Device was invented by Richard Thomas, photographer, with Hale holding a 50% partnership.

Hale, according to the plaintiffs, told them the government had placed orders for the camera amounting to $80,000. Later, the complainants assert, they discovered there was no such contract.

Sandrich Mulls WAVES As Filmusical Themer

While east, Paramount director Mark Sandrich o.o.d. the WAVES with a view to a musicalization around the theme. He returned to Hollywood over the weekend with Scoop Conlon, his personal rep.

Ernst Lubitsch is slated to do 'All-Out Arlene,' dealing with the WACS, although the 20th-Fox director is currently reported incapacitated following a heart attack.

Seiter With Bill Goetz

Hollywood, Sept. 7.

William Seiter given a term director's contract by International Pictures.

One of industry's veterans, he recently completed 'Lady Takes a Chance' for RKO.

$64 Bird

Hollywood, Sept.

Raffles, a Minah bird in a gilded cage, was signed by Paramount for a speaking role in the Technicolor musical, 'Rainbow Island.'

A Minah bird is something like a parrot but smaller and smarter, like a Quiz Kid.

Ex-Vaude Magician's Tricks Saves U. S. Lt.'s Life in Occupied China

How American aviator, Lt. Gregg Carpenter, a vaudeville magician from New England, made good his escape and brought safely into Free China a band of 31 Indian Army officers and men by performing as a magi through hundreds of miles of hostile Japanese-held territory in China was described last week by a home-bound group of U. S. Flying Tigers.

The Flying Tigers related how Carpenter, who was in their outfit, had been forced to bail out over Jap-occupied territory after his P-40 was shot down by enemy ground fire. Carpenter met up with the seven officers and 24 men of the Indian Army who had escaped from (Continued on page 17)

GLORIA SWANSON MAY CONTINUE 'GAY' TOUR

Continuance on the road with 'Let Us Be Gay,' with which she's been getting good grosses, or a new play with Hollywood backing is a current tossup for Gloria Swanson, the former film star, who's been touring for the past six weeks in the comedy revival.

A Toronto date is scheduled on Sept. 20 for 'Gay,' but that's in abeyance since Miss Swanson would like to play the midwest, where she's never played.

'Gay' laid off last week after closing the season of the Bucks County Playhouse in Philadelphia with a gross of $9,200, one of the best of the tour.

Jack Linder's Indie Pic, 'Daughter of Diamond Lil'

Jack Linder, former N. Y. independent vaude booker who some years ago produced several legits, including 'Diamond Lil,' starring Mae West, has closed a deal to produce three feature films for Astor Pictures, indie distributing organization headed by R. M. Savini. Contract calls for an option for three additional pictures if the initial trio are satisfactory and profitable.

First feature for Astor will be 'The Daughter of Diamond Lil' but prior to going into production on it, Linder, now in San Francisco, will put on 'Lady Chatterly's Lover' as a legit attraction at the Geary there. Linder has taken the house for three weeks, starting Nov. 7. He tried out 'Chatterly's Lover' previously at the Brighton, Brighton Beach, N. Y., and at the Locust, Philadelphia.

During the past year Linder became an exhibitor through acquisition of a picture house in Michigan.

Elsie Janis' Bank Show

Hollywood, Sept. 7.

Elsie Janis makes her Coast radio debut Thursday (9) as m.c. of a half hour dramatic show on CBS for Bank of America. She will narrate incidents in the lives of California war heroes.

Bank bought the show and time for three months to help put over the Third War Loan drive.

STUDIOS MOVE TO OFFSET LOSS

While unable to replace male stars lost to the draft with names of equal prominence, major film companies have during the past year, managed to replenish talent rosters with newcomers from the east. Estimated that some 200 actors in all categories, including leading men, have been shipped to the Coast from New York during the past year.

Warners, Paramount, RKO, Metro and 20th-Fox account for the bulk of the newcomers. RKO has picked up more than 20 players, some of whom such as Gregory Peck, who has been loaned to 20th-Fox for 'Keys of the Kingdom,' have been given important assignments.

During the past six months Warners has signed seven new leading men alone, with every one immediately spotted in current productions. Another newcomer, Bob Alda, was chosen by Jesse L. Lasky for the George Gershwin role in 'Rhapsody in Blue.'

Warners, in addition to combing radio, nitery and legit, has established a coaching school in the east for the development of new talent.

Unusually large number of femmes have also been found suitable for picture work this year, 20th-Fox alone planning to launch five.

20th-Fox eastern talent division has sent Selena Royle, Albert Cardwell and Jack Campbell to the Coast to play in 'The Sullivans.' All three are from legit, although Miss Royle has been active in radio lately. She will be the mother in this film, Cardwell and Campbell will play two of the Sullivan boys on the screen. Frank Latimore and Donald Buka have also been okayed by 20th for Coast assignments.

Gen. Marshall's Tribute to Pix

General George C. Marshall, U. S. Chief of Staff, in his biennial report to Secretary of War Henry Stimson, being issued today (Wednesday) comments on services rendered by the film industry to men in the armed forces.

Gen. Marshall notes that at least three new Hollywood pictures (16-mm) weekly have been shown to men in the combat zones and that screen stars, concert and radio performers have visited 950 army stations in six months.

Report shows that the number of theatres for the armed forces in battle zones has been doubled since 1942 and that attendance rose from 260,000 in 1942 to 573,756 in 1943.

Three film programs weekly are of around 100 minutes running time each, since newsreels and shorts are included.

Francis Harmon, War Activities Committee vice-chairman, yesterday announced that 8,140 features and 7,986 shorts had been given the armed forces to date. During week of Aug. 30, 123 features and 138 shorts were turned over by the film industry.

VELOZ-YOLANDA RESPITE

Team Temporarily Retiring As Yolanda (Mrs. Veloz) Awaits 2d Child

Veloz and Yolanda, for the second time in recent years, are temporarily retiring from show business because of Yolanda's (Mrs. Veloz) impending motherhood. Team closed at the Roxy last Tuesday night (31) at the end of the third week of scheduled five-week date. Also going out of the show at the same time was Jerry Colonna. He left because of prior commitments. Raye and Naldi replaced Veloz and Yolanda, but there was no sub for Colonna.

Last time Miss Yolanda took a leave of absence from the stage, Frank Veloz served as freelance dance director in Hollywood and also as an official of the American Guild of Variety Artists.

Fidler Apologizes to Gene Tierney, So 20th-Fox Forgives Blue Network

N. African Preview

Hollywood, Sept.

Soldiers and sailors in North Africa have been viewing Warners 'Arsenic and Old Lace' for a month, although it will be a long time before the American public sees it.

Under the purchase contract, the picture will not be shown in this country until close of its stage run in New York.

Abbott-Herbert's Corp. Setup for Filmization Of Their 'Kiss and Tell'

George Abbott and F. Hugh Herbert, respectively producer-director and author of 'Kiss and Tell,' at the Biltmore, N. Y., are reported working out details for the formation of a corporation to produce a picture version of their comedy. Under the proposed setup, there would be a sharing arrangement on the profits, plus a deal calling for borrowing a Hollywood star, and an agreement on a subsequent film on similar terms.

Basic idea of the plan is to offset part of the heavy taxation that would otherwise be levied on a lump sum purchase price. The star- (Continued on page 12)

TOM PAINE DUE FOR TRIPLICATE REVIVAL

A third script dealing with the life of Tom Paine is being mulled for Broadway presentation this season, which will represent something of a record should the trio of plays reach the production stage.

Latest of the Tom Paine plays under consideration is that written by Harold Lenz and Nathan Mayer, with Emil Friedlander, the theatrical costumer, and Eddie Dowling both reported interested in putting it on. Also skedded for early Broadway production is the dramatization of the Howard Fast novel, 'Citizen Tom Paine,' while Elmer Rice's contemplated script of the Revolutionary patriot is being held up until his most recent play, 'A New Life,' currently being tried out in Baltimore, is launched on Broadway by the Playwrights Co.

Mex Shows Burlesque Los Angeles Zooters

Mexico City, Sept. 1.

Two 'Pachuco' shows, burlesquing the Los Angeles zootsuiters, are touring the provinces.

Poco Miller, well-known ventriloquist, heads a cast of 50 of 'Pachuco Authentics,' now showing at Guadalajara. At San Luis Potosi, the 'Pachuco Revue' is playing to crowded houses, after a successful debut at Monterrey.

One of Mexico's leading performers are taking part in the productions, including Benito Olarte, Martha Tirnana, Diana and Ethel Macklen, Gaby Macias and Rosita Carvallo. First of 'Pachuco shows, 'Maximo Pachucos,' played to big houses in Mexico City. Cast was headed by Robert Soto, one of this country's best known comedians.

Todd Coasts In 'n' Out

Hollywood, Sept. 7.

Mike Todd planed into town and back to New York after a few hours of huddling with execs on the 20th-Fox lot, chiefly with Irving Starr, about the film production of 'Something for the Boys,' one of Todd's Broadway shows.

While in town Todd disclosed that 'Naked Genius' will open in Boston next week and that everything is riding smoothly in 'Mexican Hayride,' another musical slated for an early opening in New York.

Hollywood, Sept.

Twentieth Century-Fox took the curse off the Blue Network when Jimmie Fidler, bowing to pressure by network officials, publicly apologized to Gene Tierney on his Sunday (5) broadcast. Fidler not only said he was sorry that he said the actress smoked cheroots, but bowed an scraped with 'double sorry.'

Indications that 20th-Fox had forgiven the Blue network came the day previous, Saturday (4), when Anne Baxter was allowed to appear on the new RCA show, 'What's New?' Previously Don Gilman, Blue Network's Western Division head, had conferred with Darryl Zanuck, 20th-Fox studio head, recalling off their feud. Gilman was told matters would be squared if Fidler made a public apology on his broadcast.

Network was prepared to apologize for Fidler, but the commentator himself backtracked in his best manner. Twentieth-Fox contractees are now free to appear on Blue programs after having been restrained since last November, when Fidler scooped the world on Miss Tierney's alleged cigar-smoking.

Benny's Air Return Set Back 1 Wk. By His H.O. On Overseas USO Tour

Jack Benny won't return to the air until Oct. 10, although the new season's program was scheduled to tee off on Oct. 3. Date was put back because of Benny's decision to remain overseas an additional week to entertain Yank troops.

As a result of the switch, 'Those We Love,' which occupied the Sunday night 7-7:30 NBC slot during the summer, will remain on the extra week before moving up to the 2-2:30 afternoon spot.

Although extensive preparations were made by NBC for the scheduled Benny shortwave broadcast from Cairo, Egypt, last Tuesday (31), atmospheric conditions prevented contact with the comedian and his troupe, which includes Wini Shaw, Larry Adler and Anna Lee. A half-hour show had been skedded. Because of the remote areas into which the Benny troupe is traveling, no further shortwave pickup will be possible.

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Harmon Is Army's No. 1 'Poison Guy' In Scrap Releasing Censored Reels

Washington, Sept. 7.

WAC coordinator Francis Harmon has been moved up to No. 1 'poison uy' for Army Pictorial and Public Relations, where officers claim he has unfairly put them on a spot on charges of withholding good newsreel material.

Starting Sept. 1, Army-censored newsreel footage shipped to the reel companies began carrying data on the exact number of feet eliminated, as well as the type and locale of the deleted subject, to give the reel editors an accurate idea of what was cut. That was the latest development in the scrap which has been waging for months between the Army and the reel companies.

Harmon brought the situation to a head fortnight ago, at a meeting of eastern exhibitors when he openly appealed to WPB chairman Donald M. Nelson and Palmer Hoyt, head of the OWI domestic branch, to work out on the Army and get release of realistic action shots of the war for the newsreels. Harmon claimed that the American people could only wake up fully to what was going on if they could see shots of American casualties and not merely pix of Yanks riding jeeps and dispensing cigarets to natives.

Reel companies and overseas cameramen for the newsreel pool had previously complained that the Army was censoring their best footage and that there was a roomful of censored stuff being held up.

Then, last week, President Roosevelt went into a huddle with OWI chief Elmer Davis, and high War and Navy Department reps. Out of this has developed a more liberal policy, with the Army lifting certain of its previous bans, such as the showing of American dead in battle, and motion pictures of the operation of the 'bazooka,' sensational light anti-tank weapon. Result is that some footage, heretofore held up, will now be released.

What got under the skin of the Army men were the charges—on which they blame Harmon for 'constantly griping to government heads'—that they were holding up a roomful of good newsreel stuff shot by the pool cameramen.

The 'roomful of censored films,' said one Army spokesman, 'is actually contained on one small shelf in the Pentagon Bldg., and being held back for security reasons.

'The Army has nothing to hide,' the spokesman continued. 'It is only accidental that the full report of how much the Army had to cut from the complete footage has not been given in the past. From now on, every editor will know just how much is being withheld. No industry spokesman will be able to go to government heads to complain.'

The Army film censors who have taken the rap have been men who were merely carrying out the policy set by others.

N. Y. NEWSREEL STAFFS DEEPLY HIT BY DRAFT

Despite talk about essential classification, both from the Selective Service in Washington and WMC, newsreel staffs in New York are being slashed to skeleton crews by drafting of men under 38 years old. Nearly every one of the five reels has lost two or three technical men in the last few weeks, with others slated to be inducted this week. Cutters, librarians and editors have been swept-up in the new draft callup, including married men in some instances.

Situation is not exactly unexpected by newsreel executives who long have felt that most of their key men eventually would be called to the colors or some type of war service. Cameramen with the important N. Y. offices thus far have been little effected because nearly all are over 38 years old.

Acad's Nominations

Hollywood, Sept. 7.

Nomination slate for Academy Board Governors contains 54 members. Election to be held by mail ballot later this month. Also coming up for vote will be amendment to by-laws taking in three new branches—music, short subjects and public relations.

Currently made up of actors, directors, writers and producers.

Gentleman Rider

Hollywood, Sept. 7.

Roy Rogers is no longer a western actor, although he still rides his horse that-away through the same old canyons. His pictures are known at Republic as 'Roy Rogers Specials' or 'Roy Rogers Premieres,' never as westerns.

Studio has upped the budgets and is booking the expensive gallopers into metropolitan first-run theatres where hoofbeats have seldom been heard. M. J. Siegel has taken over their production, with Harry Grey as associate producer.

WMC Pressuring Key Theatre Men

Intensified pressure from Selective Service officials on theatre managers and other key theatre personnel to go into war industries or face induction is reported throughout the country, as result of the most recent War Manpower Commission announcement adding to the list of non-deferrable occupations.

While theatre operators are still in the so-called 'twilight zone,' not being classified as either essential or non-deferrable, the recent WMC move, placing entertainers, agents and others in show business in the non-deferrable group, is being broadly interpreted by numerous boards as embracing theatre managers with many of the latter being told to go into war plants or other 'essential' activities.

Theatre execs have never claimed exemption from military service for personnel coming under the Selective Service eligibility regulations but have sought protection from raiding by other industries. Contention by exhibitor leaders has been that if a man is not being called into the armed forces then he should not be forced out of the theatre to go into another industry.

Problem, which first arose several months ago, was adjudicated at that time in favor of show business when Paul V. McNutt said that theatre personnel could not be forced into other jobs. Last week, however, McNutt, in response to queries by an exhibitor delegation, stated that he did not consider theatre personnel 'essential' and no general ruling regarding their status has been made.

In recent weeks a large number of key personnel in theatres have been told to get into war plants.

Studios Hit Also

Washington, Sept. 7.

War Manpower Commission officials said Monday (5) they 'assumed' that motion picture production would be placed in the second classification under Saturday (4) night's directive on the west coast manpower situation.

This means that the studios will be allowed to maintain their present level of employment but not to expand. On the other hand, when they lose carpenters, electricians and similar technicians, they will not be able to obtain replacements until after the needs of the shipyards and aircraft factories are taken care of.

The drastic order of last Saturday, issued by James Byrnes, director of the mobilization, may be spread over most of the country by the first of the year, if a 90-day trial period on the Coast works out well. Thus, in many cities, show business would be hard hit to make any replacements since it would have to wait until after the war factories got all the men they wanted.

Manpower Commission also tightened up today on its restrictions affecting non-deferables—a classification hitting many branches of the amusement world. WMC ruled that there can be no 'periods of grace' for draft registrants in this group after Oct. 15. Also non-deferable fathers can be drafted ahead of that date if their number comes up in regular order, even they are waiting to get an essential job.

Stories about
SHOW BIZ AT WAR
and
BACK THE ATTACK
on Page 17

Ship of Chance Sails

Hollywood, Sept. 7.

Writers are scraping the rust off 'Star of Holland,' tale of a gambling ship, for November launching at 20th-Fox.

Story was once slated as a Ben Hecht production but was placed on the inactive list when he left the studio. rskine Caldwell and Joe Eisinger are giving it a new paint job.

VANDALS STIR NEAR PANIC

Philadelphia, Sept. 7.

near panic was caused among more than 150 persons, most of them children, during a matinee at the Wayne, a Germantown nabe, Sun. (5) when a loud explosion roared up near the rear exit door.

Many of the moppets began rushing for exits and a dangerous situation was developing until Joe McPhillips, manager, and Ella Maher, cashier, took charge and quieted the crowd.

Investigation by police showed that a crude bomb had been planted outside the theatre door. It had been made by filling a short piece of lead pipe with black powder and attaching a fuse. However, since the pipe wasn't sealed at either end, the force of the explosion wasn't great and only slight damage was caused.

McPhillips told police he believed the 'bomb' was planted by a group of vandal-minded kids whom he had to eject and bar from his theatre recently.

Pix Salesmen Hope Gas Shortage Will Ease In Time for New Selling

Seriously handicapped recently in trying to keep their cars rolling due to inability to get gas, even if willing to deal with the black marketers, film salesmen are in hopes that the promise of adequate petrol supplies shortly will eventuate, especially since the new film season of 1943-44 is at hand and accounts will have to be covered with more frequency. This is particularly true of companies that have stalled on discussing deals but are now ready to get into high gear on selling.

Not only have the film peddlers suffered from rationing under the coupons they are permitted to have, but the lifting of the pleasure-driving ban last week complicated the problem since people stormed stations immediately and drained the pumps, many of them getting out their cars with a view to using them over the Labor Day weekend. Many film salesmen were reported to have been grounded in N. Y. the entire past week, while others got stranded when on out-of-town calls.

Some sellers may be buying black market gas but generally they are wary about doing that because of trouble in making explanations when it comes to having speedometers checked. During the past week it was reported some station owners were getting as much as $1 a gallon for the gas they had on hand.

Although it was expected the rations on gas for business driving would be increased, there has not as yet been any official indication of a boost in allowances. The film industry, among others, has been pressing the Office of Price Administration for some time for additional coupons but with no success.

A Primitive Start

Hollywood, Sept. 7.

irst co-producer job by Michael Fessier and Ernest Pagano under their new contract with Universal will be 'Her Primitive Man,' now in the writing mill.

Pair recently wound up their old pact as a scripting team with completion of the screenplay on 'The Merry Monahans.'

What, No Coupons?

Hollywood, Sept. 7.

Top spots in Paramount's forthcoming collegiate musical, 'You Can't Ration Love,' go to Betty Rhodes and Johnny Johnston, both of whom will continue with their radio activities.

Lester Fuller directs 'Ration,' with Michael Kraike as producer.

BACK THE ATTACK!

B&K Dropping Stage Shows From Chicago Theatre for 'Army' Run

In an unusual move designed to permit for the highest possible percentage turnover to the Army Emergency Relief Fund through the elimination of any added costs, Balaban & Katz has notified Warner Bros. it will drop its stage show when 'This Is the Army' opens at the vaudfilmer Chicago theatre, Chicago, on Sept. 23. The opening will probably be on a subscription basis, with details now being worked out by a citizens' committee headed by Mayor Edward J. Kelly.

Move, which will mark the first time the ace B&K house has dropped its stage-show policy, was made as a voluntary gesture, although WB execs and Army Emergency Relief officials are hopeful it will set a precedent for other vaudfilm houses throughout the country in which 'Army' will be booked. The B&K Chicago is the first vaudfilm house to get 'Army.'

While it's not definite as yet, it's possible the house may retain a line of girls during the engagement for the brief staging of a patriotic-motif prelude to the picture.

It's proposed to run 'Army' at the B&K flagship for four weeks and then move it over to the Apollo for an indefinite run.

Warners denies it is stipulating that all vaudfilm houses drop their stage shows for the 'Army' booking, claiming the move in each instance will be a purely voluntary one. 'Army' deals call for a 50-50 split on the gross, except in cases of special preems, when Army Emergency Relief gets 70% and the exhibitor 30%, with the exhibs in some instances even agreeing to turn over their 30% to the Army fund.

No Time-Out at Disney

Hollywood, Sept. 7.

Absenteeism is practically nonexistent at the Walt Disney studio, although the footage is 10 times that of last year, as a result of increased production of Army and Navy training films.

Absences during the last six months, according to Disney payrolls, average only 11 employees out of a total of 775.

All Pitt Biggies Now Upped to 60c

Pittsburgh, Sept. 7.

General scale tilt has lifted top at all first-run houses in Golden Triangle to 60c, a raise of around 3c over previous high. Previously it had been 55, with tax extra; now the 60c includes the tax.

Fulton, only indie operation in downtown, and operated by Shea circuit, started it all when house reopened early in July with 'Coney Island' and ran the picture for five weeks at 60c. At that time, with Fulton jumping, it was felt that other theatres would follow suit, but Penn, Warner, Harris, Ritz and Senator continued even after that with old scale, charging the 60c only on Saturdays, Sundays and holidays.

Couple of weeks ago, however, remaining five went up, too. Stanley charges same when it plays pix only, goes to 75c top for stage shows. Morning price all over also raised, from two bits, plus tax, to straight 30c.

Seattle's 65c to 75c

Seattle, Sept. 7.

Hamrick - Evergreen first run houses, and John Danz's Palomar (Sterling), admish evenings upping from the present 65c to 75c. Jensen-von Herberg's Liberty will stick to its present tariffs for the time being at least.

Says John Hamrick: 'We studied this a long while. Our operating costs have gone up. The advance is less than anything else has gone up in price since the war started. We think that the level we are holding to is moderate.'

Matinee prices continued unchanged at 30-40c. The 75c price starts daily at 5 p.m., and prevails Sundays and holidays.

No price raise at present contemplated in Spokane or Tacoma, though both towns are full-up with war workers, and affected similarly to Seattle and Portland, but much smaller in population.

Par Won't Salve Legion On 'Stalingrad' Despite 'B'

Paramount will make no cuts on 'The City That Stopped Hitler—Heroic Stalingrad,' which opened at the Victoria, N. Y., Saturday (5), according to a Par official who points out that it's a factual film and is a true account of war conditions on the Russian front.

The Legion of Decency, which lately has been jumping on pictures, gave 'Stalingrad' a 'B' rating, which makes it objectionable in part for adults as well as children. Legion placed it in this category on the ground it incites to hatred and is extremely gruesome.

Produced in Russia by icial Soviet war photographers, picture was brought to this country by Artkino and purchased from latter by Par.

Strayer Exits 'Blondie'

Hollywood, Sept. 7.

Frank Strayer wound up his two-picture contract as producer-director of the 'Blondie' series at Columbia and checked off the lot.

Series will be continued with another producer-director, still to be named.

PICHEL'S PAR CHORE

Hollywood, Sept. 7.

Irving Pichel's outside picture on his 20th contract will be Paramount's 'And Now Tomorrow.' Yarn is Rachel Field's best seller.

EXTRA BONDS!

3 NON-METRO PICTURES IN A ROW FOR N. Y. CAP

The Capitol, N. Y., which formerly played few outside pictures, being a long-established showcase for Metro product, will be closed to pictures of Metro for some time as result of deals just made. In addition to 'Johnny Come Lately,' which was bought from United Artists and will open Sept. 23, the theatre has closed for 'Phantom of the Opera' (Universal) and, following that film, gets Columbia's 'Sahara.'

Cap on Aug. 18 finished a eight-week run with UA's 'Stage Door Canteen.'

Roadshow 'Desert Song'

Hollywood, Sept. 7.

Warners' high-budget Technicolor picture, 'The Desert Song,' will be released as a roadshow with a heavy exploitation campaign in newspapers and magazines.

Studio execs consider the film timely in title and locale, with a North African background.

Then Sleeps It Off

Hollywood, Sept. 7.

Paramount assigned Ralph Murphy to direct 'The Man in Half Moon Street,' a Walter MacEwen production featuring Nils Asther.

Following completion of the film, Murphy moves to New York to direct a stage play, 'Sleep It Off.'

L.A. to N.Y.

Louise Albritton.
Jean Darrell.
George Evans.
Ben Goetz.
Ben Kalmenson.
Jack Kapp.
Marty Lewis.
Sinclair Lewi
Al Lichtman.
Louis B. Mayer.
Robert Paige.
Leonard Picker.
Terry Ray.
J. Robert Rubin.
Mary Roche.
William Saal.
Victor Saville.
George Sherman.
Adela Rogers St. John.
Mike Todd.
Sonny Tufts.
Herbert J. Yates.

N.Y. to L.A.

Theron Bamberger.
Scoop Conlon.
Samuel Grafton.
Axel Gruenberg.
Phyllis Perlman.
Mark Sandrich.
William Thomas.
Sam Vorzimer.

MAY CURB THEATRE POOLS

As With Mellett's Successor, Gov't May Have to Draft Theatre Expert

Washington, Sept. 7.

Palmer Hoyt, chief of the Office of War Information's domestic operation, said Monday (6) he has narrowed down the field of film industry men to two or three from whom he expects to get a successor to Lowell Mellet as head of the OWI moving picture bureau. Hoyt, just back from the Cox Committee sessions in N. Y., said he hoped to announce an appointment within a week.

Meanwhile, WPB office of Civilian Requirements has failed in its effort to obtain H. J. Griffith, co-head of the Griffith Bros. Oklahoma theatre chain, as its expert on theatre equipment. Griffith has turned down the bid.

George McMurphy, chief of the OCR Amusement Section, said he has been in contact with the WAC to obtain an industry man for the post, but he was not too optimistic about the outcome. He has been dealing with Arthur Newmyer. McMurphy said he had a number of lines out, but there are no prospects at the present. Failure to obtain a theatre specialist is holding up proper operation of the new unit.

Should the industry fail to put a candidate forward, McMurphy may have to do what Palmer Hoyt is doing—draft a man for the job. McMurphy is having exactly the same experience that Hoyt had when he asked the film industry to provide a successor to Mellett. Leaders could not agree on a man.

Indies Stepping Up Prod. Costs

Predicated on the unprecedented market today for the higher-budgeted pictures which, it's generally estimated by the industry are good for nearly twice the grosses as they were a year ago, indie producers who in the past seldom ventured beyond the $300.000-$400,000 ceiling figure on a single production are gearing their programs into the $1,000.000 product field on a wide scale.

The smaller indie producers, as in the case of the majors, find that the demand for quality and higher-budgeted pix today is relegating the lower-budgeted product into less and less prominence, with the resultant switch in plans on their 1943-44 films.

Case in point is that of Edward Small, who has pencilled in six pictures at an average cost of $1,000,000 each, representing an overall new high for Small productions. Among these will be one historical yarn which has been budgeted at $1,500,000. Latter is 'Cheliostro,' costumed biographical film dealing with the pre-French Revolutionary figure. Small is currently negotiating for one of two top male names he has in mind for the lead.

Others on the Small production list include the filmization of Robert Trumbull's novel, 'The Raft,' budgeted at approximately $1,000,000; filmization of Booth Tarkington's new novel, 'Kate Fennigate,' which Small recently purchased for a price said to exceed $50.000; a musical and two other stories to be selected from 17 properties. One of these may be 'The Life of Rudolph Valentino,' production of which has been held up because of casting difficulty. Small may also do 'Two Years Before the Mast.'

Harry Kosiner, associate of Robert Riskin in the OWI Overseas Film Division, checked in Wednesday (1) as Small's eastern representative.

Bogeaus On the Bridge

Hollywood, Sept. 7.

Ben ogeaus bows as a producer for United Artists with 'The Bridge of San Luis Rey,' Thornton Wilder's Pulizer prize-winning novel, now coming up for its second filming.

Rowland V. Lee directs, starting Sept. 13. Only player cast to date is Louis Calhern.

Producer Wants His Coin

Los Angeles, Sept. 7.

George J. Roney, assistant producer, filed suit for $3.000 against Dr. Eugene Frenke, Rabinovitch Picture Corp. and United Platers Productions, charging breach of contract.

Plaintiff declares he was hired for 10 weeks at $300 a week as assistant producer and technical advisor on the picture, 'Girl From Leningrad.'

WB Retires All Its Pfd. Stock

Retirement of all Warner Bros. preferred stock, amounting to 99,397 shares, last week (Sept. 1) not only is viewed in financial circles as a big step in corporation's simplification program, but is being reflected in more interest in the future of the common shares. There is even talk of this simplification paving the way for common dividends if earnings stay at the current high rate. No common dividends have been paid since 1932.

Warners' preferred was redeemed at $89.65, including some $34.65 in dividend arrears. Fact that the corporation has virtually cut its funded debt in half during the last decade is rated a favorable factor. One thing which always has precluded a common divvy payment in the past has been the large sums past due on the preferred. With this out of the way, the principal stumbling block is the large number of common shares outstanding, being well over 3,000,000. This, of course, means a huge outlay even if a small divvy melon is cut.

However, the fact that Warners was able to show $1.46 per common share in first 39 weeks of its current fiscal year, an improvement over a year ago, despite a vast outlay for taxes and special fund set up to cover losses from sale of real estate, is indicative of how high earnings are running today.

SEE U'S $2,600,000 NET PROFIT FOR 39 WEEKS

Although Universal profits before Federal income and excess profits taxes are expected to run near $7,500,000 for the first 39 weeks ending the last of July, net profit after all charges and tax writeoff is likely to be pared to approximately $2.600.000. Net profit, after all taxes and charges are reported, is running about the same as a year ago but U may swell its total figure for the first nine months from coin received from the foreign market, something not done in 1942 at this time.

Universal winds up its fiscal year around Oct. 31, corporation showing $1.798.942 net after all charges and taxes for the first 26 weeks ended May 1, provision for taxes being around $3.312.000.

WPB OKS BLDG. OF NEW BLANK MEMORIAL HOSP

Des Moines, Sept. 7.

The WPB has given permission for the erection of the $125.000 Raymond Blank Memorial Hospital for Children here, to be adjacent to Iowa Methodist hospital. The government order will give the hospital priorities on materials, and it is expected the building will be started immediately.

The hospital is a tribute by Mr. and Mrs. A. H. Blank to their son Raymond, who died of a heart attack last March. Mr. Blank is head of Tri-States Theatre Corp. and Central States Theatres.

D.C. MULLS CUT IN CHAINS' SIZE

An end to poor operation of theatres by any of the major producer-distributor chains is understood one of the conditions which Department of Justice officials are considering in current negotiations with consent decree companies. Original bill of complaint filed in July, 1938, in New York referred specifically to 'pooled theatres' in three situations—St. Paul, Minn., Pittsburgh and Cleveland—and noted there were others too numerous to mention.

Key situations with two or more affiliated first runs in which booking is handled via pooling arrangements include Baltimore, Cleveland, Denver, Detroit, Indianapolis, Providence, Kansas City, Los Angeles, Louisville, Memphis, St. Louis, Minneapolis, Omaha, Pittsburgh, Portland, St. Paul, San Francisco, Seattle and Washington, D. C.

Move to end pooling, if made effective, would indirectly reduce the size of the chains, an objective which the Department of Justice is also aiming at, from accounts. This might also involve limitation of chains to operation of certain classes of theatres which would have a minimum squeeze effect upon neighboring independents.

Still under consideration by the Department of Justice is an interim agreement with the consent companies. Will Hays, president of the Motion Picture Producers & Distributors of America, was in Washington last week on business believed in connection with the current negotiations.

Provisos

Reported that among proposals being studied by the Department are that there is to be no limit on the number of pictures to be offered for sale at any one time; that the flat or percentage terms are to be definitely designated for each film at time of sale instead of after the picture goes into release; and that there should be no change in price or terms except by mutual agreement between exhibitor and distributor.

Another condition being examined by the department is that whereby companies owning theatres may play product under certain terms and conditions not available to independents. In some cases a film is tradeshown in a key theatre, under current consent-decree terms, for an indefinite period before being offered to other accounts. Contention has been that this, in effect, results in extra protection for the producer-distributor theatre.

That the consent decree will not be continued in its present form following expiration of the three-year trial period on Nov. 20, is regarded as virtually certain in trade circles where, it is believed, the likely course to be followed by the Department of Justice, with approval of distributors, will be drastic modification together with expansion of arbitration machinery.

Unless the decree is rewritten to suit exhibitors who, in great numbers, have and continue to complain about its present features and lack of adequate relief, it is expected that demand will be made upon the D. of J. to reopen the suit. While the number of exhibs who have always favored divorcement of theatres among major distribs is relatively large, the desire for a better decree and amplified arbitration provision is thought to be much stronger and will prevail in the end. Moreover, observers are of the opinion that the Big Five—Metro, Warners, Paramount, RKO and 20th-Fox—will be willing to make concessions in or r to escape the possibility of ultimately being divested of their theatre interests.

However, pointed out in informed circles that the D. of J. may not be too demanding in the way of concessions since, unofficially, it is reported as reluctant to go ahead with the anti-trust suit out of which the decree grew. One of the principal reasons for this, aside from New Deal recognition of the war job the picture industry is doing, is declared to be the fact that the anti-trust

(Continued on page 23)

Metro Execs Converge From H'wood And London on N.Y. for Postwar Plans

Group of top Metro execs, representing Coast, New York and British offices, are scheduled to meet in New York this week for huddles on far-reaching postwar production and distribution plans abroad.

Among those to attend the confabs are Louis B. Mayer, Al Lichtman, Sir Alexander Korda, Nick Schenck, Ben Goetz and Sam Eckman, Jr., Metro's managing director in Great Britain.

Mayer and Lichtman are scheduled to arrive in N. Y. today (Wednesday). Goetz, currently in New York, is planning to leave for England shortly, with Korda following later this fall.

Eckman, now here for homeoffice confabs, has not visited the U. S. for nearly five years. is report on current distribution problems in Britain likely will be laid before foreign department toppers and other N. Y. execs. Eckman is expected to stay in the U. S. for around six weeks.

Mayer and Lichtman stopped over in Chicago en route from the Coast.

Litter of Letters

Hollywood, Sept. 7.

Life is a bowl of alphabet soup in Hollywood these days, with numerous independent companies known by their initials. MGM, RKO and UA are long established in the industry and now there are PRC, PCA and PA, meaning from left to right: Producers Releasing Corp., Producers Corp. of America and Producing Artists.

RKO's $1,500,000 Profit for 2 Mos.

Net profits for RKO Radio Pictures for the third quarter, ending Sept. 30, are heading for the highest mark in the company's history. The RKO film subsid showed profits of approximately $600,000 for July and around $900,000 for August, total of $1,500,000, before taxes. Picture company profits for one single week in August reached over $400,000 before taxes.

Earnings for the first two months of the third quarter do not include proceeds from either 'Behind the Rising Sun' or the bulk of the rentals from 'Mr. Lucky.'

Reported that, taking into account the favorable RKO cash position, company has bought around $1,000,000 of tax anticipation bonds.

Indications are that funds will be available for payment of the full $6 dividend on RKO preferred for this year. Possibility of some action with regard to arrears has also been discussed at various times.

MORROS-EAGLE $150,000 STORY GIFTS FROM 20TH

Hollywood, Sept. 7.

Departure of the Boris Morros-S. P. Eagle producer team from the 20th-Fox lot carried with it a gift of story properties on which the studio had spent better than $150,000. Understood the studio paid $30,000 for 'The Snow Is Red' and expended $100,000 on treatment writing of 'Grand Street Boys' and the rest on 'Carnegie Hall,' all of which the pair took with them when they left the lot, separately.

Morros, producing individually, will make 'Grand Street Boys' as his first for United Artists. Eagle has not announced his future production activities.

PIX HIRE WORKERS JUST TO HAVE THEM AROUND

Hollywood, Sept. 7.

Technicians are so scarce in the film industry that the major studios are abandoning the daily wage scale and hiring workers by the week, whether they do a week's work or not. Idea is to have the men ready for work when needed.

As for unskilled laborers, Studio Utility Employees Local 724 has standing orders to hire anybody who can walk.

Marshall Lights Bonfire

Hollywood, Sept. 7.

George Marshall draws the director task on 'Incendiary Blonde,' Betty Hutton starrer, slated to start early next month at Paramount.

Marshall's last pilot chore on the lot was 'And the Angels Sing.'

No Day Dreamer

Hollywood, Sept. 7.

Paul Muni starrer, 'At Night We Dream,' will be directed at Columbia by ichard Wallace.

ecently Wallace piloted the Columbia picture, 'My Kingdom for a Cook,' still awaiting release.

U. S. Workers' Big Earnings Key To Show Biz Upbeat

Washington, Sept. 7.

Real underlying reason for the sock entertainment biz this year is contained in some astronomical figures announced over the weekend by Commerce Secretary Jesse Jones.

Individual payments to individuals for the first seven months of this year—wages, salaries, dividends and interest, royalties, etc.—amounted to $78,913,000,000, which is 27% greater than during the same period of 1942. Wage and salary portion alone was 31% higher than for the first seven months of 1942.

As for the record-smashing summer biz, individual payments for July were 22% over July, 1942. August figures are not yet availabl but are running about the same.

It is interesting to note that the wage and salary earners did almost twice as well in the first seven months of 1943 than for the same period in the boom months of 1929.

N. Y. Par's RKO Film In Order to Sidestep Colbert Vs. Colbert Pix

Though loaded with product under a backlog that is extensive, Paramount has gone outside to buy a picture for its own flagship, the N.Y. Paramount, with a view to avoiding conflict of film with the same talent. Par theatre department has closed a deal with RKO to play 'A Lady Takes a Chance,' which will open Wednesday (15) following current engagement of 'Let's Face It.'

Company made this deal so that it could shove 'No Time for Love' back on the schedule, reason being that this picture stars Claudette Colbert. Par wanted to avoid conflict with its own 'So Proudly We Hail,' also with Miss Colbert, which starts at the Music Hall, N. Y., tomorrow (Thursday).

Additionally Par wants to space two other pictures which include Dick Powell in the cast, 'True to Life' and 'Riding High.' As result, 'Riding High' will probably be held up for some time, though completed. 'True to Life' will come into the N. Y. Par following engagement of 'Lady Takes Chance.'

Sez 'Mr. Big' Thefted

Los Angeles, Sept. 7.

Arthur Sheekman and Margaret Shane, writers, filed suit for $50.000 in Superior Court against Universal Pictures, charging theft of the title 'Mr. Big.'

Authors declare they wrote a sta play under that tag in 1939.

What's the talk of th

ARE WE FIGHTING FOR THIS, TOO?

Yes! ... for the kind of life and laughter and courageous love you find in

Claudia

with DOROTHY McGUIRE • ROBERT YOUNG
INA CLAIRE • Directed by Edmund Goulding

When you see "Claudia," you'll be thrilled with that new and charmingly different screen personality . . . Dorothy McGuire. The girl who created the "Claudia" role on the stage . . . the girl who'll go straight to the heart of America's movie-going millions.

And when you see "Claudia," you'll be seeing just one in the line-up of great new pictures on the way to you from 20th Century-Fox. Never before in the history of motion pictures has any one company had so many big and important films in production and soon to be shown . . . Watch your theatre for these 20th Century-Fox productions. Look for the trade mark of hits!

DON'T MISS

Orson Welles and Joan Fontaine in JANE EYRE
Sonja Henie, Jack Oakie, Cesar Romero, Carole Landis, Woody Herman Orchestra WINTERTIME
Richard Tregaskis tremendous best-seller GUADALCANAL DIARY
Franz Werfel's story starring Jennifer Jones THE SONG OF BERNADETTE

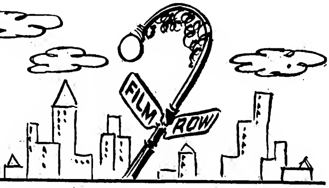
20th CENTURY-FOX

Betty Grable, Robert Young and Adolphe Menjou in SWEET ROSIE O'GRADY
Alice Faye, Carmen Miranda, Phil Baker and Benny Goodman in THE GANG'S ALL HERE
Darryl F. Zanuck's production of the greatest success story in history WILSON
Darryl F. Zanuck's production of Wendell Willkie's great book ONE WORLD

BACK THE ATTACK! BUY WAR BONDS! THIRD WAR LOAN!

This ad is running in key city newspapers throughout the nation.

e TRADE?



That tremendous "CLAUDIA" *business!* The smash openings in San Francisco, Miami, St. Louis, Philadelphia, Los Angeles, Detroit, Cincinnati! *The walloping holdover gross in Omaha!* ★ ★ ★ ★

The raves that greeted Monty Woolley and Gracie Fields in "HOLY MATRIMONY"! The boxoffice reports from situations large and small which are making the trade paper predictions come true!

The amazing five weeks at the Roxy (N.Y.) of "HEAVEN CAN WAIT"! The things it's doing around the country! The way it's toppling "Hello, Frisco, Hello" and "Coney Island" records!

The GREAT HITS being delivered! The GREAT PRE-SELLING job being done! By the Industry's No. 1 COMPANY...

20th CENTURY-FOX

Par Would Guarantee 12½% Profit On 'Bell Tolls' If Bought 70-30

Selling 'For Whom the Bell Tolls' on a 70-30 basis, Paramount has closed with Loew's for several de luxe houses starting with the Palace, Washington, Sept. 15 and continuing with others on Sept. 30. Meantime, the company has numerous other deals in work but is reported meeting with some opposition due to the rental of 70%, asked. However, Par is willing to guarantee a profit of 12½% on any engagement where doubt may be raised as to the possible outcome at the boxoffice.

Charles M. Reagan, general sales manager for Par, is personally supervising the selling of 'Bell' and himself has made several trips out of town to discuss circuit deals. 'Bell' is now playing in only four keys, New York, Chicago, San Francisco and Los Angeles, in the last-mentioned city in two theatres.

UA's Cagney

United Artists, which s 'Johnny Come Lately' to the Capitol, N. Y., for opening there Sept. 23, has closed with Loew's for playing of the Jimmy Cagney starrer 28 key houses later this month and in October, also the Warner circuit.

The Butterfield circuit in Michigan, in which Par is interested, has set deal for Republic's 1943-44 product. James R. Grainger, president of Rep in charge of sales, together with associates, closed the contract with E. C. Beatty, prez of Butterfield.

FILMS TAKE A CUT (BY EDITORS) AT RKO

Hollywood, Sept. 7.

Film editors at RKO are working at top speed with six productions in the final cutting stages and seven more getting preliminary clipping while still before the lenses.

Completed films are 'The Iron Major,' 'Government Girl,' 'Ghost Ship,' 'Around the World,' 'Gildersleeve on Broadway' and an untitled John Auer production. Still in the shooting stage are 'Tender Comrade,' 'Curse of the Cat People,' 'Dangerous Journey,' 'Higher and Higher,' 'Revenge,' 'Rookies In Burma' and 'The Falcon and the Co-eds.'

D. C. Variety Club's Fete For Allied Ambassadors

Washington, Sept.

mbassadors of allied nations will be guests of the Variety Club of Washington next Monday (13) at a luncheon at the Willard Hotel to our 'Conquered—but unconquerable —Allies.'

Following representatives of the Nazi invaded countries will attend: Ambassador Count Robert van der Straten-Ponthoz, of Belgium; Ambassador Jan Ciechanowski, of Poland; Minister Baron W. van Boetzelaer, of the Netherland; Ambassador Constantin Fotitch, of Yugoslavia; Ambassador Cimon P. Diamantopoulos, of Greece; Minister Vladimir Hurban, of Czechoslovakia; Minister Henrik de Kauffman, of Denmark; and Minister Hugues Le Gallais, of Luxembourg. Ambassador Wilhelm Munthe de Morgenstierne, of Norway, will be toastmaster.

Co-chairmen of the luncheon for the Variety Clu will be Nathan D. Golden and Alexander Sherman.

Perfect Celtic Combination

Hollywood, Sept.

Universal assigned Frank yan, one of its top directors, to pilot 'Patrick the Great,' studio's high-budget picture starring Donald O'Connor.

O'Connor currently bus with 'The Third Glory' and will make 'The Merry Monahans' before starting in 'Patrick.'

Boss of the Pilots

Hollywood, Sept. 7.

Supervising director is the new post assi ned William eaudine by Katzman- ietz Productions at Monogram.

Beaudine, who has directed several Katzman- ietz films, will function as overseer of all the company's pilots.

COL. LEVINSON RESIGNS

Hollywood, Sept. 7.

Col. Nathan Levinson, technical executive at the Warner studio, has resigned as v.-p. of the Motion Picture Academy of Arts & Sciences.

He resigned 10 days ago from the Motion Picture Research Council.

An Old Sleuthie by Now

Hollywood, Sept.

Warner axter stars his second role as detective lead in Columbia's 'Crime Doctor' series next week with Rose Hobart as femme topper.

icture will be filmed at the Darmour Studios, with Rudy Flothow producing and Eugene Ford as director.

WB SELLS LAND, NET LOSS FIGURED AT 900G

Warners has disposed several lan roperties, bought between 1920 an 1930 for use as theatre building sites, in view of wartime building restrictions and the current tax situation. This was revealed after the company's nine-month financial report showing $4,500,000 provision for losses on fixed assets sold subsequent to last May 29, report pointing out that tax benefits accruing from this provision are reflected in provision for Federal income taxes and, accordingly, in the reserve for Federal income taxes. Loss on these sales consequently are figured at $4,500,000, being deducted from income account for the nine-month period.

However, this does not actually represent this much writeoff because around 80% of the amount, if not deducted from income, would have gone for excess profits taxes. Consequently, the net loss to the corporation really is figured at only approximately $900,000.

Understood that the company was not using the land and saw no immediate prospect of making use of the various parcels. Hence, the decision to sell and write off the loss rather than pay the heavy tax outlay.

Warners' Foreign Buy

Warners last week added a fifth theatre property to its expanding list in the foreign field. Company purchased a large, centrally-located site in Alexandria, Egypt, but development will likely await the end of the war.

In the past year, Warners has acquired properties in Mexico City, Sydney, Cairo and Lima.

Levy, Judgeship Choice, Was MPMO Legal Aide

Matthew M. Levy, for whom a nomination to the supreme court bench has been filed by the American Labor Party, was for many years attorney for Local 306, Moving Picture Machine Operators of N. Y. on an annual basis at a fixed salary. He was ousted from the union as counsel by Herman Gelber when the latter became president nearly two years ago.

Levy's nomination for the supreme court justiceship this fall, in opposition to Magistrate Thomas A. Aurelio, following scandal linking Aurelio to a gangster, was made with the approval of Samuel Seabury and other lawyers.

WB's 4 in October

Originally scheduling only two pictures for September release, Warner ros. has increased it to three new features plus reissue of ' Oklahoma Kid.' Trio of new ones is 'Watch on the Rhine,' 'Murder on the Waterfront' and ' hank Your Lucky Stars.'

In addition to six 'Dick oran westerns made several years ack which the Warner sales force will start to sell immediately, company will offer two films in October, 'Adventure Iraq' and 'Princess O'Rourke.' The Foran westerns start becoming available Oct.

Hays, Coe East for Meet

Will Hays and Charles Francis Coe both will be in N. Y. for the fall quarterly session of the Motion Picture Producers & Distributors Assn. directors today (Wednesday). Routine matters are slated to come before the meeting.

Coe will leave for the Coast likely after Sept. 29. Tentative meetings at which he will speak have been set for Buffalo, Sept. 28 and, Toronto Sept. 29.

CHEAPER 'REVENGE'

That's Koerner's Idea for Robinson's Russe Pic—Cut Nut

Hollywood, Sept. 7.

Production has been tempor rily halted on 'Revenge,' Russian-themed flicker being produced by Casey Robinson for RK with cast of unknown (to picture audiences) players.

Understood that cost of production was running at a level considered too high for a non-name picture, by Charles Koerner, v.p. in charge of production. He figures to trim potential negative by around $100,000.

Shooting script from accounts, is to be revamped in line with plans to eliminate some of the costly sequences. Cast includes Gregory Peck, newcomer, slated as male lead for Ginger Rogers (set for 'Keys of the Kingd 20th-Fox), and Tamm Tamarova, dancer.

No More Postponements For Chi Sextet Beyond Oct. 5, Says Kostelanetz

Boris Kostelanetz, special assistant U. S. attorney general on Fri ay (3) announced that he will oppose any further postponement beyond Oct. 5 of the trial of the six Chicago gangsters, charged with extorting more than $2,500,000 from the film industry. Two other defendants, John Rosselli, former West Coast collector for the gang, and Louis Kaufman, business agent of Local 244, Motion Picture Operators Union, will also be tried at the same time.

Approximately 50 subpoenaes issued for Government witnesses are returnable on that date, Kostelanetz said. Trial was adjourned Tuesday (7) till the Oct. 5 date by Judge J. Waties Waring in N. Y. Federal Court on grounds that no judge was available till then and a new jury would be coming in then.

James D. C. Murray, counsel for the six, all former members of the old Al Capone gang, is expected to seek a further adjournment of the trial. He is expected to claim that he needs more time to prepare their defense.

Two important witnesses sought by the Government have as yet not been apprehended, Kostelanetz said. They are Robert McCullough and Nicholas Avolio, former alleged Chicago hoodlums. If they are not available for the October trial date, Kostelanetz said the Government expects to go to trial without them.

The six Chicago boys are Louis Compagna, Paul DeLucia, Phil D'Andrea, Frank Maritote, Ralph Pierce and Charles Gioe, all at liberty under $100,000 bail. Rosselli also supplied his $100,000 bail. Kaufman, charged only with conspiracy, posted $25,000 bail. The mail fraud charge against seven of the extortion gang will be given a separate date for trial.

Cagney's % on WB Oldies; UA's 'Johnny' to Warners

Jimmy Cagney, whose 'Johnny Come Lately' is being sent on release this month by United Artists, begins to collect a percentage on any Warner reissues of pictures starring him commencing with 'Torrid Zone,' which WB will probably place on the market in November. Meantime, Warners this month is making 'Oklahoma Kid' available. Cagney did not have a percentage deal on that one, however, but he does on 'Zone,' 'City For Conquest' and 'Yankee Doodle Dandy.' Reported WB may later reissue 'Conquest.'

Meantime, UA has closed al with the Warner circuit to play 'Johnny Come Lately' and is expected to start dating it shortly after the world premiere at the apitol, N. Y., Sept. 23.

Her Fly Guys

Hollywood, Sept. 7.

Loretta Young draws two male leads, avid rnce and Phil Terry, the Universal 'When Ladies Fly.'

Film is based on a story of the WASPS, rifish organization of femme auxiliary flyers.

Day Comes for Marsha

Hollywood, Sept. 7.

Columbia borrowed Marsha Hunt, under Metro contract, as femme lead in the war picture, 'The Day Will Come.'

Picture is now in work, with Sam Bischoff producing and Andre De Toth directing.

BUY EXTRA BONDS!

Inside Stuff—Pictures

Gone from now on are all references to food rationing in scripts of Paramount pictures, due to hundreds of letters from film customers calling attention to discrepancies between dialog on the screen and arguments in the neighborhood markets. Idea is that rationing statistics may change between the time of writing and the time of screening. Recent instance was the script in 'Standing Room Only,' containing flippant remarks about the rationing of coffee, which is no longer rationed. New rule on the lot is designed to eliminate all such qui on food restrictions. don't get laughs any more.

N. Y. unday Mirror of Sept. 5 devoted its entire roto magazine section to the film industry, calling it the annual 'motion picture edition.' Section tees off with photos and article, 'Shooting the War With the Si nal Corps,' with art showin the part the corps plays in the war. Signed articles by Nate Blumberg, N. Peter Rathvon, Robert M. Weitman, Howard Dietz and Yarn on the coin obtained from horse operas highlight the section. Film company and theatre advertising represented about 90% of total ad lineage.

ivision manager Carter Barron of Loew's is looking for 106 Washin tonians capable of spending $10,000 for war bonds to attend the premiere of 'For Whom the Bell Tolls' on Sept. 15 at Loew's Palace. These 106 bond buyers will get seats in the mezzanine. House will be scaled to bring in approximately $3,000,000. House will up scale for 'Bell' engagement with matinees listed at 75c and evenings $1.10.

Universal bought the Sinclair Lewis yarn, 'Angela Is for $30,000, wangled a picture of it and is able to make another film with the same title and story. Scripters hopped on the original plot and came up with something entirely different. Title was tentatively changed to 'Angela' and finally to 'This Is the Life,' leaving the Lewis creation intact for another start, probably with a new title and screenplay.

Ed Kuykendall, president of the Motion Picture Theatre Owners of America, referring to an explosion in the cooling system of the Peabody theatre, Memphis, recently, has issued a warning to exhibs against using substitutes for Freon.

Studio Contracts

Hollywood, Sept. 7.

Lillian Bronson's player ticket renewed by 20th-Fox.

Cara Williams' player option lifted by 20th-Fox.

Anne Rooney gained ap proval of her minor contract with Universal.

Aline MacMahon inked pact at Metro.

Mimi Chandler's player option lifted by Paramount.

Snag Werris snagged a writer ticket at 20th-Fox.

Noel Neill's player option icked up by Paramount.

Frank Waldman inked Paramount writing pact.

Walter Slezak si icture deal at RKO.

Julie Gibson's player ticket renewed by Paramount.

Jean Parker signed for three pictures with ine-Thomas for Paramount release.

Jane Green's player icked up by Metro.

Dolores Day's acting ticket newed by Metro.

Hilary Brooks inked player ticket at Paramount.

Donald Dillaway handed two-way contract at RKO as actor and dialog director.

Roy Rowland renewed as director at Metro.

Gloria Grafton drew player pact at Metro.

Mac Benoff inked writer pact at Paramount.

Fred Beckner handed actor ticket at Metro.

Mrs. Woodrow Wilson OK's Script on Husband

Hollywood, Sept. 7.

Mrs. Edith Bolling Wilson, widow of the first World War president, has okayed the script on 'Wilson,' to be produced by Darryl F. anuck at 20th-Fox.

Screenplay, written by Lamar Trotti, was submitted to Mrs. Wilson in her Washington home by Col. Jason Joy.

Milly's 'Purple Heart'

Hollywood, Sept. 7.

Lewis Milestone draw the director spot on 'The urple Heart,' third of the high-budget pictures to be produced by Darryl F. Zanuck for the 1943-44 program at 20th-Fox. Others on the Zanuck personal schedule 'Wilson' and 'One World.'

'The Purple Heart' based on a military decoration, instituted by George Washington and revived by Franklin D. Roosevelt. Picture deals with American soldiers wounded on foreign fields.

SKELTON'S 'HOT TIME'

Hollywood, Sept. 7.

Metro bought 'Hot Time in the Old Town Tonight' for Red Skelton. Producer is Arthur Freed, who also will write the songs for film.

Theatre Dips Now With Showmanship

Detroit, Sept. 7.

Pickpocketry, the latest bane of the picture houses here, has taken on some fancy trimmings.

Last week the police nabbed an uncouth frisker of the old school who bolted with the wallet he had lifted from the war-fattened pocket of a defense worker. It was the latest in a series of purse-liftings which have become a headache for the downtown houses here since the light-fingered gentry started to prey on the long lines of standees.

The reason last week's culprit seems uncouth is that the game now has taken on polish. This week's arrest was Mrs. Verna Barnes, whom police accuse of using a sure way of hoisting a fat pocketbook. She is charged with sitting in a bar, doing card tricks and playing guessing games. Among the guessing games was one in which she told which President's face was on which currency. By this means—with an argument which called for somebody to bring out big bills to verify—she was able to spot a sturdy wallet.

Mrs. Barnes, following the guessing game, is accused of getting Neils Neilson to take her to the Colonial where, in the dark, she removed the wallet containing $490. Police charged her with slipping the wallet to an accomplice in the darkened house which, oddly, was playing the pic, 'Girls In Chains.' Neilson noticed his wallet was missing on the way out and yelled for her arrest. The court here ordered her held for trial with the police complaining that it is hard enough to curb the pickpockets preying on theatre crowds without having fancy methods tossed in.

Justice Dept. Would Have To OK Reade Circuit Sale

Should a deal be made by Loew's for control of the Walter Reade circuit, it would be contingent upon approval of the Department of Justice since Loew's (Metro) is signatory to the consent decree which restricts theatre building and acquisitions under certain conditions.

While Loew's discussing a deal for the Reade interests, talks have not reached the point, according to information, where a deal is imminent. Also, Loew's has not contacted the Department of Justice to sound it out on the possibility of acquisition approval, it is said.

Warner ros., which has numerous theatres in New Jersey, but not in conflict with those operated by Reade, has also had some discussions with Reade concerning deal as has Si Fabian. In the case of Warners, D. of J. approval would also be necessary, this company being among the Big Five under the decree. Fabian, who operates in Brooklyn, on Staten Island, in New Jersey and upstate N. Y. would not have to take that step if closing for the Reade houses. They number 44 and are all located in Jersey and N. Y. state, including N. Y. City.

'Bell' Tolls Mighty $60,000 to Top Chi; 'Lucky' Torrid 38G in 2 Spots

Chicago, Sept. 7.

'For Whom the Bell Tolls' is breaking all records at the State-Lake Theatre where crowds are waiting for the theatre to open at 8 o'clock. Based on the opening business, continued long waiting lines and increased scale, a mighty $60,000 is in prospect. House is doing six shows daily.

'Mr. Lucky' coupled with 'Falcon In Danger' day-dating at Palace and Grand looks smash $38,000 for two spots. Third week of 'Dixie' at Chicago with Teddy Powell orchestra and Virginia Weidler on stage is headed for fine $45,000.

Estimates for This Week

Apollo (B&K) (1,200; 40-75)—'Stormy Weather' (20th) (3d wk). Fine $12,000. Last week, nice $15,000.

Chicago (B&K) (4,000; 40-75)—'Dixie' (Par) (3d wk) and Teddy Powell orch, Virginia Weidler, on stage. Solid $45,000. Last week, wham $53,000.

Garrick (B&K) (900; 40-75)—'Action North Atlantic' (WB) (4th wk in Loop). Pleasing $6,500. Last week, 'Constant Nymph' (WB) (4th wk in Loop), bright $8,500.

Grand (RKO) (1,150; 40-75)—'Mr. Lucky' (RKO) and 'Falcon In Danger' (RKO). Excellent $14,000. Last week, 'Forever and Day' (RKO) and 'Melody Parade' (Mono), good $9,800.

Oriental (Iroquois) (3,200; 28-69)—'Gals, Inc.' (U) and Ada Leonard orch and Mary Beth Hughes on stage. Nifty $25,000. Last week, 'Spotlight Scandals' (Mono) and Chuck Foster orch on stage, bangup $28,000.

Palace (RKO) (2,500; 40-75)—'Mr. Lucky' (RKO) and 'Falcon In Danger' (RKO). Corking $24,000. Last week, 'Hit Ice' (U) and 'Honeymoon Lodge' (U), healthy $22,000.

Roosevelt (B&K) (1,500; 40-75)—'Bataan' (M-G). Rousing $22,000. Last week, 'Coney Island' (20th) (5th wk), nice $16,000.

State-Lake (B&K) (2,700; 75-$1.10)—'Bell Tolls' (Par). Mighty $60,000. Last week, 'Stage Door Canteen' (UA) (7th wk). Swell $20,000 in six days.

United Artists (B&K) (1,700; 40-75)—'Presenting Lily Mars' (M-G). Snappy $20,000. Last week, 'Action North Atlantic' (WB) (3d wk), trim $17,000.

Woods (Essaness) (1,200; 40-75)—'Victory Through Air Power' (UA) and 'Taxi, Mister' (UA). Satisfactory $9,500. Last week, 'Gorilla Man' (WB) and 'Black Raven' (PRC) (2d wk, 3 days) and 'Air Power' (UA) and 'Taxi, Mister' (UA), 4 days, okay $10,000.

'Best Foot' Hot $42,000, Boston

Boston, Sept. 7.

With approach of fall season, tempo is picking up all the time here, the town jumping nightly after dark and entirely mad weekends. Four legit stands are lighted now and all are thriving, but not at the expense of the film houses, which are carrying heavier loads each week. 'Best Foot Forward' is definitely top dog, drawing a mighty $42,000, day-date at Loew's State and Orpheum. RKO Boston stage-screen combo of Gracie Barrie orch, Jerry Colonna on stage, plus 'Frontier Badmen,' follows at a vivid $30,000, and 'Proudly We Hail' is wow $28,000 at the Met. 'Stormy Weather' proved a sleeper at Paramount and Fenway last week, going to a smash $17,000 at the former, and an all-time record $9,500 at the latter.

Estimates for This Week

Boston (RKO Boston; 3,200; 44-99)—'Frontier Badmen' (U) plus Gracie Barrie orch, Jerry Colonna, others, on stage. This spot is really clicking now, going to a big $30,000 weekly. Last week, 'Appointment Berlin' (Col) plus Spike Jones orch, others; fabulous $33,000.

Fenway (M-P) (1,373; 40-60)—'Watch on Rhine' (WB) and 'Nobody's Darling' (Rep). Solid $6,000 following record $9,500 with 'Stormy Weather' (20th) and 'Alaska Highway' (Par) last week.

Memorial (RKO) (2,900; 44-75)—'Hers to Hold' (U) plus 'Spitfire's Blessed Event' (RKO) (3rd week). Great $21,000. Last week, $26,000.

Metropolitan (M-P) (4,367; 35-65)—'Proudly We Hail' (Par) plus 'Hoosier Holiday' (Rep). Very heavy $28,000 wow for war pic here. Last week, 'Watch on Rhine' (WB) plus 'Nobody's Darling' (Rep) (2d week), $17,500.

Orpheum (Loew) (2,900; 44-65)—'Best Foot Forward' (M-G) and 'Buckskin Frontier' (U). Mammoth $28,000, and building. Last week, 'Destroyer' (Col) and 'Two Senoritas from Chicago' (Col), $25,000.

Paramount (M-P) (1,300; 33-65)—'Watch on Rhine' (WB) plus 'Nobody's Darling' (Rep). Here from two frames at Met and lively at $13,000. Last week, 'Stormy Weather' (20th) plus 'Alaska Highway' (Par), crashing $17,000.

State (Loew) (3,200; 44-65)—'Best Foot Forward' (M-G) plus 'Buckskin Frontier' (UA). Very high $14,000. Last week, 'Destroyer' (Col) plus 'Two Senoritas Chicago' (Col), $12,400.

Translux (Translux) (900; 28-65)—'Devil Bat' (PRC) plus 'Fatal Hour' (Mono) (reissues). Horror bills always big here. $5,200. Last week, 'Thumbs Up' (Rep) and 'Favorite Blonde' (Col), $4,000.

'Proudly We Hail' Great $14,000, Leads L'ville; Venuti-Boswell Boff 17G

Louisville, Sept. 7.

'So Proudly We Hail' opened with a bang at the Rialto and is the outstanding grosser of the current crop, being played as a single. 'Best Foot Forward,' dualled at Loew's State, is second with a nice figure, while 'Mr. Big' at the Strand is living up to it's name.

National opened Friday (3) with vaudfilm policy, Connee Boswell and Joe Venuti headlining. Business started slowly Friday matinee, but took a big jump at night, with house filled to capacity. Business through Labor Day was bumper, with all signs pointing to a swell week.

Estimates for This Week

Brown (Fourth Avenue-Loew's) (1,400; 30-50)—'Sky's Limit' (RKO) and 'Falcon in Danger' (RKO). Indicated slick $4,500 on moveover. Last week 'Above Suspicion' (M-G) and 'What's Buzzin' Cousin' (Col), neat $3,500 on moveover from Loew's State.

Kentucky (Switow) (1,200; 15-25)—'Lily Mars' (M-G) and '5 Graves to Cairo' (Par). With help of holiday, rounding up nice $1,800. Last week, 'Crash Dive' (20th) and 'Great Life' (Col), medium $1,600.

Loew's State (Loews) (3,300; 30-50)—'Best Foot Forward' (M-G) and 'Passport to Suez' (Col). Favorable $11,000. Last week 'Hi Diddle Diddle' (M-G) and 'Hitler's Madman' (M-G), fairish $9,000.

Mary Anderson (Libson) (1,000; 30-50)—'Oklahoma Kid' (WB) (2d wk) (reissue). James Cagney western still doing okay for an ancient opus, $4,500 on h.o. Last week same pic surprised with sock $7,500.

National (Indie) (2,400; 40-60)—'Spotlight Scandals' (Mono) plus Connee Boswell, Joe Venuti orch and others on stage. Vaude makes a return here and patrons are going for it. Town has been devoid of stage bills for a long time, and they're getting a warm welcome, terrific $17,000.

Rialto (Fourth Avenue) (3,400; 30-50)—'So Proudly We Hail' (Par). Leading the town at great $14,000. Last week, 'Sky's the Limit' (RKO) and 'Falcon in Danger' (RKO), solid $10,000 and moveover.

Strand (Fourth Avenue) (1,300; 30-50)—'Mr. Big' (U) and 'Submarine Alert' (Par). Fine $7,000. Last week, 'Frontier Badmen' (U) and 'West Side Kid' (Rep), virile $4,500.

'Crash' Terrif $14,000; Mont'l; 'We Hail' Big 9G

Montreal, Sept. 7.

With 'Dixie' holding over, the Labor Day long weekend is upping grosses along Main street. 'Crash Dive' at Palace is easily tops with a terrif total. All others are much above average.

Estimates for This Week

Palace (CT) (2,700; 30-62)—'Crash Dive' (20th). Pacing terrif $14,000. Last week, 'Youngest Profession' (M-G), good $9,000.

Capitol (CT) (2,700; 30-62)—'Proudly We Hail' (Par) and 'Aldrich Swings It' (Par). Boffo $9,000. Last week, 'Land Mine' (RKO) and 'Falcon in Danger' (RKO) (2d wk), nice $6,500.

Loew's (CT) (2,800; 35-67)—'Dixie' (Par) (2d wk). Heading for very good $9,000 following handsome $11,500 first stanza.

Princess (CT) (2,300; 30-52)—'Mister Big' (U) and 'He's My Guy' (U). Snappy $6,500. Last week, 'Pilot No. 5' (M-G) and 'Harrigan's Kid' (M-G), good $6,000.

Strand (United Amusements) (750; 35-45)—'God's Country' (PRC) and 'Nobody's Darling' (PRC). Holiday week will get nice $4,000. Last week, 'No Place for Lady' (Mono) and 'Revenge Zombies' (Mono), average $3,000.

Orpheum (Ind) (1,100; 30-60)—'Canteen' (UA) (9th wk). Still clicking for good $3,500 after lush $4,500 last week.

St. Denis (France-Film) (2,500; 30-40)—'Le Coupable' and 'Place de la Concorde.' Good $5,000. Last week, 'Battement de Coeur' and 'Une de la Cannebiere,' nice $4,500.

First Runs on Broadway

(Subject to Change)

Week of Sept. 9

Astor—'As Thousands Cheer' (M-G) (14).

Capitol — 'Du Barry Was a Lady' (M-G) (4th week).
(Reviewed in 'Variety' May 5)

Criterion — 'Destroyer' (Col) (2d week).
(Reviewed in 'Variety' Aug. 18)

Globe—'Salute to the Marines' (M-G) (3d week).
(Reviewed in 'Variety' July 28)

Hollywood—'This Is the Army' (WB) (7th week).
(Reviewed in 'Variety' Aug. 4)

Music Hall—'So Proudly We Hail' (Par).
(Reviewed in 'Variety' June 23)

Palace—'The Sky's the Limit' (RKO) (2d week).
(Reviewed in current issue)

Paramount — 'Let's Face It' (Par) (6th week).
(Reviewed in 'Variety' Aug. 11)

Rialto—'Hitler's Madman' (M-G) (3d week).
(Reviewed in 'Variety' June 9)

Rivoli—'For Whom the Bell Tolls' (Par) (8th week).
(Reviewed in 'Variety' July 21)

Roxy — 'Heaven Can Wait' (20th) (5th week).
(Reviewed in 'Variety' July 21)

Strand—'Watch on the Rhine' (WB) (3d week).
(Reviewed in 'Variety' July 28)

'Hi Diddle'-Ted Lewis Terrific $25,000, Mpls.; 'We Hail' Smash at 18G

Minneapolis, Sept. 7.

With Ted Lewis at Orpheum with 'Hi Diddle Diddle' and 'So Proudly We Hail' at the State setting the pace, the loop continues to skyrocket. Both are chalking up huge grosses.

There are no less than three hold-overs and all showing boxoffice power. 'Dixie,' remaining a fourth week downtown, hasn't exhausted its pull. Third week of the sensational 'Phantom of the Opera' is holding nicely.

Estimates for This Week

Aster (Par-Singer) (900; 20-30)—'Hitler's Madman' (M-G) and 'Ghosts on Loose' (Mono), good $1,600 in four days. Last week, 'King of Cowboys' (Rep) and 'Escaped Gestapo' (Mono) split with 'Luck, Mr. Yates' (Col) and 'Behind Prison Walls' (PRC). Nice $2,600 in eight days.

Century (P-S) (1,600; 40-55)—'Du Barry Was Lady' (M-G) (2d wk). Moved here after prosperous week at State. Still rolling at fancy $7,500. Last week, 'Youngest Profession' (M-G) and 'Saludos Amigos' (RKO) (2d wk), mild $4,700 after healthy $8,000 first canto.

Gopher (P-S) (1,000; 35)—'Frontier Badmen' (U). Likely western doing nice $4,500. Last week, 'Aldrich Swings It' (Par) and 'Report Aleutians' (OWI), neat $4,000.

Lyric (P-S) (1,100; 40-55)—'Dixie' (Par) (4th wk). Finishing fine run to estimated $5,000. Last week, hefty $6,700.

Orpheum (P-S) (2,800; 45-60)—'Hi Diddle Diddle' (UA) and Ted Lewis orch on stage. Lewis a favorite here and pushing well-liked film to terrific $25,000. Last week, 'Phantom of Opera' (U) (2d wk) (40-55), corking $9,000 after stupendous $18,000 first week, making $27,000 for fortnight.

State (P-S) (2,300; 40-55)—'Proudly We Hail' (Par). Heavy praise on this one. Speedy $18,000 clip likely. Last week, 'Du Barry Was Lady' (M-G), big $15,000.

Uptown (Par) (1,100; 30-40)—'Coney Island' (20th). First neighborhood showing. Staunch $4,200. Last week, 'Crash Dive' (20th), fine $3,900.

World (Par-Steffes) (350; 40-75)—'Phantom of Opera' (U) (3d wk). Shifted from Orpheum. Big $3,500. Last week, 'Appointment Berlin' (Col), fair $2,000.

N.Y. Strong but Under Expectations; 'Destroyer' $31,000, Astaire-Leslie Big 32G, 'Lucky' Sensational 120G in 7th

Though big, business in the Broadway theatres over the three-day Labor Day weekend failed to reach the sensational heights anticipated. It had been expected that the holiday take would mount to New Year's proportions through an influx of out-of-towners, plus a larger number of natives than ordinarily drawn over holidays. Over the past weekend, train travel in and out of the city fell considerably below July 4, but believed this may have been due in part to the lifting last week of the pleasure-driving ban. Threatening weather and official requests that people avoid non-essential traveling on railroads may also have figured.

As usual over holidays, the stage-show houses got the largest play, although the straight filmers also did from good to big. In several cases this week's gross will top that of the previous semester through the hypo of Labor Day.

The Music Hall, now in its seventh and final week with the b.o. champ, 'Mr. Lucky,' looks like a terrific $120,000, which, added to prior stanzas, will bring the total on the highly successful run to around $787,000. Another large deluxer that's clicking big is the Roxy, which wound up the fourth week last night (Tuesday) with 'Heaven Can Wait' and Ilona Massey, plus others on stage, at a little over $100,000. Show goes another week.

At the Par 'Let's Face It' and Benny Goodman continue a stout stride, the fifth week having ended last night (Tuesday) at $70,000. Likewise very strong is the Strand bill of 'Watch on the Rhine' and Abe Lyman's band plus Jerry Lester. The current (2d) week should hit an excellent $59,000.

Another holdover that stacks up strongly is 'DuBarry Was Lady' and Horace Heidt, on stage, now in third socko week and looking to fine $60,000 or over.

Newcomers of the past week include 'Sky's the Limit,' which is likely to top a very good $32,000, at the Palace, and 'First Comes Courage' at the State, with Spike Jones' orch and Johnny Morgan in person. Probable for the State is $35,000 or more, nice. 'Destroyer,' which begins its second frame at the Criterion today (Wednesday), came through with a fine $30,000 on the first week.

Estimates for This Week

Astor (Loew's) (1,140; 55-$1.10)—'Best Foot Forward' (M-G) (11th wk). Wound up 10th week Monday night (6) at $21,000, topping prior week's $18,000, in both cases very good.

Capitol (Loew's) (4,820; 35-$1.10)—'DuBarry' (M-G) and Horace Heidt band (3d wk). Strong $60,000 or over and holds a fourth week. Second lap was $66,000.

Criterion (Loew's) (1,700; 35-$1.25)—'Destroyer' (Col) (2d wk). Finished initial seven days last night at $31,000, fine. Second week for 'We've Never Been Licked' (RKO) was $18,000, good.

Globe (Brandt) (1,416; 35-85)—'Salute to Marines' (M-G) (2d wk). Looks to get the same as for the first week, $25,000, excellent, and remains over.

Hollywood (WB) (1,499; 44-$1.25)—'This Is Army' (WB) (6th wk). Indications for current (6th) round are for bangup $46,000, while last week (5th) was $45,000. Looks to be in here for lengthy run.

Palace (RKO) (1,700; 44-$1.10)—'Sky's Limit' (RKO). Chances are good for better than $32,000, stout for Astaire-Leslie starrer. Last week, second for 'Fallen Sparrow' (RKO), was $25,000, stout.

Paramount (Par) (3,684; 35-$1.10)—'Let's Face It' (Par) and Benny Goodman, others, on stage (6th-final wk). Holiday trade boosted gate to $70,000 for fifth stanza, ended last night (Tuesday), big; prior (4th) semester was $68,000.

Radio City Music Hall (Rockefellers) (5,945; 44-$1.65)—'Mr. Lucky' (RKO) and stageshow (7th-final wk). A tremendous weekend makes it probable that $120,000 will be struck for the blowoff (7th) stanza here, immense. Last week (6th) was $106,000. House brings in 'So Proudly We Hail' (Par) tomorrow (Thursday).

Rialto (Mayer) (594; 28-65)—'Hitler's Madman' (M-G) (2d wk). Holding up okay, with about $9,000 for current (2d) week seen. First seven days went to $12,500, strong. Holds.

Rivoli (UA-Par) (2,092; 85-$2.20)—'For Whom Bell Tolls' (Par) (8th wk). Roadshow picture holding up stoutly, seventh week having been $33,000, same as for the previous frame.

Roxy (20th) (5,886; 40-$1.10)—'Heaven Can Wait' (20th) and Ilona Massey, others, in person (5th-final wk). Maintains a robust gait, the fourth week having finished last night (Tuesday) at over $100,000; previous (3d) lap hit over $104,000. Mary Raye and Naldi were added to stageshow during the past week, Jerry Colonna and team of Veloz and Yolanda having gone three weeks.

State (Loew's) (3,450; 35-$1.10)—'First Comes Courage' (Col) and Spike Jones, plus Johnny Morgan on stage. Fine but not sensational $35,000, or above is anticipated. Last week, 'Stage Door Canteen' (UA) (2d run) and Henry Jerome orch, Tommy Dix, Pat Rooney, Sr., on stage, $32,000.

Strand (WB) (2,756; 35-$1.10)—'Watch on Rhine' (WB) and Abe Lyman-Jerry Lester (2d wk). Sock biz-getter, looking for $59,000 or close on holdover, while first week hit $60,000, second highest gross ever recorded here. Holds over.

'Destroyer' 32G To Lead Philly; 'Hail' Big $19,500

Philadelphia, Sept. 7.

A double dose of good luck sending b.o. grosses zooming Philly.

First was the lifting of the ban on pleasure driving. Second was overcast weather which kept many Philadelphians at home over the long Labor Day weekend, which ordinarily sees cars speeding across the Delaware shoreward.

Estimates for This Week

Aldine (WB) (1,303; 35-75)—'So Proudly We Hail' (Par). Husky $19,500. Last week, 'Above Suspicion' (M-G) wound up excellent run with $9,300 for third sesh.

Arcadia (Sablosky) (600; 35-75)—'Gone With Wind' (M-G) (revival). Opened yesterday (Mon.) with indications of good business. 'Hitler's Hangman' (M-G) pulled Sunday after poor $1,300 for three days. Last week, 'Constant Nymph' (WB) good $5,200 for second run.

Boyd (WB) (2,560; 35-75)—'Watch Rhine' (WB) (2d wk). Solid $20,000 for h.o. Initialer last week fine $26,500 plus $4,000 for Sabbath showing.

Earle (WB) (2,768; 35-85)—'Honeymoon Lodge' (U) with Jan Savitt orch and Yvette on stage. Strong $24,000. Last week, 'Walked With a Zombie' (RKO) plus Lionel Hampton's band, great $28,500.

Fox (WB) (2,245; 35-75)—'Destroyer' (Col). Hypoed by personal of Marguerite Chapman, zingy $28,500, plus $3,500 at extra 'gravy' showing at Earle Sunday. Last week, 'Stormy Weather' (20th) grabbed a thumping $14,900 for third trip.

Karlton (Goldman) (1,000; 35-75)—'Hers to Hold' (U) (2d run). Short run at first-run Mastbaum is helping to bring Deanna's starrer to bullish $9,500 for this trip. Last week, 'Hit Ice' (U), grabbed okay $7,000 for second run.

Keith's (Goldman) (2,200; 35-75)—'DuBarry Was Lady' (M-G) (2d run). Still profitable $5,800. First week, 'DuBarry,' fine $6,500.

Mastbaum (WB) (4,692; 35-75)—'This Is Army' (WB) (3d wk). Still grabbing biggest melon with $50,000 after super $53,600 for second sesh.

Stanley (WB) (2,916; 35-75)—'Dixie' (Par) (3d wk). Dipping to $14,500, still okay. Second week's gate was neat $21,000. 'Let's Face It' (Par) preems Thursday (9).

Stanton (WB) (1,475; 35-75)—'Swing Shift Mazie' (M-G). Bangup $13,000. Last week, 'First Comes Courage' (Col), fairish $8,700 for second week.

'Weather'-Dante Dandy $34,000 In Cleve.; 'Watch' Trim 27G, 'Hail' 23G

Cleveland, Sept. 7.

'Stormy Weather' brought gold-lined clouds to Palace. Dante's magic show on stage is boosting the total take.

'Watch on Rhine' is also smash-eroo at the Hipp, with 'So Proudly We Hail' not so far behind at the State. Penn Square, dark this summer, reopened Saturday (4) with two sexers, 'Tomorrow's Children' and 'Girls Under 21' before going into foreign film policy.

Estimates for This Week

Allen (RKO) (3,000; 35-55)—'Constant Nymph' (WB) (2d wk). Tingling $11,000 or over for moveover. Last week, 'Hers to Hold' (U), okay $8,000.

Hipp (Warners) (3,700; 35-55)—'Watch on Rhine' (WB). Sprinted off in swell shape, terrific $27,000. Last week, 'Constant Nymph' (WB), remarkable $19,000.

Lake (Warners) (800; 35-55)—'Hers to Hold' (U) (3d wk). Nice $3,000. Last week, 'Hit the Ice' (U) (3d wk), ditto.

Palace (RKO) (3,700; 35-85)—'Stormy Weather' (20th) with Dante's magic show on stage. Film is responsible for terrific play, pulling Harlemites heavily, and rocketing to great $34,000. Last week, 'Frontier Badmen' (U) plus Three Stooges, Mary Beth Hughes, also sock at approximately $28,000.

State (Loew's) (3,450; 35-55)—'Proudly We Hail' (Par). Steady $23,000. Last week, 'Salute to Marines' (M-G) (2d wk), smash at almost $20,000.

Stillman (Loew's) (2,700; 35-55)—'Salute to Marines' (M-G) (2d wk). Moveover sizzling at $14,000. Last week, 'Above Suspicion' (M-G) (3d wk), $8,500, surprisingly strong.

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WATCH

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Lucile Watson • Beulah Bondi
George Coulouris
Directed by HERMAN SHUMLIN
Screen Play by Dashiell Hammett • From the Stage Play by LILLIAN HELLMAN
Additional Scenes & Dialogue by Lillian Hellman • Music by Max Steiner
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ST LIKE THIS? **NEVER, NEVER, NEVER!**

ack L. Warner, *Executive Producer*

SMASH HITler! Back the 3rd War Loan in September!

'Diddle'-Morgan Band Pace Pitt At Good $24,000, 'Rhine' Neat 20G

Pittsburgh, Sept.

Holiday biz shooting skyward and everybody's cashing in heavily. With extra midnight show Sunday (5) and two days prices, Stanley's pitching for a swell week with 'Hi Diddle Diddle' and Russ Morgan's band-Connie Haines combo, while 'Watch on Rhine' at Penn and 'Destroyer' at Harris, only other new pix in Golden Triangle, are lined up for big coin, too. Holdovers are mostly on the sensational side, with 'This Is Army' at Warner, after big fortnight at Stanley, giving that house best b.o. biz in its history. 'Hers to Hold' falling off only a fraction in third week at Fulton; 'Salute to Marines' wowing the Ritz on moveover from Penn, and 'Heaven Can Wait' is climbing the Senator into plenty of sugar after 16 days at Harris.

Estimates for This Week

Fulton (Shea) (1,700; 30-60)—'Hers to Hold' (U) (3d wk). Little letup in this one's draw, and holiday will help keep it right at the top. Should drag down at least $8,500, maybe more, and that's enough to hold it for another week. Last week Deanna Durbin starrer got great $10,000 on top of better than $12,000 opener.

Harris (Harris) (2,200; 30-60)—'Destroyer' (Col). Edward G. Robinson actioner banging away at $14,000, swell, and a cinch to stick for a while. Last week, second of 'Heaven Can Wait' (20th), extended for two days and in the extended nine-day session knocked down fine $12,500.

Penn (Loew's-UA) (3,300; 30-60)—'Watch On Rhine' (WB). Unequivocal raves for this class film and it's doing all right. Original legit production played two engagements here last year and with play's rep and Bette Davis' name, week should up to $20,000. Last week, 'Salute to the Marines' (M-G), excellent at $23,500.

Senator (Harris) (1,750; 30-60)—'Heaven Can Wait' (20th) (3d wk). Shifted here after better than two weeks at Harris and still has a lot on the ball. Should have little trouble knocking down fine $4,500. Last week, 'Appointment in Berlin' (Col) and 'Great Life' (Col), weak at $2,500, and then house brought in revivals of 'Sister Eileen' (Col) and 'Golden Boy' (Col) for two days to around $1,200.

Ritz (WB) (800; 30-60)—'Salute to Marines' (M-G) (2d wk). Picture would under ordinary circumstances have gone to Warner but had to be content with moveover from Penn to this small-seater on account of 'This Is Army' at Warner. Will get bangup $4,000 here at least. Last week, 'Constant Nymph' (WB) in 4th wk. around $2,100.

Stanley (WB) (3,800; 30-75)—'Hi Diddle Diddle' (UA) and Russ Morgan's band and Connie Haines on stage. Boys went to town for picture, which they labeled a first-rate sleeper, and with considerable heft from the stage will collect $24,000, good. Last week, second of 'This Is Army' (WB), sensational at $31,000.

Warner (WB) (2,000; 30-60)—'This Is Army' (WB) (3rd wk). Landed here after smash fortnight at Stanley and doing smash biz. Looks like biggest moveover bill Warner has ever had, about $16,000, phenomenal. Last week, 'Dixie' (Par), after spending two weeks at Penn, got nice $7,500.

'Cabin' Stout $15,500 In Denver; 'We Hail' 16G

Denver, Sept. 7.

Strong weekend crowds and folks downtown attracted by Labor Day parade (Monday) are pushing up totals currently. 'So Proudly We Hail' has a shade the best of it and is holding over at the Denham. 'Cabin in Sky' topping dual combo, is big at the Orpheum. 'This Is the Army' continues strong in second week at the Denver and Esquire.

Estimates for This Week

Aladdin (Fox) (1,400; 30-65)—'Heaven Can Wait' (20th) and 'Passport Suez' (Col) (2d wk) after week at each Denver, Esquire and roadway. Good $6,000. Last week, 'Stage Door Canteen' (UA) (2d wk) after three weeks at Broadway and week at each Denver, Esquire and Rialto, fair $5,000.

Broadway (Fox) (1,040; 30-65)—'Mr. Lucky' (RKO) and 'Falcon in Danger' (RKO), after two weeks at Orpheum. Nice $5,000. Last week, 'Heaven Can Wait' (20th) and 'Passport Suez' (Col), here via Denver, Esquire, Aladdin route, fair $4,000.

Denham (Cockrill) (1,750; 30-60)—'Proudly We Hail' (Par). Stout $16,000, and holds. Last week, 'Union Pacific' (Par) (2d wk) and 'Submarine Alert' (Par), thin $5,500.

Denver (Fox) (2,525; 30-65)—'This Is Army' (WB) (2d wk). Day-date with Esquire. Big $15,000. Last week, set house record at $30,000, including opening night with $10 top.

Esquire (Fox) (742; 30-85)—'Army' (WB) (2d wk). Also at Denver. Big $3,500. Last week, broke house record with $8,000, including opening night with $10 top.

Orpheum (RKO) (2,600; 30-65)—'Cabin in Sky' (M-G) and 'Pilot No. 5' (M-G). Strong $15,500. Last week, 'Mr. Lucky' (RKO) and 'Falcon in Danger' (RKO) (2d wk), fine $12,400.

Paramount (Fox) (2,200; 30-50)—'Appointment Berlin' (Col) and 'Silver Spurs' (Rep). Fine $8,000. Last week, 'Mr. Big' (U) and 'God's Country' (Rep), fine $10,000.

Rialto (Fox) (878; 30-65)—'Mr. Big' (U) and 'God's Country' (Rep), after week at Paramount. Nice $3,000. Last week, 'Army' (WB), day-date with Denver, Esquire, big $4,000.

'Best Foot' Big $18,000 In K. C.; 'Claudia' 10½G, 3 Spots, 'Hail' 13G, H.O.

Kansas City.

Biz generally is up this week. 'Best Foot Forward,' dualed with 'Hitler's Madman' at Midland is top grosser. roudly We Hail' stays steady second roun after big preem at Newman. 'This Is Army' is in its fourth and final week at Orpheum, with total of $53,000 likely for run. 'Claudia' opened brightly at Esquire, Uptown and Fairway day-and-daters.

Estimates for This Week

Esquire, Uptown and Fairway (Fox-Midwest) (820, 2,043 and 700; 11-50)—'Claudia' (20th). Healthy $10,500. Last week, 'Bomber's Moon' (20th), lively $9,500.

Midland (Loew's) (3,500; 11-50)—'Best Foot Forward' (M-G) and 'Hitler's Madman' (M-G). Hot $18,000. Last week, 'Hi Diddle Diddle' (UA) and 'What's Buzzin',' (Col), neat $12,700.

Newman (Paramount) (1,900; 11-50)—'Proudly We Hail' (Par) (2d wk). Fine $13,000 after socko $17,000 preem showing.

Orpheum (RKO) (1,600; 15-50)—'Army' (WB) (4th wk). Steady $10,000, with total of $53,000 probable for month's run.

Tower (Fox-Joffee) (2,100; 15-50)—'Sarong Girl' (Mono) and 'Gals, Inc.' (U), with vaude. Brisk $10,000. Last week, 'Dawn We Die' (Rep) and '2 Tickets London' (U), plus stage show, ditto.

'PROUDLY HAIL' RECORD IN BALTO AT $21,000

Baltimore, Sept. 7.

Strong product plus robust holiday weekend trade is sending the entire downtown sector into top grosses. At Keith's 'So Proudly We Hail' is establishing an all-time house record. Also extra bullish are 'Watch on Rhine' at Stanley and 'Claudia' at New.

Estimates for This Week

Century (Loew's-UA) (3,000; 17-55)—'Best Foot Forward' (M-G). Okay $16,000. Last week, 'Hi Diddle Diddle' (UA) all right at $14,400.

Hippodrome (Rappaport) (2,240; 17-66)—'Sky's the Limit' (RKO) plus vaude. Solid $18,000. Last week, 'Spitfire' (RKO) and vaude steady $15,600.

Keith's (Schanberger) (2,460; 17-55)—'So Proudly We Hail' (Par) (2d wk). Starting second round today (Tuesday) after smash midnite opening. Set record $21,000 in first week.

Mayfair (Hicks) (980; 25-50)—'Souls at Sea' (Par) (revival). Above-average $6,000. Last week, 'Follow Band' (Mono) nice $5,800.

New (Mechanic) (1,680; 17-55)—'Claudia' (20th). Heavy femme trade helping to fine $13,000. Last week, 'Heaven Can Wait' (20th) wound up a highly profitable four-week stay with good $5,700.

Stanley (WB) (3,280; 20-60)—'Watch on Rhine' (WB). Swell $19,000. Last week, third of 'Dixie' (Par), held up very well at $11,400.

Valencia (Loew's-UA) (1,480; 17-55)—'Hi Diddle Diddle' (UA) (moveover). Getting some okay biz at possible $5,500. Last week, 'Above Suspicion' (M-G), in similar moveup from downstairs Century, satisfactory $5,100.

'Diddle'-Kaye Band 26G, 'Rhine' Ditto to Pace D. C.

Washington, Sept. 7.

Friday night's cloudburst took a $10,000 bite out of downtown film grosses but holiday prices on Monday (6) made up for the slack. 'Watch on Rhine,' for which the critics went heavy on praise and 'Hi Diddle Diddle,' backed by Sammy Kaye's band on stage, will fight it out for the top spot. 'This Is Army' was moved to Metropolitan after three sparkling weeks at Earle. Under contract terms (50-50) 'TITA' might have lost money on a fourth week. Met's smaller cost of operation may provide four additional weeks. 'Lucky' broke the August record at Keith's for seven days.

Estimates for This Week

Capitol (Loew) (3,434; 30-75)—'Hi Diddle Diddle' (UA) with Sammy Kaye's band. Neat $26,000. Last week, 'Salute to Marines' (M-G) with vaudeville, swell $29,000 and moved to Columbia for holdover.

Columbia (Loew) (1,220; 40-60)—'Salute to Marines' (M-G). Looks like nifty $8,000. Last week, 'Victory Through Air Power' (UA), hot $10,000.

Earle (WB) (2,240; 30-90)—'Watch on Rhine' (WB) with vaudeville. Hosannas by critics will send this one to rousing $26,000. Last week, 'This Is Army' (WB) (3d week), blistering $27,500 and moved to Metropolitan.

Keith's (RKO) (1,800; 30-55)—'Mr. Lucky' (RKO) (2d week). Will get $14,000 after first seven days at $21,000 set August house record.

Metropolitan (WB) (1,800; 30-55)—'This Is Army' (WB). Grand $12,000. Last week, 'Appointment in Berlin' (Col), surprising $8,200.

Palace (Loew) (2,242; 40-60)—'Best Foot Forward' (M-G). Headed for satisfactory $19,000. Last week, 'Heaven Can Wait' (20th) (2d week), okay $17,500.

Astaire Nifty $13,000, Indpls.; 'Foot' Hot 15G

Indianapolis, Sept. 7.

Labor Day week here apparently has lost some of its old kick, with the kids back in school and no more stale fair crowds in town. But biz still is strong at the all-summer level. 'Best Foot Forward' is setting the pace at Loew's, followed closely by 'Sky's the Limit' at the Circle. 'This Is Army' looks fine on third week at the Indiana.

Estimates for This Week

Circle (Katz-Dolle) (2,800; 30-50)—'Sky's the Limit' (RKO) and 'Petticoat Larceny' (RKO). Dandy $13,000 for Astaire starrer, best straight film gross here this summer. Last week, oke $15,000 for 'Alaska Highway' (Par) and Les Brown orch. at 55c top.

Indiana (Katz-Dolle) (3,300; 30-50)—'This Is Army' (WB). Sturdy $10,000 in third week, after smash $15,500 second slanza. First film to go three weeks at this spot.

Keith's (Indie) (1,200; 30-55)—'False Faces' (Rep) with vaude. Average $4,000 in four-day run. Last week, fat $8,000 with 'Gorilla Man' (WB) and Dante's magic on stage in four days.

Loew's (Loew's) (2,450; 30-50)—'Best Foot Forward' (M-G) and 'Taxi, Mister' (UA). Sizzling $15,000. In line for holdover. Last week, 'Hi Diddle Diddle' (UA) and 'What's Buzzin'' (Col), profitable $10,900.

Lyric (Katz-Dolle) (1,600; 30-50)—'Frontier Badmen' (U) and 'West Side Kid' (Rep). Nice $5,500 on first-run dual combo. Last week, fair $4,500 for 'Captive Woman' (U) and 'Keep 'Em Slugging' (U), also first-run.

Abbott-Herbert

Continued from page 3

borrowing deal* and the arrangement to produce a second picture, on terms similar to the first, would also help the special corporation, from a tax standpoint, it is said. It's figured that the 'Kiss and Tell' property, in the corporate form, would be disposed of to a Hollywood studio, or that the picture would be produced by Abbott, with release through one of the major companies.

Marlin Gang, attorney for Herbert, is currently in New York to participate with Abbott and his attorney and officials of the Dramatists Guild, which would have to approve the arrangements, in setting up the corporation. There is as yet no Hollywood deal set, but Samuel Goldwyn is understood to be interested in acquiring the 'Kiss and Tell' rights on the corporate sharing basis. It's figured he may want the show as a vehicle for Theresa Wright, for whom he's been intensively searching for a story. Shirley Temple has also been mentioned as a possibility for the film version, although she's under David O. Selznick's direction.

Abbott is currently in New Haven for the opening of the road tour of the third company of 'Kiss and Tell.' The second company is playing a run in Chicago and a fourth company is being readied.

Three-Way Billing Split

Hollywood, Sept. 7.

Don Ameche joins Carmen Miranda and William Bendix as a three-star combination in 'Greenwich Village,' to be filmed as a Technicolor musical at 20th-Fox.

Picture goes into action next month with Walter Lang directing and William LeBaron as producer.

Detroit at Peak; 'Above Suspicion,' Will Osborne Great 45G, 'Claudia' 42G

'Never Licked' Husky $9,000 in Port., Ore.

Portland, Ore., Sept. 7.

Holdovers ruling the town this week. 'This Is Army' is a strong third-weeker at the big Paramount and 'Lady of Burlesque' running high at the Broadway. 'We've Never Been Licked' is a winner at the UA in its opener.

Estimates for This Week

Broadway (Parker) (1,900; 40-65)—'Lady of Burlesque' (UA) and 'Fall In' (UA) (2d wk). Whopping $11,000. First week, gigantic $17,500.

Mayfair (Parker-Evergreen) (1,500; 40-65)—'Bomber's Moon' (20th) and 'Report from Aleutians' (OWI). Will probably get nice $9,500. Last week, 'Stage Door Canteen' (UA) moved from Broadway for fourth week at great $10,000.

Orpheum (Hamrick-Evergreen) (1,800; 40-85)—'Mr. Lucky' (RKO) (2d wk). High $10,200. First week, hefty $16,500.

Paramount (Hamrick-Evergreen) (3,000; 40-65)—'This Is Army' (WB) (3d wk). Great $10,500. Second week mopped up terrific $15,300.

United Artists (Parker) (900; 40-65)—'We've Never Been Licked' (U) and 'Buckskin Frontier' (UA). Strong $9,000. Last week, 'Hers to Hold' (U) and 'All by Myself' (U) (1st wk), closed third week for satisfactory $6,800.

Durbin Socko $13,700, Best New Seattle Pix; 'Moon' Bright at 11½G

Seattle, Sept. 7.

Some new fare along with strong holdovers is helping holiday week. Fact that there was little weekend traveling and that war plants were busy over the Monday holiday all helped. 'Destroyer' at the Liberty, 'Dixie' at Music Hall and 'This Is the Army' at Orpheum all look okay on second and third sessions. 'Hers to Hold' at Paramount is pacing the new pictures. 'Bomber's Moon' at Fifth Ave. also is big.

Estimates for This Week

Blue Mouse (Hamrick-Evergreen) (800; 40-65)—'Hangmen Also Die' (UA) and 'Spitfire's Blessed Event' (RKO). House has new fare instead of moveover but only good $5,000 is likely. Last week, 'Stormy Weather' (20th) (4th wk), $3,900.

Fifth Avenue (H-E) (2,349; 40-65)—'Bomber's Moon' (20th) and 'Saludos Amigos' (RKO). Big $11,500. Last week, 'Heaven Can Wait' (20th) (2d wk), dandy $10,000.

Liberty (J & vH) (1,650; 40-65)—'Destroyer' (Col) (3d wk). Great $9,000. Last week, socko $10,000.

Music Box (H-E) (850; 40-65)—'Heaven Can Wait' (20th) (3d wk). Moved from Fifth Ave. Fine $6,000. Last week, 'Canteen' (UA) (7th wk), big $4,600.

Music Hall (H-E) (2,200; 40-65)—'Dixie' (Par) and 'Hitler's Madman' (M-G) (2d wk). Solid $7,900. Last week, great $9,800.

Orpheum (H-E) (2,600; 40-65)—'Army' (WB) (3d wk). Giant $14,000, good enough to move over to the Roosevelt. Last week, smash $16,400.

Palomar (Sterling) (1,350; 30-85-75)—'Someone to Remember' (Rep) plus Yvette Dare, headlining stage show. Bangup $11,000, with stage layout mainly responsible. New 75c top here helps. Last week, 'Alaska Highway' (Par), plus Noble Sissle orch, oke $9,800.

Paramount (H-E) (3,039; 40-85)—'Hers to Hold' (U) and 'Falcon in Danger' (RKO). Great at $13,700 or over for new Deanna Durbin. Last week, 'Dixie' (Par) and 'Hitler's Madman' (M-G), nice enough $11,000.

Roosevelt (Sterling) (800; 30-50)—'Pilot 5' (M-G) and 'Aldrich Swings It' (Par) (2d run). Oke $4,100. Last week, 'Background Danger' (WB) and 'Youngest Profession' (M-G) (2d run), oke $4,000.

Winter Garden (Sterling) (800; 20-30)—'5 Graves Cairo' (Par) and 'Crystal Ball' (UA) (3d run). OK $3,700. Last week, 'Cabin Sky' (M-G) and 'Forever and Day' (RKO) (3d run), six days, $3,400, moderate.

Work Up Sweat at Rep

Hollywood, Sept. 7.

September will be the hottest month of the year on the Republic lot, with eight pictures galloping in various stages of production. Added starter is 'The Fighting Seebees,' John Wayne starrer, lining up to face the barrier Sept. 10.

Others in the month's lineup are 'O, My Darling Clementine,' 'Overland Mail Robbery,' 'Whispering Footsteps,' 'California Joe,' 'Three Little Sisters,' 'The Return of Casanova' and a John Paul Revere western.

BACK THE ATTACK!

Detroit, Sept. 7.

Two fresh bills break into the strong film lineup in Detroit to head for peak grosses. Michigan, which has coupled 'Above Suspicion' with a stage show containing Will Osborne's orchestra and The Modernaires, will catch boom grosses for the holiday week, with the Fox also booming on the combination of 'Claudia' and 'Appointment in Berlin.' Holdovers here also are catching what once were great first-run figures.

Estimates for This Week

Adams (Balaban) (1,700; 55-75)—'First Comes Courage' (Col) and 'What's Buzzin' Cousin' (Col) (2d wk). Pix, moved over from good week at the Fox, sights nice $11,000 with the holiday help. Last week, 'Destroyer' (Col) and 'All By Myself' (Col) (2d wk), robust $11,000.

Broadway-Capitol (United Detroit) (2,800; 55-75)—'Sky's Limit' (RKO) and 'Falcon in Danger' (RKO) (2d wk). Pair moved over from Michigan on strength of 'Sky's Limit' hire, coupling of Joan Leslie, a localite, with Astaire helping to great $15,000. Last week, 'Constant Nymph' (WB) (3d wk) and 'Aerial Gunner' (Par) (2d wk), combination move-in sa strong $14,000.

Fox (Fox-Michigan) (5,000; 55-75)—'Claudia' (20th) and 'Appointment in Berlin' (Col). Sighting robust $42,000. Last week, 'First Comes Courage' (Col) and 'What's Buzzin' Cousin' (Col), good $31,000.

Madison (United Detroit) (1,800; 55-75)—'China' (Par) and 'Friend Flicka' (20th). Back in loop for holiday $5,000. Last week, 'Edge Darkness' (WB) and 'Powers Girl' (UA), sturdy $4,500.

Michigan (United Detroit) (4,000; 55-75)—'Above Suspicion' (M-G) and Will Osborne orch and Modernaires on stage. Great $45,000. Last week, 'Sky's Limit' (RKO) and 'Falcon in Danger' (RKO). Strong $24,000.

Palms-State (United Detroit) (3,000; 55-75)—'This Is Army' (WB) (2d wk). Solo for a change and aimed for sharp $26,000 after last week's smash $38,000, which does not include an opening show which tucked in $44,000 for Army Relief.

United Artists (United Detroit) (2,000; 55-75)—'Du Barry' (M-G) and 'Hitler's Madmen' (M-G) (2d wk). Robust $16,000 after strong $22,000 first week.

'Dixie,' 'Canteen' Sock At $5,800 Each, Lincoln

Lincoln, Nebr., Sept. 7.

Headliners this week make it difficult for theatregoers to choose. 'Stage Door Canteen' at Varsity and 'Dixie' at Lincoln are running neck-and-neck for top honors.

Estimates for This Week

Lincoln (Cooper) (1,500; 40-50)—'Dixie' (Par). Nice $5,800. Last week, 'Never Been Licked' (U), mild $3,900.

Stuart (Cooper) (1,900; 30-44)—'Claudia' (20th) with Omaha girl in title role, should draw good $3,900. Last week, 'Holy Matrimony' (20th), trim $4,200.

Varsity (Westland) (1,350; 44-55)—Titled scale on 'Stage Door Canteen' (UA), likely to get hefty $5,800. Last week, 'Mr. Lucky' (RKO), smash $6,800 in nine days.

State (Westland) (900; 25-35)—'Colt Comrades' (UA) and 'Hitler's Children' (RKO). Average $1,000 for four days. Previous five days, 'Good Luck, Mr. Yates' (Col) and 'More Merrier' (Col), nice $1,600.

Nebraska (Cooper) (1,227; 25-40)—'Wildcat' (Par) and 'Man in Trunk' (20th). Mediocre $900. Last week, 'Next of Kin' (U) and 'Lady Bodyguard' (Par), oke at nearly $1,000.

'Sparrow' Fat 30G, B'klyn

rooklyn, Sept. 7.

RKO Albee and Fabian Paramount are socko this stanza, former with 'Fallen Sparrow' and 'Adventures of Rookie' and latter with 'First Comes Courage' and 'Mr. Big.'

Estimates for This Week

Albee (RKO) (3,274; 35-65)—'Fallen Sparrow' (RKO) and 'Adventures of Rookie' (Rep). Whopping $30,000. Last week, 'Stormy Weather' (20th) and 'Bomber's Moon' (20th) (3d wk), fine $18,000.

Fox (Fabian) (4,023; 35-65)—'Let's Face It' (Par) and 'High Explosive' (Par) (3d wk), satisfactory $16,000. Last week, strong $24,000.

Metropolitan (Loew's) (3,618; 35-65)—'Stage Door Canteen' (UA) (2d wk). Zippy $20,000 after big $28,000 opening week.

Paramount (Fabian) (4,020; 35-65)—'First Comes Courage' (Col) and 'Mister Big' (U). Smash $30,000. Last week, 'Constant Nymph' (WB) and 'Melody Parade' (Rep) (3d wk), nice $16,000.

Strand (WB) (2,952; 35-65)—'Appointment Berlin' (Col) and 'Submarine Base' (PRC). Nifty $9,000. Last week, 'Revenge Zombies' (Mono) and 'Hitler, Dead or Alive' (Indie), satisfactory $7,000.

'Claudia' Sock $27,000 in Frisco; 'We Hail' 32G, 'Bell' 17½G, Both Big

San Francisco, Sept. 7.

One of the biggest weeks in Frisco history because of sensational business over the three-day Labor Day weekend. 'Behind the Rising Sun' broke all film gross records for 22 years at the Golden Gate last week at $39,500, paired with Stan Kenton orchestra and stage bill. It is holding to sensational $30,000 with 'Pin-Up Girls' unit in current week.

'For Whom the Bell Tolls' looks strong $17,500 at redecorated Alcazar on two-a-day policy with three shows Saturday, Sunday and Labor Day. 'Destroyer,' with $23,500 at Orpheum, and 'Claudia,' with $27,000 at Paramount, are sock. 'So Proudly We Hail' is strong $32,000 at the Fox.

Estimates for This Week

Alcazar (F-WC) (1,149; 85-$1.65) —'Bell Tolls' (Par). Opened (3) after AWVS preem. Terrif $17,500 on two-a-day policy. Film preemed at $49,500, coin going to AWVS fund.

Fox (F-WC) (5,000; 55-75)—'Proudly We Hail' (Par) and 'Morning Judge' (U). Strong $32,000. Last week, 'This Is the Army' (2d wk), good $31,400.

Golden Gate (RKO) (2,850; 55-75) —'Behind Rising Sun' (RKO) (2d wk) plus new stage show, 'Hollywood Pin-Up Girls,' others. Sock $30,000. Last week, 'Sun,' with Stan Kenton orch, others, on stage, huge $39,500, new record for 22 years here.

Orpheum (Blumenfeld) (2,440; 60-75)—'Destroyer' (Col) and 'Great Life' (Col). Smash $23,500. Last week, 'Never Been Licked' (U) and 'All By Myself' (U), thin $13,000.

Paramount (F-WC) (2,470; 55-75) —'Claudia' (20th) and 'Report Aleutians' (OWI). Grand $27,000. Last week, 'Youngest Profession' (M-G) and 'Someone to Remember' (Rep) (2d wk), fair $17,500.

St. Francis (F-WC) (1,475; 55-75)—'This Is Army' (W-B) (third week on Market st.). Great $20,000. Last week 'Heaven Can Wait' (20th) and 'Aldridge Swings It' (Par), third sesh downtown), fair $12,500.

Warfield (F-WC) (2,650; 55-75)—'Silver Spurs' (Rep) and Roy Rogers on the stage with 'Dude Ranch Follies,' great $34,000. Last week, 'Alaska Highway' (Par) with 'Chinese Follies' on stage, big $31,000.

United Artists (Blumenfeld-UA) (1,100; 60-75)—'Canteen' (8th wk). Tapering to $11,000. Last week, oke $11,800.

'Sky's Limit' Fine $7,500 In Omaha; 'Proudly Hail' Fast 14G, 'Du Barry' 5½G

Omaha, Sept. 7.

'So Proudly We Hail' and 'Sky's the Limit' are pacing the town currently. Both look exceptionally big on first week.

Estimates for This Week

Brandeis (Mort Singer) (1,500; 11-50)—'Sky's the Limit' (RKO) and 'Falcon in Danger' (RKO). Big $7,500 and set for two extra days. Last week, 'Leopard Man' (RKO) and 'Walked with Zombie' (RKO), fair $4,500.

Paramount (Tristates) (3,000; 11-50)—'Proudly We Hail' (Par) and Nazty Nuisance' (UA). Socko $14,000 and good for moveover. Last week, 'Du Barry Was Lady' (M-G) and 'Harrigan's Kid' (M-G), fine $10,500 and moveover. Special opening of 'This Is Army' (WB) tomorrow night (Wednesday) is nearly sold out and at a $5.50 scale means a gross of between $14,000 and $15,000 for the one performance.

Orpheum (Tristates) (3,000; 20-65) —'Gals, Inc.' (U) and Al Kavelin orch, with Guy Kibbee, Gus Van, others on stage. Poor $13,000. Last week, 'Cowboy Manhattan' (U) and Ted Lewis orch on stage, smash $20,500, well over expectations.

Omaha (Tristates) (2,000; 11-50)—'Du Barry' (M-G) and 'Harrigan's Kid' (M-G). Moved from Paramount for second week at fair $5,500. Last week, 'Claudia' (20th) and 'Alaskan Highway' (Par), m.o., smart $7,800.

Town (Goldberg) (1,400; 11-30)—'Hoppy Serves Writ' (UA), 'Redhead Manhattan' (Col) and 'Mummy's Tomb' (U) triple split with 'Cheyenne Roundup' (U), 'Iceland' (20th), 'Crystal Ball' (UA) and 'Men of Texas' (U), 'Almost Married' (U) and 'Mr. Big' (RKO) plus special midnight show. Fine $1,600 or near. Last week, 'Song of Texas' (Rep), 'Meanest Man' (20th) and 'Boy Stalingrad' (Col) triple split with 'Man Thunder River' (Rep), 'White Savage' (U), 'More Merrier' (Col) and 'Law of Jungle' (Mono), 'Born Every Minute' (U), oke $1,300.

STUDIO EQUIPAGE SOLD

Hollywood, Sept. 7.

Chadwick Studio sold all its electrical equipment to Producers Releasing Corp., which recently bought the mortgage on the Fine Arts lot.

Fixtures, generators and other paraphernalia are being moved to the Santa Monica Blvd. establishment, which has changed its title from Fine Arts to PRC studio.

Key City Grosses

Estimated Total Gross

This Week $2,918,608

(Based on 27 cities, 184 theatres, chiefly first runs, including N. Y.)

Total Gross Same Week

Last Year $2,532,100

(Based on 25 cities, 155 theatres)

'Sparrow' Soars In Newark, 24G

Newark, Sept. 7.

First-runs have a fat week in sight, with tilted holiday rates helping to swell totals. 'Watch on the Rhine,' at the Branford, is in the van and doing overflow biz. Proctor's is forte with 'Fallen Sparrow.' Charley Barnet's orchestra is boosting 'Submarine Alert' to sock total at the Adams.

Estimates for This Week

Adams (Adams-Par) (1,950; 35-99) —'Submarine Alert' (Par) plus Charley Barnet orch, others, on stage. Swell $24,000. Last week, 'Aldrich Swings It' (Par) plus Sammy Kaye orch, big $22,000.

Branford (WB) (2,800; 30-90)—'Watch on Rhine' (WB) and 'All By Myself' (U). Bangup $26,000; and holds. Last week, 'What's Buzzin'' (Col) and 'Appointment Berlin' (Col), okay $17,000.

Capitol (WB) (1,200; 20-55)—'Captive Wild Woman' (U) and 'Ghosts on Loose' (Mono). Chiller dual is drawing 'em in for tall $4,200. Last week, 'Cabin in Sky' (M-G) and 'Young Willing' (UA), mild $3,000.

Paramount (Adams-Par) (2,000; 35-85)—'Let's Face It' (Par) and 'False Faces' (Rep) (3d wk). Still in chips at $16,000 and may hold another stanza. Last week, lusty $17,800.

Proctor's (RKO) (3,400; 35-99)—'Fallen Sparrow' (RKO) and 'Adventures of Rookie' (RKO). Flying high to big $24,000, and sticks. Last week, 'Pride Yankees' (RKO) and 'Falcon in Danger' (RKO), slow $17,700.

State (Loew's) (2,600; 30-85)—'Stage Door Canteen' (M-G) (2d wk). Holds near strong pace of initial week, $17,000. Could stay a third sesh except for backlog of product. Last week, terrif $24,000.

Prov. Riding High; 'Best Foot' $22,000

Providence, Sept. 7.

With the Labor Day holiday to give an additional boost, all stands are riding high. Grosses should also be appreciably higher because of a new one-price scale for orchestra and mezzanines during the afternoons and evenings.

Estimates for This Week

Albee (RKO) (2,300; 30-50)—'Sky's the Limit' (RKO) and 'Falcon in Danger' (RKO). Opened Sunday (5) to standup biz. Last week, 'Hers to Hold' (U) and 'Honeymoon Lodge' (RKO) (2d wk), zowie $14,000.

Carlton (Fay-Loew) (1,400; 30-50) —'Heaven Can Wait' (20th) and 'Somewhere in Egypt' (20th) (2d run). Nifty $4,000. Last week's 'Constant Nymph' (WB) (2d run), nice $3,500.

Fay's (Indie) (2,000; 30-50)—'Bomber's Moon' (20th) and Gay '90s Revue on stage. Also on the upgrade with strong $7,500 expected. Last week, 'Follies Girl' (PRC) and vaude, fair $6,000.

Majestic (Fay) (2,200; 30-50)—'Claudia' (20th) and March of Time's 'Invasion.' Heading house for neat $14,000. Last week, 'Heaven Can Wait' (20th) and 'Somewhere in Egypt' (20th), good $12,000.

Metropolitan (Indie) (3,200; 36-59)—'Spotlight Scandals' (Mono) and Cab Calloway orch on stage. Four-day holiday stand proving a honey here with sock $12,000 in the bag, due to band. Last week, 'Here Comes Kelly' (Mono) and 'Revue Americana' on stage, good $6,500 in three-day weekend run.

State (Loew) (3,200; 30-50)—'Best Foot Forward' (M-G) and 'That Natzy Nuisance' (UA). Filling up with every showing for near-record $22,000. Last week, 'Hi Diddle Diddle' (Col) and 'The Kansan' (RKO), swell $16,000.

Strand (Indie) (2,000; 30-50)—'So Proudly We Hail' (Par) (opened Monday). Last week, 'Someone to Remember' (Rep) and 'Nobody's Darling' (Rep), knocked off swell $9,500.

'Claudia,' 'Proudly Hail' Each Fat $18,000, Cincy

Cincinnati, Sept. 7.

New season is off to a rousing start, with extra b.o. from assortment of product and customary oomph from Labor Day.

'Claudia' at the Albee and 'So Proudly We Hail' at the Palace are deadheating for current honors. Other fresh release, 'First Comes Courage,' has the Grand in clover. Holdovers are doing all right by the other major stands, with 'This Is Army' fronting by a country mile while holding to smash figures in its fourth week at the Capitol.

Estimates for This Week

Albee (RKO) (3,300; 35-55)—'Claudia' (20th). Big $18,000. Last week, 'Never Been Licked' (U), good $14,000.

Capitol (RKO) (2,000; 40-80)—'This Is Army' (WB) (4th wk). Hefty $14,000. Last week (3d), great $17,000.

Family (RKO) (1,000; 20-30)—'Alaska Highway' (Par) and 'Six-Gun Gospel' (Mono), split with 'Right Man' (Mono) and 'Heading for God's Country' (Rep). Above-par $2,300. Last week, 'Falcon In Danger' (RKO) and 'Avenging Rider' (RKO), divided with 'Wake Up Screaming' (20th) and 'Here Comes Kelly' (Mono), nice $2,200.

Grand (RKO) (1,430; 35-55)—'First Comes Courage' (Col). Okay $6,000. Same last week for 'Above Suspicion' (M-G) (2d run).

Keith's (Libson) (1,500; 35-55)—'Heaven Can Wait' (20th). Third week of moveover. Swell $6,000 after last week's solid $7,000.

Lyric (RKO) (1,400; 35-55)—'Never Been Licked' (U). Moveover from Albee for second round. So-so $4,500. Last week, 'Bomber's Moon' (20th), surprisingly large $7,000.

Palace (RKO) (2,600; 35-55)—'So Proudly We Hail' (Par). Lofty $18,000. Last week, 'Phantom of Opera' (U) (2d wk), okay $10,000 following sock $20,000 initialer.

Shubert (RKO) (2,100; 35-55)—'Phantom of Opera' (U). Transferred from Palace for third stanza on main stem. Fair $4,500. Last week, 'Hitler's Madman' (M-G), mild $5,000.

All-Time High for L. A. First-runs; 'Army' Great $76,500 in Third Week, 'We Hail' Big 47G, 'Claudia' Hot 52G

Los Angeles, Sept. 7.

Picture theatres are topping the former all-time high set two weeks ago by rolling up a terrific $303,000 in 17 firstruns. Although Labor Day biz was off slightly from previous holidays because defense workers stayed on the job, sizzling trade Saturday and Sunday more than offset this situation.

Biggest bonanza in weeks is the golden haul being racked up by 'This Is the Army' in four houses—$76,500 for third sessions. 'For Whom the Bell Tolls' tolled $48,000 in two theatres for third week and 'So Proudly We Hail,' at two Paramount sites, is doing a walloping $47,000. 'Claudia,' in three Fox-West Coast locations, is slamming home for $52,000 at slightly raised tariff. Pantages and Hillstreet hauled in wow $35,500 on third stanza of 'Mr. Lucky' and 'Saludos Amigos,' and holds for fourth.

Estimates for This Week

Beverly (WB) (1,620; 40-85)—'This Is Army' (WB). Opened Sunday (5) to help relieve pressure on other three Warner houses playing Irving Berlin pic. Hefty $12,000, and stays first-run, single bill while film stays at other houses.

Carthay Circle (F-WC) (1,516; 85-$1.65)—'Bell Tolls' (Par) (3d wk). Another sock $16,000 in sight after last week's heavy $16,600.

Chinese (Grauman-WC) (2,034; 45-90)—'Claudia' (20th) and 'Blow Up America' (20th). Grabbing great $16,500. Last week, 'Holy Matrimony' (20th) and 'Bomber's Moon' (20th), good $12,900.

Downtown (WB) (1,800; 40-85)—'Army' (WB) (3d wk). Zingy $25,000. Last week, bangup $24,000.

Four Star (UA-WC) (900; 45-75)—'Holy Matrimony' (20th) and 'Bomber's Moon' (20th). Moveover doing healthy $4,000. Last week, 'Reap Wild Wind' (Par), meek $3,100.

Hawaii (G&S) (1,100; 40-75)—'Walked with Zombie' (RKO) and 'Leopard Man' (RKO). Smash $11,000, new record here. Last week 'Spitfire' (RKO) and 'Falcon in Danger' (RKO) (5th wk), okay $3,550.

Hollywood (WB) (2,756; 40-85)—'Army' (WB) (3d wk). Strong $20,500. Last week, sweet $19,000.

Orpheum (D'town) (2,200; 40-75)—'He Hired Boss' (20th) and Louis Prima orch, Beatrice Kay on stage. Nice $21,000. Last week 'Song of Texas' (Rep) and Polack Bros. circus on stage, big $26,000.

Pantages (Pan) (2,812; 40-85)—'Mr. Lucky' (RKO) and 'Saludos Amigos' (RKO) (3d wk). Husky $17,500 and holds again. Last week powerful $19,600.

Paramount (F&M) (3,389; 44-88)—'Proudly We Hail' (Par) and 'Aldrich Swings It' (Par). Sock $30,000. Last week 'Never Been Licked' (U) and 'Gals, Inc.' (U), fair $18,700.

Paramount Hollywood (F&M) (1,451; 44-88)—'Proudly We Hail' (Par). Great $17,000. Last week 'Never Been Licked' (U) and 'Gals, Inc.' (U), so-so $8,600.

RKO Hillstreet (RKO) (2,890; 40-85)—'Mr. Lucky' (RKO) and 'Saludos Amigos' (RKO) (3d wk). Solid $18,000, and holds for fourth. Last week golden $20,700.

Ritz (F-WC) (1,372; 45-90) —'Claudia' (20th) and 'Blow Up America' (20th). Record $10,000 with holiday biz. Last week 'Holy Matrimony' (20th) and 'Bomber's Moon' (20th), excellent $8,900.

State (Loew's-WC) (2,204; 45-90) —'Claudia' (20th) and 'Blow Up America' (20th). Tremendous $25,500. Last week 'Holy Matrimony' (20th) and 'Bomber's Moon' (20th), neat $19,100.

United Artists (UA-WC) (2,100; 85-$1.65)—'Bell Tolls' (Par). Four-a-day run holding strong at $32,000. Last week lusty $32,400.

Wilshire (F-WC) (2,296; 40-85)—'Holy Matrimony' (20th) and 'Bomber's Moon' (20th). Moveover, looks okay $7,000. Last week 'Youngest Profession' (M-G) and 'Assignment Brittany' (20th), okay $6,000.

Wiltern (WB) (2,300; 40-85)—'Army' (WB) (3d wk). No letup in draw at $19,000. Last week, big $18,300.

Broadway Grosses

Estimated Total Gross

This Week ....

(Based on 13 theatres)

Total Gross Same Week

Last Year $527,000

(Based on 13 theatres)

'Salute' Tall 20G In Boffo Buff.

Buffalo, Sept. 7.

Holiday business currently is terrific, with 'Salute to Marines' and 'So Proudly We Hail' leaders with $20,000 and $18,000 respectively. 'We Hail's' big biz is on holdover.

Estimates for This Week

Buffalo (Shea) (3,500; 35-55)—'Salute to Marines' (M-G) and 'Aldrich Swings It' (M-G). Smash $20,000 or better. Last week, 'Du Barry Was Lady' (M-G) (2d wk), solid $11,000.

Great Lakes (Shea) (3,000; 35-55)—'Proudly We Hail' (Par) (2d wk). Torrid $18,000. Last week, socko $23,000, way over expectancy.

Hipp (Shea) (2,100; 35-55)—'Swing Shift Maizie' (M-G) and 'The Kansan' (WB). Powerful $15,000. Last week, 'Heaven Can Wait' (20th) and 'Night Plane Chungking' (Par), fair $8,800.

Lafayette (Basil) (3,300; 35-55)—'Never Been Licked' (U) and 'Rhythm Islands' (U). Brisk $12,000. Last week, 'Appointment, Berlin' (Col) and 'Great Life' (Col), nearly $11,500, okay.

20th-Century (Ind.) (3,000; 35-55) —'Sky's Limit' (RKO) and 'Spitfire's Blessed Event' (RKO). Sparkling $16,000. Last week, 'Wings and Woman' (RKO) and 'Scandals of 1943' unit on stage, smash $22,000.

Gladys George

Continued from page 1

the performance and Miss George returned to the cast the following night. Producer Michael Myerberg made no complaint to Equity over the matter.

Miss George, who recently took over the leading part of Sabina in Thornton Wilder's Pulitzer Prize-winner, objected when the management failed to consult her before giving Leo Chalzel the male lead during the illness of Conrad Nagel. When she refused to go on, her understudy took over the assignment. Chalzel continued to play the Nagel part the rest of last week, with Miss George back in the cast, and Nagel returned to the show Monday (6). The play goes on tour after two more weeks.

NATIONAL BOXOFFICE SURVEY

Labor Day week shapes up as big but not as strong as recent holiday-week sessions. Extra large number of holdovers possibly is retarding the overall total, since, for a change, many exhibitors did not bring in new product the first week of the new season. 'Watch on the Rhine' (WB), 'Sky's the Limit' (RKO), 'So Proudly We Hail' (Par), 'Hers to Hold' (U), 'Claudia' (20th), 'Destroyer' (Col), 'Mr. Lucky' (RKO), 'Best Foot Forward' (M-G) and 'Salute to Marines' (M-G) fairly well established themselves as boxoffice favorites this week.

'Watch,' with sock $59,000 for second N. Y. stanza, looms terrif $27,000 in Cleveland, bangup $20,000 in Pittsburgh, wow $26,000 in Washington, stout $19,000 in Baltimore, great $26,000 in Newark, and solid on second sesh in Philadelphia and Boston moveovers. 'Proudly Hail' all over the boxoffice map, looks boffo in Montreal and Omaha, strong $32,000 in San Francisco, sturdy $23,000 in Cleveland, lofty $18,000 in Cincinnati, record $21,000 in Balto, great $14,000 in Louisville, big $16,000 in Denver, stout $18,000 in Minneapolis, husky $19,400 in Philly, wow $28,000 in Boston, smash $47,000 in two L. A. spots, and torrid on second sessions in Buffalo and K. C.

'Sky's Limit,' doing fine $32,000 in N. Y., big in Omaha, Louisville and Detroit (latter moveover runs), nifty $13,000 in Indianapolis, strong $18,000 in Balto and bright $16,000 in Buffalo. 'Claudia,' with fine $52,000 in three L. A. houses, is robust $42,000 in Detroit, sock $27,000 in San Francisco, big $18,000 in Cincy, sturdy $13,000 in Balto, neat $14,000 in Providence and healthy in K. C. 'Destroyer,' which did stout $31,000 on first N. Y. week, looks smash $23,500 in Frisco, bangup $14,000 in Pittsburgh and sock $32,000 to lead Philly.

'Hers to Hold,' now mostly on holdover or extended run in keys, is great $21,000 for third Boston week, bangup on Prov. second sesh and same for third Pitt week, bullish in Philly and the top new film in Seattle at smash $13,700. 'Best Foot' appears repeating its N. Y. success, where big $21,000 in 10th sesh, being okay in Washington and Balto, near record at $22,000 in Prov., fine $11,000 in Louisville, hot $15,000 in Indianapolis, fat $18,000 in K. C. to head town, and great $42,000 in two Boston spots.

'Mr. Lucky,' getting terrific $120,000 for seventh week at N. Y. Music Hall, is wow $35,500 in two L. A. houses (third week), great $38,000 in two Chi spots and socko $14,000 on second Wash. stanza. 'Salute,' doing excellent $25,000 for second N. Y. week, looms smash $20,000 in Buff., big in Wash., hot on Cleveland and Pitt moveovers. 'Fallen Sparrow,' showing in one spot after two weeks in N. Y., is big $24,000 in Newark.

Of course, 'This Is the Army' (WB) and 'For Whom the Bell Tolls' (Par) continue outstanding wherever playing. 'Army,' largely holdover or extended run in keys covered by 'Variety,' still is smash in Cincy, Indianapolis, K. C., Detroit, Philly, N. Y. (bangup $46,000 sixth week), Denver, Seattle, Frisco, Pitt, Wash. (all three moveovers) and giant $76,500 in fourth L. A. spots, third week. 'Bell,' which is big $48,000 in two L. A. houses, third week, is terrific $17,500 in Frisco small-seater, smash $60,000 in Chi on six-a-day policy.

From the keys: 'Above Suspicion' (M-G), great $45,000; 'Stormy Weather' (20th), great $34,000, Cleve.; 'Spotlight Scandals' (Mono), terrif $17,000, Louisville, with band; 'Frontier Badmen' (U), big $30,000, Boston, with band; 'Swing Shift Maisie' (M-G), strong $15,000, Buff.; 'Behind Rising Sun' (RKO), sock $30,000, second Frisco week with new stage unit.

No. Central, NW Allied Indie Assns. May Merge

Minneapolis, Sept. 7.

If the recently organized North Central Allied Independent Theatres, comprising mostly Twin City independents, continues to pan out well, Northwest Allied, whose members for the most part are out-of-town exhibitors, will merge with it, according to announcement by president E. L. Peaslee, of Northwest Allied.

Northwest Allied members feel that the need is for one 'good organization' with capable, vigorous leadership and a close watch is being kept on North Central, he said

RATHER THAN BLOW OUR OWN HORN—

REPRINTED FROM FILM DAILY, AUG. 25, 1943

The Roaring '43-'44:

● ● ● A GLANCE at M-G-M's first group for the new season discloses that Bill Rodgers and his lads had a word for it when they were planning the initial selling set-up,—as they undoubtedly have for the rest of the productions in various stages of filming......That word is "balance"......The dozen which'll be available next month include three musicals, "Best Foot Forward," "Girl Crazy," "I Dood It"; as many comedies, "Whistling in Brooklyn," "Swing Shift Maisie," "Young Ideas"; the service drama, "Salute to the Marines"; a trio with wartime backgrounds, "Above Suspicion," "The Adventures of Tartu," "The Man Down Under"; another in the popular series of mellers, "Dr. Gillespie's Criminal Case," and the Eric Knight yarn of a dog and a boy, "Lassie Come Home"......

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● ● ● *AMONG 17 completed but not yet set, or still before the cameras at Culver City, that same balance can be observed...... Five are musicals: "Right About Face," "Thousands Cheer," "Broadway Rhythm," "Meet the People" and "Mr. Co-ed"..... Comedies are four in number: "The Heavenly Body," "Little Miss Magic," "Andy Hardy's Blonde Trouble," and the topical "Rationing"......Five dealing with the present global struggle are; "Cry Havoc," "The Cross of Lorraine," "Song of Russia," "The White Cliffs of Dover," and "See Here, Private Hargrove"......Three dramas, all of which assume top places on the new season's roster, are "Madame Curie," "A Guy Named Joe," and "America". ....Soon to start are "Kismet," "Meet Me in St. Louis," "Dragon Seed" and Canterville Ghost"......Again, comedy, and drama are well interspersed......*

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● ● ● The world, it appears, is M-G-M's oyster in '43-'44, as witness the diversity of locales presented by the line-up......A better understanding of our Allies, and a more accurate picture of our enemies is behind the planning......Use of Technicolor has hit a new high at Culver City, with the list including "Best Foot Forward," "Lassie Come Home," "Thousands Cheer," "America," "Broadway Rhythm," "Dragon Seed," "Kismet," "Mr. Co-ed" and "Meet Me in St. Louis,"—all produced au naturel......

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● ● ● *DEALING with our Soviet comrades-in-arms (and peace) is "Song of Russia".. ..."White Cliffs of Dover" covers both global conflicts and the growth of Anglo-American amity......"Dragon Seed," soon to start, is a drama of war-torn China.. ..."America" depicts the industrial rise of our own land, and "The Man From Down Under" is the story of modern-day Australia......"The Cross of Lorraine" shows the suffering endured in a German prison camp by a group of patriotic French soldiers.. ..."Above Suspicion" tells of pre-war Germany......New Guinea and the South Pacific are the backgrounds of "A Guy Named Joe"... ..."Malta" will dramatize the most bombed place on earth......"Cry Havoc" recounts the role of civilian nurse aides in the heroic defense of Bataan......"Salute to the Marines" has a Philippine locale, and "Mr. Co-ed" will use Mexico City as a background for part of the story......*

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● ● ● SMART Lion is Leo!......You'll notice that one of the main (or should we say "mane") ideas back of his '43-'44 line-up, aside from balance, is exploitability......Yes, and timeliness......Consequently, the Friendly Company is bound to have a lot closer friendships 'mong its customers than ever before......

▼ ▼ ▼

3d WAR LOAN! OUR BIGGEST JOB!
BACK THE ATTACK!

HOW ARE THEY DOING?

"SALUTE TO THE MARINES"
204%

"SWING SHIFT MAISIE"
181%

"ABOVE SUSPICION"
176%

"BEST FOOT FORWARD"
ASTOR CHAMP 3rd MONTH

Just the start of M-G-M's "12 Toppers" and you haven't seen anything yet! The buy that says: "Bye-bye Records!"

M-G-M
Topper Indeed!

Miniature Reviews

'The Sky's the Limit' (songs) (RKO). Fred Astaire-Joan Leslie musical o.k. for b.o.

'Larceny with Music' (Songs) (U). Satisfactory filmusical for duals.

'Sherlock Holmes Faces Death' (U). Standard in the Holmes-Watson mysteries.

'First Comes Courage' (Col). War picture localed in Norway; will do average biz.

'Fugitive From Sonora' (Rep). Above average low-cost western starring Don 'Red' Barry.

'Lone Star Trail' (U). Action-filled cowboy yarn with Johnny Mack Brown. Okay dualer.

'Submarine Base' (PRC). Lightweight saga of gangster who aids Nazi agents, repents and is killed. Okay for duals.

'Los Ojos Mas Lindosdel Mundo' (Argentine). Argentine-made melodrama; mediocre.

'Alejandra' (Mexican). Drawn out tear-jerker, starring Arturo de Cordova, strictly for Latin trade.

THE SKY'S THE LIMIT

(SONGS)

RKO release of David Hempstead (Sherman Todd, associate) production. Stars Fred Astaire, Joan Leslie; features Robt. Benchley, Robt. Ryan, Elizabeth Patterson, Marjorie Gateson, Eric Blore, Freddie Slack orch. Directed by Edward H. Griffith. Original, Frank Fenton, Lynn Root; songs, Johnny Mercer, Harold Arlen; dances, Astaire; music director, Leigh Harline; camera, Russell Metty, Vernon L. Walker; asst. director, Ruby Rosenberg; editor, Roland Gross. At RKO Palace, N. Y., week Sept. 3, '43. Running time, 90 MINS.

The above starred and featured cast is a handful of players indeed to carry Fred Astaire's newest, but carry it they do, and into more than averagely pleasing results. On the Astaire rep and performance, coupled with Joan Leslie's ever-mounting impact for the marquee, plus her surprising agility on the hoof, 'The Sky's the Limit' will do business.

Story is thin and the three Mercer-Arlen songs are by no means socko, but it's all in the modern idiom of escapology, which is sufficient to get it by. Plot doesn't weigh one down—in truth, there isn't enough of it there to bother—but the general aura is modern and contemporaneous enough to sound like something out of the newsreels.

Astaire is a returning hero from the Flying Tigers campaign and, bored with one of those War Heroes Tours, he changes into mufti—somewhat bizarre dude ranch clothes—which, while a military violation, is overlooked for plot purposes. Miss Leslie is one of those Life-like photogs who bawls her publisher, Robert Benchley, why can't she go to Russia or some other war-front if Margaret Bourke-White, et al. have done it.

From then on it becomes a chase and on-the-make routine by Astaire with Miss Leslie, segueing into a nitery and Canteen sequence where, as part of an 'impromptu' show, they do very smooth specialties, song, dance and otherwise.

The 10-day leave is the excuse for Astaire's whirlwind persistence and in between, they crowd in 'My Shining Hour,' 'I've Got a Lot in Common With You' and 'One for My Baby and One for the Road.' The latter in a stew scene, which is kinda corny for Astaire, is a torcher, but it permits him to utilize the lavish bistro bar for a terp setting, including a highly destructive piece of business with shattering of the bar glasses, etc. 'Hour' is the thematic, first chirped by the stage-struck lenser, Miss Leslie. 'Lot in Common With You' may prove the sturdiest survivor of all three Mercer-Arlen tunes.

Choreographically, Astaire has done wonders with Miss Leslie, who will be a general surprise on the time-step stuff, although trade insiders know of her former song-and-dance sister acts in vaude and the niteries, prior to pix. She's not quite in the Ginger Rogers league—that seems to be a bane of all Astaire partners; they must inevitably suffer comparison with Miss Rogers, and especially from the customers' viewpoint—but she is by no means 'carried' by Astaire. He gets special credit for the dance routines and it's a tribute to his tutoring that Miss Leslie is as OK for hoof as she is for sight and sound.

For the rest, Freddie Slack's band is merely the background although the Capitol Recording artist suggests film possibilities, via his music and nice personality. Robert Benchley's hokum with a toastmaster routine, at a dinner to an aviation tycoon, is merely a perversion of his former 'Treasurer's Report' nonsense, here overdone.

As Astaire filmusicals go, this is as ultra in its general aura, yet the cost is probably more moderate than some of his RKO predecessors. There's no palpable cheating, but the compactness of the plot automatically limited the production nut.

Abel.

LARCENY WITH MUSIC

(SONGS)

Universal release of Howard Benedict production. Stars Allan Jones, Kitty Carlisle, Leo Carrillo; features King Sisters, Alvino Rey Orchestra. Directed by Edward Lilley. Original screenplay, Robert Harari; editor, Paul Landres; camera, Paul Ivano; musical director, Charles Previn. Reviewed in projection room, N. Y., Sept. 7, '43. Running time: 64 MINS.

Ken Daniels	Allan Jones
Pamela Mason	Kitty Carlisle
Gus Borelli	Leo Carrillo
Mike Simms	William Frawley
Austin J. Caldwell	Gus Schilling
Agatha Parkinson	Lee Patrick
Brewster	Samuel S. Hinds
Zaldsco	Sig Arno
King Sisters	King Sisters

Alvino Rey Orchestra

Current upswing in demand for escapist entertainment should enhance chances for Universal's new musical romance, 'Larceny With Music,' although its weak story and direction gear the film strictly into the 'B' class. As a dualer, it should do satisfactory business, although it will need exploitation.

Although picture is in the nature of a comeback for Kitty Carlisle, who's been missing from the screen for several years, it's the King Sisters, spotted solo and with the Alvino Rey orchestra, who get the choice break in 'Larceny.' With a quartet of tunes, the foursome, particularly in their 'When You Wore a Tulip' number, are standouts and give every evidence of being a natural for films. Miss Carlisle, on the other hand, is handcuffed by the poor scripting job, though she can still sell an operetta aria with sock results.

Scripter Robert Harari apparently hadn't wasted much time and effort concocting his yarn of the hoax perpetrated on the owner of the swank Blue Room nitery (Leo Carrillo) whose phobia for chamber music quintets has put his spot on the skids, with a resultant eviction coming on. The manager for Allan Jones, who is vocalist with the Alvino Rey band, playing for peanuts in the Eight Ball Club, sells Carrillo the cooked-up story that Jones has fallen heir to a fortune. Carrillo, envisioning a 50% slice, books Jones, the orchestra and the King Sisters. The quintet with its soloist, Miss Carlisle, are tossed out. Latter turns from chamber music to chambermaid to hang around the nitery-hotel to ferret out the scheme, with the inevitable complications when she exposes Jones to the boite proprietor. By that time, however, the buildup for Jones has been terrific, so he stays in, as does Miss Carlisle.

Jones does a creditable acting and singing job, but the Alvino Rey outfit is unfortunately relegated to the background. William Frawley as the scheming manager turns in an impressive chore.

Film's pace is too leisurely, while Howard Benedict's production is 'B'-grooved throughout.

Rose.

Sherlock Holmes Faces Death

Universal release of Roy William Neill production. Stars Basil Rathbone and Nigel Bruce. Directed by Neill. Screenplay, Bertram Millhauser, based on story by Sir Arthur Conan Doyle; camera, Charles Van Enger; editor, Fred Feitshans; music director, H. J. Salter. Previewed in projection room, N. Y., Sept. 2, '43. Running time, 68 MINS.

Sherlock Holmes	Basil Rathbone
Dr. Watson	Nigel Bruce
Sally Musgrave	Hillary Brooke
Capt. Vickery	Milburn Stone
Dr Sexton	Arthur Margetson
Brunton	Halliwell Hobbes
Lestrade	Dennis Hoey
Philip Musgrave	Gavin Muir
Geoffrey Musgrave	Frederic Worlock
Capt. MacIntosh	Olaf Hytten
Major Langford	Gerald Hamer
Lieut. Clavering	Vernon Downing
Mrs. Howells	Minna Phillips
Mrs. Hudson	Mary Gordon

The Sherlock Holmes series remains obviously grooved 'B' detective melodrama as emphasized by this particular Universal release, 'Sherlock Holmes Faces Death.' As long as there is the fingernail-biting clan buying tickets at the boxoffice, there will always be such pictures as these. And thus the Holmes-Dr. Watson pictures remain saleable.

Holmes, of course, is this time called in by Dr. Watson to unravel the mystery of the Musgrave estate, where several usual murders occur under the usually complicated circumstances. It's all obvious stuff that might draw snickers from the sophisticates, but they're not the ones at whom this pic is aimed.

Basil Rathbone and Nigel Bruce, as Holmes and Watson, respectively, contribute their standard performances, while lessers who acquit themselves well are Hillary Brooke, a blonde looker; Arthur Margetson; Halliwell Hobbes and Gavin Muir.

Kahn.

First Comes Courage

Columbia release of Harry Joe Brown production. Stars Merle Oberon, Brian Aherne; features Carl Esmond, Fritz Leiber, Erville Alderson, Erik Rolf, Reinhold Schunzel, Isobel Elsom. Directed by Dorothy Arzner. Story, Elliott Arnold; adaptation, George Sklar; editor, Violet Lawrence; camera, Joseph Walker. At State, N. Y., week Sept. 2, '43. Running time, 86 MINS.

Nicole Larsen	Merle Oberon
Captain Allan Lowell	Brian Aherne
Major Paul Dichter	Carl Esmond
Dr. Aanrud	Fritz Leiber
Soren	Erville Alderson
Ole	Erik Rolf
Col. Kurt Von Elser	Reinhold Schunzel
Rose Linstrom	Isobel Elsom

Another war picture of familiar cut dealing with underground activities in Naiz-occupied countries and, for added color, with English Commandos. Norway is the setting for this one, but while the romantic interest develops to an appreciably acceptable point with the ending somewhat of a surprise, on the whole 'First Comes Courage' is not strong enough to command better than average business.

The story, written by Elliott Arnold and adapted by George Sklar, is routine, while the dialog fails to have much punch. Plot concerns a girl in a Norwegian coastal town who's friendly with a Nazi major, on the surface because she loves him, but, unknown to townsmen, actually as a means of gathering military information that is relayed to England through a doctor friend.

A British Commando captain, who had met the girl prior to the war, is despatched to Norway on a secret mission and is again thrown across her path following capture by the Germans. However, he's aware of the work the femme Norwegian patriot is doing and, finally, following various plot situations, they are rescued by a group of Commandos who have landed in Norway to blow up oil dumps. Brian Ahern, playing the Commando in love with Merle Oberon, the Norwegian underground worker, pleads with her to return to England with him, but at the last minute she declines in order to continue in intelligence duty on home shores. This decision on her part is a bit unexpected.

Also unusual is the fact that the Nazi major goes through with his marriage to Miss Oberon earlier in the action although he has learned she is using him as a means of obtaining valuable information for the enemy. Only he knows, however, with result that when he's bumped off by Aherne, Miss Oberon feels that her position henceforth in intelligence work will be greatly strengthened since no one would suspect the widow of a slain German officer.

Ahern gives a smooth albeit not impressive performance, while Miss Oberon is generally stiff. Carl Esmond is good as the Nazi major, and Reinhold Schunzel is an acceptable Nazi colonel. Lessers include Fritz Leiber, doctor relaying info to Britain; Erville Alderson, a butler; Erik Rolf, Norwegian patriot, and Isobel Elsom, a nurse.

Char.

Fugitive From Sonora

Republic release of Eddy White production. Stars Don 'Red' Barry; features Wally Vernon, Lynn Merrick. Directed by Howard Bretherton. Screenplay, Norman S. Hall; camera, William Bradford; editor, Richard van Enger. At New York, N. Y., dual, Sept. 1, '43. Running time, 57 MINS.

Keeno Phillips	Don 'Red' Barry
Dave Winters	Don 'Red' Barry
Jackpot Murphy	Wally Vernon
Dixie Martin	Lynn Merrick
Iron Joe Martin	Harry Cording
Hack Roberts	Ethan Laidlaw
Slade	Pierce Lyden
Tom Lawrence	Gary Bruce
Cole	Ken Duncan
Ed	Tommy Coats
Harris	Frank McCarroll

This pic is above average for low-cost western, and it should satisfy on duals. Combo of gun-totin' in dual role played by Don 'Red' Barry, and comedy antics of Wally Vernon, lifts film all the way. Acting is above par, too, with Barry, Vernon, and Gary Bruce standouts.

Story revolves around twin brothers, one as a parolee killer, other as a fighting, traveling parson trying to bring religion to lawless towns. Barry ably plays both parts, with most of the action centering on the preacher role. With the help of Lynn Merrick, who plays niece of head of gang that force parolees to either join the gang or go back to the pen, he helps clean up the town. Of course, parson's brother does an about-face at the last minute, dying to save his brother.

LONE STAR TRAIL

(SONGS)

Universal release of Oliver Drake production. Stars Johnny Mack Brown, Tex Ritter; features Fuzzy Knight, Jennifer Holt, Jimmy Wakely Trio. Directed by Ray Taylor. Screenplay, Oliver Drake from original by Victor Halperin; camera, William Sickner; editor, Ray Snyder. At New York, N. Y., dual, Sept. 1, '43. Running time, 58 MINS.

Blaze Barker	Johnny Mack Brown
Fargo Steele	Tex Ritter
Angus MacAngus	Fuzzy Knight
Joan Winters	Jennifer Holt
Doug Ransom	George Eldredge
Jonathan Bentley	Michael Vallon
Sheriff Waddell	Harry Strang
Cyrus Jenkins	Earle Hodgins
Dan Jason	Jack Ingram

and the Jimmy Wakely Trio

Another in the low-budgeted Oliver Drake series, featuring Johnny Mack Brown, Tex Ritter and Fuzzy Knight, 'Lone Star Trail' packs plenty of b.o. punch for the double bills. Although yarn includes traditional western treatment, film is sound cowboy fare for any nabe house going for the actioners.

Yarn deals with Johnny Mack Brown clearing himself of a $75,000 train robbery after being framed and serving two years for the crime. Paroled, he returns to nab the quartet of cattle rustlers who pinned the robbery on him. Tex Ritter and Fuzzy Knight ably back Brown.

Jimmy Wakely Trio, standard in the series, harmonize cowboy tunes. Film's musical background is a standout.

SUBMARINE BASE

PRC release of Jack Schwartz production. Stars John Litel, Alan Baxter; features Fifi D'Orsay, Eric Blore. Directed by Albert Kelley. Screenplay, Arthur St. Claire and George Merrick; camera, Marcel Le Picard; editor, Holbrook N. Todd. At Strand, Brooklyn, week Sept. 2, '43, dual. Running time, 65 MINS.

Jim Taggart	John Litel
Joe Morgan	Alan Baxter
Maria	Fifi D'Orsay
Spike	Eric Blore
Dorothy	Iris Adrian
Judy	Jacqueline Dalaya
Kroll	Georges Metaxa
Styx	Luis Alberni
Felipo	Rafael Storm
Cavanan	George Lee
Angela	Anna Demetrio
Mueller	Lucien Prival

'Submarine Base' is acceptable fare for a low budgeter.

Set on a small, remote island, it has sufficient atmosphere and intrigue to hold the auditor, but lacks wallop above the lower-B rating. It's the saga of a former gangster who has found sanctuary from police on a forgotten island. He ties in with a Nazi agent and assists in re-fueling of Nazi subs. He rescues a survivor of a torpedoed vessel, whom he recognizes as a N. Y. copper gone merchant marine for the duration. Latter recognizes the mobster and the conflict begins. Tag has the gangster giving the Nazis a bum steer and being shot by the Nazi agent. He dies in the arms of the copper.

Story packs some thrills but is practically nil on the romantic side, save for a brief interlude of torchy stuff between Alan Baxter and Jacqueline Dalaya. Latter is one of a trio of entertainers stranded on the island and entertaining at the Half Way House. Entertainment, however, never shows up in the film. When Delaya finds out how Morgan is getting his coin she will have none of him. The inn keeper's daughter (Fifi D'Orsay) has a yen for Baxter but he can't see her, and that's all for romance.

Baxter is smooth and convincing, as is John Litel. Miss D'Orsay has little to do. Eric Blore spears hard for comedy that isn't there as the cockney pal, and the others are just adequate in subordinate roles. Albert Kelley keeps direction at an even pace and does remarkably well with the commonplace screenplay.

Los Ojos Mas Lindosdel Mundo

(ARGENTINE-MADE)

Buenos Aires, Aug. 25.

Argentina Sono Film production and release. Stars Amelia Bence and Pedro Lopez Lagar; features Roberto Airaldi, Ernesto Vilches, Amelia Sanchez Ariño, Maria Santos, Cesar Fiaschi, Judith Sulian and Benita Puertolas. Directed by Luis Saslavsky. Reviewed at the Ambassador, Buenos Aires. Running time, 89 MINS.

This is an unusual pict. especially to come from Sono Film, which generally is among the most commercial of local producers. Director Luis Saslavsky has taken a story by a French writer, Jean Sarment, and given somewhat complicated plot good handling, although falling into the usual Latin over-melodramatics.

Deals with two old maids of a wealthy family raising a nephew. To give the lad a companion they adopt a washwoman's son. Pair are like brothers, nephew weak, poor lad strong. When they're about 18—story, incidentally, is laid at the turn of the century—they fall in love with the daughter of a friend of the family. Adopted lad, talented and with a gift of gab, appears to be winning the girl. Nephew tries suicide, and the old maids appeal to the gratitude of the adopted boy, who backs out, leaving field to the nephew. Rest is rather melodramatic and ends on a tragic note which is perhaps more in keeping with its general sentimental tone than if a happier version had been adopted.

Amelia Bence, as the girl, has not improved much in her acting, and her coquettish mannerisms don't add anything to the honesty of the telling. Pedro Lopez Lagar is noble throughout but shades performance better than in previous roles. Roberto Airaldi is rather hammy, especially in suicide scene. Judith Sulian good in brief role as a dancer.

Dialog generally excellent, although at times a bit declamatory, theatrical and over-burdensome. Some of the photography excellent but elsewhere extremely mediocre with plenty of evidence it was done in a hurry.

Ray.

ALEJANDRA

(Songs)

(MEXICAN-MADE)

Filmex release and production. Stars Arturo de Cordova. Directed by Jose Benavides. Screenplay, Catalina D'Erzell; camera, Augustin Martinez. At Belmont, N. Y., week Sept. 3, '43. Running time, 108 MINS.

Ricardo Ibanez	Arturo de Cordova
Irene	Anita Blanche
Dona Elena	Sara Garcia
Manuel	Julio Villareal
Alejandra	Susanna Guizar

(In Spanish, English Titles)

For nearly two hours, 'Alejandra,' the latest Mexican import, wallows in tear-jerking emotions which should appeal to Spanish-savvying filmgoers whose tastes run to 'Way Down East' screen fare. Nor does the presence of Arturo de Cordova, prominent in 'For Whom the Bell Tolls,' make this picture less tiresome.

It is a bewhiskered story laboriously detailing the complicated love affairs of wealthy novelist de Cordova. First he has an affair with Anita Blanche, and when his passion cools she vindictively drops a basketful of baby on his doorstep, a note stating that the child is theirs. However his mother gets the note before he does and conceals the child's identity. Therefore when de Cordova returns from Paris after a 15-year absence, he finds a beautiful young lady (Alejandra), falls in love with her and proposes. But his mother reveals the girl's identity. He turns to drink, the girl almost dies of a broken heart and all seems headed for a double tragedy when his ex-sweetheart confesses that the child isn't theirs.

Not only does the story drag, but the acting is over-dramatic and over-tragic. Both the star and principals milk every situation for twice what it's worth. Anita Blanche and Susanna Guizar, play the elder and younger sweetheart roles with a maximum of bosom-heaving. With more restraint they might make the U. S. grade, for they have looks and so a plus. Technically, 'Alejandra' is above average for Mexican films. The camera work and lighting begin to compare with some of the lesser Hollywood product.

Wawa.

Shubert Revival

Continued from page 3

result of several items in PM which won the Shuberts' displeasure. These included an unfavorable review of the Shubert-produced 'Ziegfeld Follies,' a characterization of the Shubert-produced revival of 'The Student Prince' as 'shoddy' in PM's Theatre Calendar, and a news item in the Broadway Report column revealing that 14 chorus boys in 'Student Prince' quit the show after receiving a $10 cut in salary.

An unflattering review in 'Variety,' incidentally, resulted in the Shuberts recently filing a $200,000 libel suit against 'Variety,' the action also being based on a news story relating to the cast in that show. This suit supplements a $100,000 libel action previously filed against 'Variety' by Jake Shubert, doing a litigation solo on a story 'Variety' carried regarding his defunct 'Cocktails—Five to Seven' revue.

Boston Road Co.

The Shuberts' inverted type of censorship has long been a gimmick in their relations with newspa . Plus the N. Y. dailies and national mags they have barred at various times, the Shuberts continued the practice out-of-town as well. George Holland, critic for the Boston Hearst paper, was on and off the Shubert blacklist at various times, and at last reports is again bein barred from Shubert shows and theatres.

It was because of this practice that N. Y. Post columnist Leonard Lyons inspired a N. Y. State law, since passed, which prevents a theatre owner from barring from his theatre any person who has acquired a ticket by legitimate means. Thus, all Shubert-barred critics, including 'Variety,' have been gaining entrance to Shubert shows and theatres by the simple expedient of buying their seats. The Shuberts, naturally, are further contesting the law, although it was upheld by the Appellate Division.

In editorial, John P. Lewis, editor of PM, disclosed that the League of N. Y. Theatres, through James F. Reilly, executive secretary, had asked that PM discontinue its capsule criticisms of shows in its daily theatre calendar. Reilly, in his letter, stated in so many words that PM was constantly reminding its readers of bad opinions on legitimate shows. When Lewis refused to drop the theatre calendar's critical comment, Reilly pointed out that the tab was unfair, inasmuch as it had no listing of 'bad' pictures. Lewis then said that he would have film critic Jack McManus devise a symbol to denote poor films, in contrast to the one and two checks for good and excellent ictures, respectively.

Lewis emphatically stated in his editorial that 'we just naturally will have to say no to the Shuberts and the League of N. Y. Theatres when they ask us to water down sup press our critical opinions or to refrain from telling our readers what we think of shows after the first day.' He added:

'I think the rescinding of our passes at the Shubert shows may have one good effect. It may mean that Kronenberger will have to review some shows from the gallery. I think that's a pretty good idea, because that's where most ordinary folks go to see shows anyway.'

Sime Silverman, founder of 'Variety,' often asked this paper's reviewers to 'now and then catch a show from the balcony' for that different perspective. That also goes today for 'A' and 'B' ictures.

Cavalcade of Film Stars Shoves Off To Whoop Up Bond Sales in 15 Cities

Hollywood, Sept. 7.

Hollywood Bond Cavalcade, a troupe of film stars who volunteered to whoop up the Third War Loan drive, shoved off from Los Angeles on a special train for a tour of 15 major cities, opening Sept. 8 in Washington.

Star assemblage leaving California consisted of Fred Astaire, Lucille Ball, Olivia de Havilland, Judy Garland, Greer Garson, Betty Hutton, Kay Kyser and his band, Harpo Marx, Dick Powell and Mickey Rooney. Kathryn Grayson was slated to join the Caravan in Chicago and James Cagney in Washington.

In addition to the stars were four starlets, added to the cast by Charles K. Feldman and Kenneth Thomson, co-managers of the tour. Youngsters, billed as Bond Bombardiers, are Rosemary LaPlanche, Doris Merrick, Margie Stewart and Dolores Moran.

Before leaving Hollywood the troupe was rehearsed by Eddie Buzzell, with more rehearsals aboard the train, which carries a portable dance floor and piano. Johnny Maschio is executive aide and Howard Deighton stage manager, assisted by Al Fisher. Eddie Manson, transportation manager, and Ed Blondell, assistant, are handling traffic problems. Arch Reeve will be in charge of press relations during the early part of the tour, to be succeeded by Walter Compton, with Les Peterson, Connie Krebs and Bill Golden as helpers.

After the opening in Washington the Cavalcade moves to Philadelphia, Sept. 9, Boston (10), New York (11), Pittsburgh (12), Cleveland (13), Detroit (14), Cincinnati (15), Chicago (16), Minneapolis (17), St. Louis (18), New Orleans (20), Dallas (21), San Antonio (22), San Francisco (25) and Los Angeles (26).

WMC's Manpower Short

Hollywood, Sept. 7.

Philip Broughton, head of the War Manpower Commission's public relations staff, is here working at the Metro studio on the script of a manpower short which the studio will produce.

He flew in to the Coast over the weekend.

Bob Hope

Continued from page 2

ing the pillows over our heads was a nightly sleeping arrangement.'

At Palermo they did a show in a big gully—before an audience of 19,000 soldiers, with fighter escorts as protection. On the fringe of the audience were Italian prisoners—but Hope couldn't get a rise out of them.

A Burnup for Bing

'This'll make Crosby burn,' added Hope as he brought out one of many souvenirs — a Mussolini Mother's Medal, with eight silver notches, signifying the unlamented Il Duce's recognition of a mother who gave birth to eight babies during his stepped-up motherhood campaign.

'The boys in Sicily, said Hope, kept yelling they want Dorothy Lamour to come over. But there isn't a chance; there aren't enough MP's available to protect her from the mob.'

On their way over Hope discovered that the plane's navigator formerly sang in a choir with Crosby. 'We went through 10 hours of harmony in the middle of the ocean.' The troupe also did three shows for the Yank boys stationed in Iceland.

Hope left Monday afternoon (6) for the Coast to check in on the Paramount lot. 'We'll do another 'Road' picture soon and resume the radio program on Sept. 21.' Miss Langford, to whom Hope paid high tribute for her courage in the face of the many intrepid adventures, left for the Coast last Friday (3). Sgt. Pepper reports back to his camp in Texas, while Romano, who did a 'one-man band' act on the overseas trek, checks in on the Hope air program.

Hope did a burn at the 'premature' Ed Sullivan interview in the N. Y. Daily News Monday morning (6). 'Into the bargain he loused up all my jokes,' said the comedian.

BACK THE ATTACK!
BUY EXTRA BONDS!

Magi Lifesaver

Continued from page 3

a Jap prison camp and before their eventual rescue by Chinese guerrillas they dodged enemy bullets for hundreds of miles while Jap hunting parties were kept out in search of the American airman.

Carpenter, upon his safe arrival in Paoshan, related how he mystified thousands and actually made friends in the hostile territory as he performed his magi routines with coins and a short length of cord from his parachute. On several occasions he nearly endangered himself when crowds of such size gathered that the nearby Japs were attracted to the scene.

Carpenter left the coins among the Chinese guerrillas as souvenirs.

Philly Aims for Bond 'Gross' of $125,000,000 On Stars' 1-Day Stand

Philadelphia, Sept. 7.

The Philly committee sponsoring the appearance of the Hollywood Cavalcade here Thurs. (9) is aiming at breath-taking $125,000,000 'gross' for the one day stand of the cinema bondsellers.

At least $100,000,000 worth of bonds are expected to be sold to the 12,000 pewholders at Convention Hall where the Cavalcade plays its first 'date' after its appearance in Washington tomorrow (Wed).

In addition, 16 million-dollar luncheons are being arranged with one star appearing at each luncheon. Sponsors of these events have guaranteed a minimum sale of $1,000,000 worth of war bonds.

Eight bond matinees have been arranged at eight theatres where pre-released pix will be screened, with the purchase of a war bond the price of admission.

Garden's $86,000,000 Gate

Advance sale of over $50,000,000 in war bond tickets for the Hollywood Bond Cavalcade show at Madison Square Garden, N. Y., Sept. 11 was reported as of yesterday (Tues.). Practically all of the $100 bond seats, around 10,000, representing total of $1,000,000, were reported sold while most of the $5,000 bond tickets (3,000 representing $15,000,000) and the $2,000,000 boxes were also gone.

Meantime, Sam Rinzler and Lew Frisch of the Randforce circuit sold $350,000 worth of war bond tickets for $625,000. Operators got twice the nominal bond prices for tickets by auctioning methods from theatre rostrums.

Indications are that the Garden will be a sellout, with approximately $86,000,000 in war bonds likely to be sold before Sept. 11.

Auxiliary Groups Of Players on Bond Tours

Second group of film players, in addition to the Hollywood Bond Cavalcade, will tour the country via Army and Navy air transports with war heroes from various fighting fronts, during the Third War Loan campaign.

Called the War Veterans Bond Airmada, group will visit some 50 cities, not on the Cavalcade itinerary, in a period of 10 days.

Airmada is set for five zones. Zone 1, originating in Los Angeles, are Lois Andrews and Sheila Ryan; cities to be visited, Sacramento, Portland, Seattle, Butte, Salt Lake City, Denver, Roswell, Phoenix and San Diego. Zone 2 William Boyd, Grace Bradley, starts in Dallas, covering Fort Worth, Austin, Corpus Christi, Beaumont, Oklahoma City, Tulsa, Wichita, Kansas City, Omaha, Des Moines. Zone 3, Elyse Knox, Helen Walker, starting in Chicago, to cover Peoria, Davenport, Rock Island, Moline, Milwaukee, Flint, Fort Wayne, Indianapolis, Louisville, Charleston, West Virginia, Buffalo, Toledo. Zone 4, Shirley Patterson, Lynn Carver, starting in Atlanta, to cover Jacksonville, Birmingham, Memphis, Nashville, Charlotte, Norfolk, Richmond, Baltimore, Wilmington. Zone 5, Virginia Grey, Gene Lockhart, originating in New York, to cover Newark, Jersey City, New Haven, Providence, Worcester, Manchester, Albany, Syracuse, Rochester, Scranton.

Billy Mitchell Air Saga Next on Bronston Slate

Hollywood, Sept. 7.

Next production by Samuel Bronston, following completion of his current picture, 'Jack London,' will be 'Billy Mitchell,' dealing with the early difficulties in the development of the Army Air Force.

Ruth Mitchell, sister of the World War No. 1 air commander, is conferring with Bronston certain phases of her brother's career. Ernest Pascal is writing the screenplay.

Talent 'Hijacking' Brings Takeover of Frisco Setup By Servicemen Committee

San Francisco, Sept. 7.

After a clash between two San Francisco Bay Area groups of women who have been acting unofficially securing gratis entertainment of entertainers for local hospital appearances, the Armed Forces Entertainment Committee of the Army, Navy, Coast Guard, and Marine Corps stepped in to take over the situation.

Lt. Commandr. Orin, in charge of recreation, appointed a working committee of 14 women made up of the Frisco and Oakland Red Cross, AWVS and USO. The AFE Committee is the only one permitted by the Army, Navy, Coast Guards and Marine officials to take voluntary entertainment to hospitals and outposts. They have been promised the full cooperation of all theatrical unions.

Clash came when Frank Fay was 'hijacked,' being picked up at his hotel a half hour ahead of the prearranged time by one of the groups and taken to a different hospital than the one for which he was originally set. As a result, the servicemen audience scheduled for the show had no entertainment.

NEIC Shifts Meeting For Cagney, Thomson

James Cagney and Ken Thomson, due in New York Saturday (11) with the Hollywood Bond Cavalcade, are also skedded to attend a session of the coordinating committee of the National Entertainment Industry Council.

NEIC group was originally skedded to meet last night (7) at the Astor hotel, N. Y., but the session was called off at the last minute and put back to Saturday to permit Cagney and Thomson to attend. Both represent the Screen Actors Guild on NEIC coordinating setup. Exact time of meeting will be determined when James Sauter, administrative coordinator for NEIC, huddles with Thomson in Washington today (Wednesday).

10,000 Exhibs Sign

More than 10,000 independent and circuit exhibitors have already signed pledges to back the Third War Loan campaign to the utmost.

The War Activities Committee expects that 16,000 theatres will be pledged before the drive opens tomorrow (Thursday).

F.D.R., H'wood Stars Launch 3d War Loan; Figure 70,000,000 Listeners

Hundreds of theatres across the country are planning to stop shows to permit audiences to listen in tonight (Wed.) when President Roosevelt, Secretary of the Treasury Henry Morgenthau, Jr., and a group of Hollywood stars officially launch the Third War Loan in a broadcast via all four major networks.

With virtually all of the 567 outlets of the four major networks as well as most of the 324 independent stations carrying the program, Government officials estimate that approximately 17,500,000 of the country's 28,838,000 radio families representing a record listening audience of more than 70,000,000, will be reached.

The President's talk, scheduled to run approximately 10 minutes, expected to call for a rededication of America to the war aims of the United Nations and for maximum sacrifice to hasten decisive victory, will climax the one-hour program.

First 45 minutes will originate in Hollywood, starting 9 p.m., E.W.T. The Hollywood part of the broadcast, sponsored by the Treasury War Finance Committee, the Hollywood Victory Committee and the War Activities Committee, includes Bing Crosby, Gary Cooper, Burns & Allen, Dinah Shore, Edgar Bergen & Charlie McCarthy, Humphrey Bogart, Robert Young, Don Ameche, Jimmy Durante, Charles Boyer, George Murphy, Ronald Colman and Akim Tamiroff.

The President is to be introduced by Secretary Morgenthau, who last Thursday (2), devoted an entire press conference to discussion of the broadcast, emphasizing the film industry's role. Hollywood stars will deliver a series of dramatic sketches including war highlights from Pearl Harbor to date.

From Hollywood the program switches to Washington where James Cagney will announce the placing of the Hollywood star Cavalcade and all the resources of the film industry at the U. S. Treasury's disposal. Those appearing on the broadcast from Washington, in addition to Cagney, include Greer Garson, Judy Garland, Fred Astaire, Lucille Ball, Olivia de Haviland, Kathryn Grayson, Harpo Marx, Dick Powell, Betty Hutton and Mickey Rooney.

H'wood Group

Don Ameche will serve as m.c. in the NBC studio in Hollywood, from which the Coast portion will originate at 9 p. m. He will also introduce a song especially written for the campaign by Irving Berlin. Robert Young and other screen stars will put on a sketch written by Arch Oboler and called 'MacArthur's Escape.' Burns and Allen will offer a comedy routine on the housing shortage, while Edgar Bergen and Charlie McCarthy will perform Manny Manheim's cab pooling skit. Humphrey Bogart stars in Ronald MacDougal's 'Guadalcanal' sketch, and Jimmy Durante will offer a travel monolog.

Charles Boyer, Ronald Colman, Akim Tamiroff and George Murphy will star in Harry Bailey's short, 'United Nations' sketch. Bing Crosby and Dinah Shore will introduce a new war loan song, 'Road to Victory,' by Pvt. First Class Frank Loesser. Music will be by Gordon Jenkins and a 24-piece band; announcing will be handled by Don Wilson.

Parade in D. C.

Washington, Sept. 7.

Cavalcade of stars, which gets in here tomorrow morning, will be met by an Army delegation and paraded to the party's hotel.

At 11:45 a. m. stars will be featured in a military parade through the mid-city, stars riding on motorized military equipment. At 12:30 the parade will move to the Washington Monument grounds, where the stars will preview the huge Army War Show opening here in connection with the bond drive. War Show, which will run officially Sept. 9-26, is the biggest thing of its kind; it features equipment and men of every branch of the Army. Ringmaster of the show will be Col. Frank T. McCabe, back from Hollywood, where he served as technical advisor in the filming of 'This Is the Army' (WB).

The big broadcast tomorrow night was produced and directed by Gordon Zachary, of OWI, with Harry Bailey, of OWI, and Don Quinn editing, and continuity handled by Glen Wheaton.

At the Hollywood end, Ken Thompson and Charles Coren, of the Hollywood Victory Committee, worked with Nat Wolff, deputy chief of OWI domestic radio, and Cornwell Jackson, OWI liaison in Hollywood. They put the show together, arranging for the stars, writers, musicians and composers. Ted Lloyd was in Hollywood as liaison for Vincent F. Gallahan, chief of radio, press, advertising and exploitation of the War Finance Division of the Treasury.

Jane Cowl's Bond Pitch

Jane Cowl will star as narrator on a series of six programs on the Blue network, in a tie-up with the Third War Loan Drive, the first to start this Thursday (9). Each show will present the dramatized life story of an American who has been wounded in action and is now recuperating in a U. S. hospital. The man whose experiences are being broadcast that night will put in a plea for bond-buying by remote from the hospital.

WJZ, N. Y., will present a 'War Bond Night' show, featuring its 'Victory Troupe' entertainers, at Madison Square Garden next week (14) during the intermission of the 'Icecapades' show, which is donating that night to the Bond Drive.

Mpls. Seeks $15,000,000 At Its Cavalcade Show; St. Paul's Matinee Out

Minneapolis, Sept. 7.

Inability to obtain a $10,000,000 bond sale guarantee from St. Paul costs that city a proposed Friday (Sept. 17) matinee appearance there of the 'Hollywood Third War Loan Cavalcade.' The 'Cavalcade' is scheduled for the Auditorium here that night and St. Paul business and civic leaders wanted it for the afternoon; the same as the first 'Cavalcade' last season, but couldn't see their way clear to come across with the required guarantee. Accordingly, the film stars will rest here in the afternoon, instead of putting on two shows for the day.

The Minneapolis Auditorium is tentatively 'scaled' at $13,000,000 for the 'Cavalcade.' Some 800 odd of the 9,000 seats—all those in the front parquet section, the most choice in the house—will be available only to purchasers of a $10,000 or larger bond. A minimum of a $50 bond purchase will be necessary to gain any sort of admission. John J. Friedl, War Activities committee chairman here, hopes to push the sale up to $15,000,000 and possibly to $20,000,000 for the show.

In both Minneapolis and St. Paul, the first Hollywood 'Cavalcade' was a sellout, with tickets, however, selling in the usual way. The stars received a terrific ovation in this film-crazy city.

Uncle Sam's Callboard

Lt. Murphy's Heroism

Lt. William W. Murphy, of Jamaica, N. Y., is credited with shooting down a Messerschmidt and a Macchi-202 during recent bombing of Brenner Pass, in an official communique from Gen. Dwight Eisenhower's headquarters in North Africa. Lieut. Murphy is the youngest brother of John Murphy, assistant to Joseph R. Vogel, Loew's v.p., and Paul Murphy, manager of Loew's Ziegfeld, N. Y. Young Murphy has participated in missions over Africa, Pantelleria, Sicily and Italy in the last six months.

Another brother, Charles, is scheduled for graduation from the Army Administration Officer Candidate School in Washington, D. C., this week.

Tommy Dix Checks In

Tommy Dix, Metro contract player, recently returned to N. Y. from the Coast, reports to the Army Air Corps tomorrow (Thursday). He recently completed a part in 'Andy Hardy's Blonde Trouble.'

Roy Linnehan a Prisoner

Springfield, Mass., Sept. 7.

The family of Roy 'Mike' Linnehan, local trumpeter, received word this week that he was a prisoner in Stalag, Germany.

Member of an artillery unit, he had been reported missing in Africa during February.

Off to War They Go

Hollywood, Sept. 7.

Robert Halff, screen writer, Navy.

William Poole, studio cashier, Army.

Elliott Sullivan, actor, Army.

John Woodcock, film sound effects editor, Coast Guard.

Warren H. Pierce, OWI's Bureau of Motion Pictures, Navy.

Josephine studio secretary, WAC.

Frazer Okayed for Khaki

George Frazer, of the publicity department of Columbia at its home office, passed his physical and reports at Camp Upton, L. I., Sept. 20.

Morris Stoller Tagged

Morris Stoller, of the William Morris office, reports at Camp Upton Sept. 15 as a private. He was inducted last week.

BACK THE ATTACK!

THIS FULL-PAGE AD IN LOOK, AUG. 24 (CIRCULATION, 2,097,348)...
TWO-PAGE COLOR SPREAD IN LIFE, AUG. 23 (CIRCULATION, 4,000,171)...
FULL PAGES IN SATURDAY EVENING POST, AUG. 7 (CIRCULATION, 3,250,067)...
and FAN MAGAZINES, Sept. Issues (CIRCULATION, 5,707,537)...
ADVERTISED TO TOTAL CIRCULATION OF 15,055,069

STATE, N. Y.

Victoria Troupe (4), Ruth Clayton, 3 Samuels, Johnny Morgan, Spike Jones Orch (10), with Nilsson Sisters, Del Porter; 'First Comes Courage' (Col.), reviewed this issue.

State stage show, coupled to a first run film this week, is a nicely-balanced affair that packs neat entertainment values. It features Spike Jones' ('Der Fuehrer's Face') whacky musicians, playing their first date in N. Y. since the paper-hanger's puss mapped the way to the jackpot.

Running about 80 minutes, the show is slightly overboard and could be trimmed for better results. Much of the slicing could be done on the opening act, the Victoria Troupe of wheel tricksters. This is a good act, full of unusually novel stunts on bicycles, unicycles, etc., but runs too long. It's now composed of three girls and one boy and better attention could be given routining. Impression is given that they work haphazardly, doing anything that comes to mind.

Ruth Clayton, singer with unusual ... fills the second slot to audience satisfaction. With a polished, legit voice she comes up first with 'Wing and Prayer,' then a Jerome Kern medley of recent pops, a service-man parody on a familiar tune, and finally 'Melancholy Baby,' written by Ernie Burnett, who piano-accompanies her on the one number.

Three Samuels, one of the most entertaining turns in vaudeville, click heavily following Miss Clayton. Their polished tap routines, duo and as a trio, plus the solid comedy bits they work in, add up to values that can be sold anywhere. It's an excellent act and the Marine-like uniforms they wear add both timeliness and color.

Johnny Morgan has been in this area for some time. He was at the Boulevard Tavern, L. I., so long he could have been a partner. Now on the Blue network with his own radio show, the comedian seems headed for a niche he long has deserved. His material here is not quite as strong as the bits he uses in niteries, but nevertheless he earns solid bellylaughs constantly with gags, imitations and sundry items too numerous to mention. With the comic situation as it is Morgan should get an extra push. He'd have made it in normal times.

Jones' aggregation of 10, based on conventional drums, trumpet, trombone, piano, clarinet, tuba, sax, plus sundry metal ware that includes everything but the kitchen sink, do very handily at keeping up the pace and setting themselves solidly with the customers. They start slowly, but build to a sock finish which, of course, is 'Face.'

Jones uses a pair of good-looking blondes as stage dressing. They're the Nilsson Sisters, who make up in looks what they lack as singers. Del Porter, clarinetist, also gets billing as a comedy singer.

...iz good. *Wood.*

ORPHEUM, L. A.

Los Angeles, Sept. 1.

Louis Prima Orch (16); Beatrice Kay, Don Cummings, True Worth; 'He Hired the Boss' (20th).

Combination of music, songs and comedy gives Orpheum an okay, well-rounded stage bill this week, with Louis Prima's orchestra and the Gay Nineties gal, Beatrice Kay, proving about equal on the draw. Prima's 16-piece band beats out some nifty jive rhythms and introduces two comedy bits that have laugh calibre. Maestro has five trumpets on the side as well as his own solid horn, plus five saxophones and two trombones. Rhythm section consists of piano, drums, bass and guitar, to hold band on the beat when sending.

Prima's jivy 'Chinatown' opens show and piece is given a real working over that clicks. Leader's brother, Leon Prima, catches the spotlight with trumpet solo of 'To-night We Love' and pleases big. Louis shines with 'White Cliffs of Dover,' spot being shared with Betty Leeds, femme saxophonist in band. Two comedy spots have Prima and guitarist Frankie Frederico doing vocal take-off on 'Ceri Ceri Bin,' then Prima and Harry Hasse set up a funny line of talk on their trumpets. Lily Ann Carol, band canary, does 'Man I Love,' 'Craziest Dream,' and 'I Got It Bad,' aided by asides from Prima, particularly on latter number. Band's finale is that class piece of swing music, 'Sing Sing Sing,' Prima's composition, and featuring Drummer Jimmie Vincent. This young man is a whiz at his trade. Prima has his crew garbed in bright red dinner jackets, blue trousers and white shoes, lending flash color and a patriotic note to stage appearance.

Beatrice Kay had a hard time getting off, even after eight numbers. House liked her clowning around but wanted more of the song style she displayed on the 'Gay Nineties' air show. Her act would make an even better impression if some of the horseplay were dropped in favor of her early-day music hall vocaling. In the last two encores Miss Kay really gives out on oldies, 'Put Your Arms Around Me' and 'Just a Bird in a Gilded Cage.' Repertoire included 'The Band Played On,' 'Curse of an Aching Heart,' 'I Don't Care,' 'A Tisket, A Tasket,' 'Take Me Out to the Ball Game,' and 'Mr. Five by Five.' Songstress makes a great stage appearance in costume to fit the songs and tosses in some s.a. for the bald-head row.

Don Cummings, with rope tricks and comedy patter, was another click at opening matinee, doing a showmanly turn. Also pleasing was the personable True Worth with an acrobatic dancing act. Young lady works some difficult bends and twists in slow motion that caught the eye. *Brog.*

NATIONAL, L'VILLE

Louisville, Sept. ...

Connee Boswell, Joe Venuti Orch with Kay Starr, Barret Deems, Ruthie Barnes, Hayden Causey, Kraton ... and Armfield; 'Spotlight Scandal' (Mono).

National gets under way with a bang-up bill after a two-week shut-down following the summer season of operettas. Harry Martin has lined up a stage presentation which has name appeal. Connee Boswell is a prime fave here, and Joe Venuti's Orchestra, Venuti has whipped together an entertaining aggregation with plenty on the ball. First, he has three local boys in his outfit, Hayden Causey, rotund guitar player; Florine Heinz and Harry Barrett, saxes. Causey has quite a loyal local following, and the folks gave the home town boys a real sendoff, when Venuti brought them to the foots for a jam session. Venuti m.c.'s the show and does the job acceptably, although his speaking voice was a little on the raspy side.

Connee Boswell was usual smash hit, holding 'em spellbound with her masterly song salesmanship. She gives out with seven tunes, running the gamut from 'You'll Never Know' and other pops, winding up with 'Comin' in on a Wing,' and a medley of 'Clap Hands for Freedom' and 'In My Arms.' Patrons didn't have enough, so she came back for 'Dinah,' with Venuti lending support with a fiddle obbligato. She's a real trouper, and the patrons went for her singing in a big way.

Supporting the headliners are Kay Starr, titian-haired vocalist, who clicks with a couple of fast tunes; Ruthie Barnes, blonde tapster, who contribs a couple of new routines which go over big; and Barrett Deems, drummer. He gives a demonstration of various drum strokes, three stroke paradiddle, etc., and patrons like his technique. He then goes into a rhythm routine, with the drum sticks playing on a chair, on the floor, and all over the place, winding up at his drums for a wham finale. Got a terrific hand.

Venuti's contribution was a fiddle solo, 'Star Dust,' and he got a rousing hand when he brought various members of the band to the front, each playing a different tune, which he called 'Musical Cocktail.' Winds up with a jam session that had patrons stomping and whistling. Altogether a rousing stage bill to get this house off to a fine start.

Capacity business Friday night. *Hold.*

KEITH'S, INDPLS.

Indianapolis, Sept. 4.

Freddie Stritt, Alan & Dee, Lipham (4), Hanlon & Clark, Judy Manners, Joe Lopa, Ed Resener house orch; 'False Faces' (Rep).

Keith's is back in the groove with vaude this week after profitable excursions into magic and band shows. The new bill has both quality and variety.

Show is sparked by Freddie Stritt, who gives an all-out performance in his double capacity as headliner and m.c. The guy works hard throughout and earns his choice spot with a miscellany that includes some gags that tickle, 'Waiting for the Robert E. Lee' sung minstrel style, a little sleight-of-hand offered in a kidding way and an assortment of trick hats.

Hanlon and Clark also get their quota of laughs with their daffy doings as a couple of people going crazy who invite the customers to come along with them. A novelty song, 'I Thought I'd Die,' is the gal's best effort. The guy holds interest with his waiter routine, in which he has a fun name for everything on the menu.

Judy Manners goes over big with her songs in comedy style. There's applause for her vocal mimicry of Helen O'Connell, ...onnie Baker, Judy Garland and other femme favorites, but her Gay 90's routine in the Beatrice Kay manner really gets 'em. It's easily the best thing she does. More vocals are offered by Joe Lopa, who strums his guitar and slinks to the Hawaiian line, with 'Song of the Islands,' 'Little Grass Shack,' 'Hawaiian War Chant' in his repertoire. He winds up with a patriotic medley.

Two acrobatic acts complete the bill. The house has come up with another team of whiz kids, the Lipham Four, who turn out to be exceptionally clever juve performers. Some of their stunts are complicated and tough, but they manage them like old timers. Alan & Lee have a first rate balancing and spinning routine. He does all sorts of things, while standing on his head and gal whirls while hanging by the back of her neck. ...iz was fair when caught. *Corb.*

STANLEY, PITT

Pittsburgh, Sept. 4.

Russ Morgan's band (17), Connie Haines, Calgary Brothers (2), Eunice Healey, Mary Osborne, Walter Link; 'Hi Diddle-Diddle' (UA).

Combo of Russ Morgan's band and singer Connie Haines as co-headliners gives Stanley an entertaining show for the holiday week. It's a smooth-running layout, with first-rate supporting acts, and adds up to an hour of solid fare, just the thing for WB deluxer's flesh-hungry clientele (house has been running 'This Is the Army' (WB) straight for the last fortnight).

Morgan, in addition to filling the m.c. spot, also handles most of the band's vocal chores, and to boot he's doing plenty of trombone soloing and even sitting down at the piano to knock off a medley of tunes he has written. All in all, the guy's busy and slapping out a nice job in every department. His comedy chatter and cross-fire with the audience are crisp and chummy, and makes the atmosphere convivial for everybody.

Orch, made up of four trombones, including Morgan's, four saxes, three violins, three trumpets, guitar, drum, bass and piano, emphasizes the sweet style and sticks chiefly to the confirmed Hit Paraders, like 'Small Fry,' 'If You Please,' 'Let's Get Lost,' 'Put Your Arms Around Me,' etc., although Morgan does introduce one new number in 'Homespun,' which he composed. Vocalists are Mary Osborne, who doubles on the guitar, and Walter Link, the bassist. Former is highly decorative, but her one song, 'Get Lost,' is done at too slow a gait and is almost funereal. She scores solidly, however, with her electric-guitaring. Link mops up with his hoke on 'Put Your Arms.'

Connie Haines, radio singer, bangs out a smash session next to closing with her warbling. Cute little half-pint has a lush set of pipes and knows what to do with them, and she sells 'Swing Low, Sweet Chariot,' 'It's Always You,' 'Little Brown Jug' and a couple of others right down the groove. Mob was in her corner all the way. Calgary Brothers are their usual comedy smash and have added several new and funny bits to their slow-motion antic acrobatics, while Eunice Healey, an appealing tapster, twinkles her steel-plated toes into another of the show's high spots.

Maurice Spitalny's overture this week is a medley of tunes from 'Oklahoma,' including the title tune, 'Oh, What a Beautiful Morning' and 'People Will Say We're in Love,' with Spitalny violin-soloing the latter. It's lilting music and maestro's arrangement of the hit triumvirate is completely ear-easy. *Cohen.*

EARLE, WASH.

Washington, Sept. 2.

Harry Reso, Barbara Blaine, Pat & Sylvia, the Roxyettes, Jo Lombardi's house orchestra; 'Watch on the Rhine' (WB).

This is the Roxyettes fifth anniversary and Harry Anger has provided a three level birthday cake with the Lombardi band brought up to make music amid the frosting. They do three numbers, one in holiday garb, another in Eton Boy costumes and as a clincher don tight Mexican trousers to back up the 'Minnie from Trinidad' routine. Fresh, agile and attractive, the Roxyettes have been built up until they have become a real stage show asset.

Pat and Sylvia attend to the vocals with a strong yen for melodies from the Emerald Isle. It was a cinch spot for Harry Reso for the customers were hungry for laughs. He is one of the best eccentric dancers to play the Earle and gets more merriment out of his pantomimic juggling. Barbara Blaine, lithesome lass in graceful tap routines combined with agile acrobatics completes a short and snappy program. *Arke.*

ORIENTAL, CHI

Chicago, Sept. ...

Ada Leonard & Orch (16), with Mary Leonard; Mary Beth Hughes, Bill Anson, Chester Frederick & Kaye Wilson; 'Gals, Inc.' (U).

Combination of Bill Anson, a local radio fave; Ada Leonard, who was strip queen of the Rialto for several years before becoming a band leader; and Mary Beth Hughes, from Hollywood, should add up to a healthy week at the boxoffice.

Leonard band was a disappointment. When caught its tones were very ragged and the group seemed to lack coordination and the smoothness expected of a group that has been together as long as this one has. Another glaring deficit lies in the vocal department. Mary Leonard has but a fair voice and an amateurish delivery and Ada Leonard should confine herself to waving the stick, her vocal efforts being definitely weak.

Band opens with 'Swing High,' followed by Mary Leonard who vocals 'There's One Girl and Two Boys' and 'Cow-Cow Boogie.' A medley of three numbers is next in which the violin section (3) were given a chance to be heard above the brasses. More use of this section would add greatly to the listening qualities of the band. Ada Leonard vocalizes on 'Stormy Weather,' and Rita Kelly, pianist, is featured in 'Little Rock Getaway.' Frances Shirley trumpets her way through 'I Can't Get Started With You'; band plays 'Ida,' Ada Leonard warbles 'Mad About 'Em Blues' and does a few dance movements as the outfit plays a symphonic arrangement of 'I've Got You Under My Skin,' and Desi Thompson, drummer, is spotlighted for 'A Girl and Her Drums.' Close with 'Coming In On a Wing and a Prayer.'

Chester Fredericks and Kaye Wilson open vaude portion of the bill with a neat line of stepping. Outstanding is Frederick's sock steps and his sliding exit while the girl does nicely with a rhythm tap to 'Sheik of Araby.' A hit.

Mary Beth Hughes came on to good reception. After a short session of gags with Bill Anson, she sings 'Don't Get Around Much Anymore' and 'All Or Nothing at All' in fairly good voice to polite response.

Bill Anson (New Acts) stopped the show with his radio impressions and comedy chatter and left to slam-bang applause. *Morg.*

ADAMS, NEWARK

Newark, Sept. 4.

Charley Barnet Orch (18) with Virginia Maxey, Peanuts Holland, Al Killian; Bunny Briggs, Buster West & Lucille Page; 'Submarine Alert' (Par).

Charley Barnet's crew has undergone considerable revision since the last time around, with Nita Bradley and Huck Andrews, among others, now on the sidelines. In essence, however, the basic Barnet style remains essentially the same. Band is still much too loud, the tempo is monotonous, and the numbers are characterized by a lack of variation. It boils down to a surfeit of jump stuff minus the leavening influence of any ballad work, except for a brace of vocals. Combo is solidly constructed, with the brasses as the focal point. It's a setup that's catnip for the solo stuff of Peanuts Holland, Trummy Young, and Al Killian.

Virginia Maxey, Barnet's new vocalist, doesn't shape up too impressively, outside of the fact that she's an eye-filler. Runs through 'All or Nothing At All,' 'People Will Say' and encores with 'I Can't Give You Anything But Love,' numbers that are obviously out of her metier. Gal gives the impression of being able to do a far better job in the jump idiom.

Barnet's current repertoire includes such standbys as Duke Ellington's 'Mood Indigo' (with Barnet giving the Duke a nice accolade); 'Pompton Turnpike' and 'Cherokee.' The hepcats lap it all up and yell for more of the sound and the fury. Barnet is solid here, all the way.

Bunny Briggs opens the vaude section with his standard vocal intro, with which he could dispense, and then flashes some plain and fancy hoofology that rated him aces with the mob. An agile stepper, he's plenty showmanly and caps his stint with an off-to-Buffalo with Barnet.

Buster West and Lucille Page wind up bill with their clicko comedy act. Gal does a dance on her own that's good and West's knockabout comedy with a stooge, both togged in naval uniforms, won a load of laughs.

House was capacity at Saturday matinee. *Jona.*

HIPP, BALTO.

Baltimore, Sept. 4.

Jackie Green, Frank Gaby with Kay Stuart and George Marin, Enrica & Novell, Max & Gang, Paul Remos & Toy Boys (3), Felice Iula and house orch (12); 'The Sky's the Limit' (RKO).

Good variety in this layout garners a maximum of results with smart routining accounting for a constantly mounting climax. Appealing opener is supplied by Max and his gang, a pooch turn that works swiftly and surely with laughs smartly worked in. Served as perfect starter for this layout when caught and a good spot for Jackie Green to follow.

Somewhat early in the layout, comic nevertheless scores with good gagging, impressions of Cantor and Jolson and a finishing parody. Has developed very nicely since last caught here in the nitery sector and garners a very healthy response. Is followed by Enrica and Novell, nice appearing ballroom duo in smooth posturing, featuring good lifts and throws to well set orchestral background.

...rank Gaby is sock from the tee-off. Ventriloquist uses the traditional dummy and cross fire of the early days of vaude but utilizes a femme and male stooge for additional laughs and a bangup finish. Zoot-suited stooge mouths the lyrics for Gaby's tight-lipped vocalizing and it goes over for big returns.

Paul Remos and Toy Boys close and click as usual. Working on a high poll and ringing in some xylophone whacking, cute, appearing pint-sized assistants are surefire with every gesture. Remos paces well and holds matters together for a highly successful clincher that is good for plenty of applause.

Biz okay. *Burm.*

ORPHEUM, MPLS.

Minneapolis, Sept. 4.

Ted Lewis Orch (13) with Three Reed Sisters, Geraldine DuBois, Teddy Hale & Paul White, Bebe Fox, Audrey Zimm, Charles 'Snowball' Whittier, June Edwards; 'Hi Diddle-Diddle' (UA).

If there were such a title as 'king of showmen and entertainers,' Ted Lewis undoubtedly would be well up in the running for the crown. His ascendancy covers an unusually long span of years. Instead of slipping, he seems to improve with age and familiarity to a remarkable degree, even though year in and out he continues to include in his musical and other routines many of the self-same offerings which have helped to make him distinctive. Their exclusion probably would provoke his host of admirers' resentment. Without the 'shadow' business, the hat flipping, the peanut tossing, the 'St. Louis Blues,' 'When My Baby Smiles at Me,' 'The Musical Magical Man' and the interrogation, 'Is Everybody Happy?' it really wouldn't be a Ted Lewis show.

Lewis still is a wizard at digging up youthful, talented feminine lookers, at swift pacing of the entertainment, at maintaining liveliness and pep, at individuality, at combining musical, song, dance and fun into a delectible stage repast. His unit provides the entire current show, and it's the sort of concoction that engenders much audience enthusiasm and word-of-mouth boxoffice fodder.

The present crew of 12 red jacketed musicians comprises four rhythm, including a violin and bass fiddle, five brass and three saxes, which later alternate with clarinets. They're plenty good on the hot swing stuff. Lewis himself, of course, emcees, talks songs, gives out on the clarinet, cavorts, gags, clowns and conducts, and otherwise hasn't much to do.

Band opens with a fast and torrid rendition of 'St. Louis Blues.' Then there's a 'Me and My Gal' medley, with warbling by the Reed sisters, who are decorative on the stand as well as useful musically. This brings on the first of the Lewis cuties, too—a pert little brunette, Geraldine Du Bois, who sings and dances with eclat. Through these and nearly all the other numbers Lewis himself keeps plenty busy, always figuring prominently in the proceedings in one way or another.

Teddy Hale, colored lad, does some stepping during 'He's a Yankee Doodle Dandy.' Bebe Fox, attractive little blonde, has a routine that provides torso twisting along with tap dancing. A swing arrangement of the 'Il Trovatore' anvil chorus is the musical background for some sensational baton whirling by a very young and tiny drum majorette, Audrey Zimm. It's socko. Lewis scores with a patriotic song appealing for war bond purchases before Charles 'Snowball' Whittier shadows the maestro and then offers several impressions. Teddy Hale then teams with another dusky eccentric dancer, Paul White, for a cyclonic hoofing and comedic interlude, with Lewis joining the boys for 'When My Baby Smiles at Me.'

Three Reed Sisters grab the spotlight to harmonize a medley of Cole Porter songs getting their vocalizing off to fine advantage. Another Lewis 'discovery,' June Edwards, a remarkable contortionist, whams 'em with her difficult and thrilling feats. Lewis follows with his 'Musical Magical Man,' which gives individual band members a chance to solo and clown. The pulse-quickening finale has the entire company doing brief bits and finishes with peanut tossing.

It's another instance of Lewis keeping faith with his public and being extremely generous in quantity and quality of entertainment. The show has everything. House nearly filled at first performance opening day. *Rees.*

CAPITOL, WASH.

Washington, Sept. 1.

Sammy Kaye's orch with the Kadets, Tommy Ryan, Billy Williams, Nancy Norman, Arthur Wright, Sunny Rice, Wyse & Mann, Ar... ...; 'Hi Diddle-Diddle' (UA).

Sammy Kaye's musical routine is a smooth blending of rhythm, syncopation, sweet swing and melody. He goes in for one solid production number that conjures memories of Fred Waring's 'Dancing Dominoes.' In the darkened house the musicians do a medley of flower songs, with fluorescent effects which combine with soft melody for a striking effect.

Vocal numbers include Tommy Ryan's ...ne of the Evening,' Nancy Norman's 'You'll Never Know,' Billy Williams' 'Paper Doll,' interspersed with some smooth band arrangements. The piece de resistance of the Kaye program is the 'Want to Lead a Band' number. At the late Thursday show the maestros induced a Washington Post femme reporter, a sailor and a private to come forward and wave the stick. The amateur band leaders create a lot of fun, helped out by some quizzing for comedy effect by Kaye, aided by the sardonic Cecil at the percussions. Given an attractive setting by Gene Ford, the Kaye musicians have im...

(Continued on page 42)

and the critics are no exception:

The New York Dailies

"Superior example of creepy entertainment . . . intriguing, imaginative thriller . . . the No. 1 item on the current list."
—Otis L. Guernsey, Jr., N. Y. Herald Tribune

"Action, suspense, mystery . . . John Garfield in the fattest role he ever had."
—Kate Cameron, N. Y. Daily News

"One of the uncommon and provocatively handled melodramas of recent months."
—Bosley Crowther, N. Y. Times

"There are thrills, chases . . . The pace is fast, the entertainment hectic."
—Lee Mortimer, N. Y. Daily Mirror

"Creates and holds engrossing mood of suspense and excitement."
—Alton Cook, N. Y. World-Telegram

"Trim and close-hauled melodrama."
—John T. McManus, P.M.

"This unusual picture deserves your attention."
—Archer Winsten, N.Y. Post

John GARFIELD · Maureen O'HARA
The Fallen Sparrow
with
WALTER SLEZAK · PATRICIA MORISON · MARTHA O'DRISCOLL
Produced by ROBERT FELLOWS · Directed by RICHARD WALLACE
Screen Play by Warren Duff

RKO RADIO PICTURES

The Trade Press

"Melodrama with sufficient suspense to carry through as bill-topper for nominally profitable biz."
—Variety

"Topnotch meller . . . a show that can stand exploitation . . . customers will find plenty to their liking."
—The Exhibitor

"Taut and tense . . . earmarked with commercial satisfaction."
—M.P. Daily

"Outside general run . . . mystery, terror and suspense in large measure."
—M.P. Herald

"Sure-fire box office attraction . . . Tense, absorbing, edge-of-the-seat drama for men and women alike."
—Showmen's Trade Review

BACK THE ATTACK! BUY WAR BONDS! THIRD WAR LOAN!

Spiegel New Comerford-Scranton Supervisor; Other Key City Briefs

Scranton, Sept. 7.

Comerford Theatres has taken over the 25% interest of Harry Spiegel in the Family, and Spiegel has been named supervisor of all Comerford houses in the Scranton central city area, according to J. J. O'Leary, g.m. Spiegel, who has been with Comerford for about 30 years, has been operating the Family since it was playing burlesque more than 10 years ago. In late years, it has been playing pictures with vaudeville the second half of every week.

O'Leary also announced a general reshuffling of Comerford managers, as follows: Byron Linn, city supervisor here, made manager of Strand, replacing Willard Matthews, transferred to Capitol, Hazelton; John Gibbons, from assistant manager of Family to manager Capitol, Scranton, replacing Matt O'Keefe, made manager of the American, Pittston; Thomas Jones, of Comerford art shop, named supervisor of suburban houses in Scranton; Al Farrell, of Scranton booking office, to Binghamton; Jack Mahon, manager of West Side, Scranton, to booker in Scranton; Edward McGovern, manager Rialto, Scranton, to manage West Side; William Kays, manager of Globe, Scranton, to manage Rialto; Frank Loftus, manager American, Pittston, to manage Globe.

17-Year-Old Theatre Mgr.

Seattle, Sept. 7.

Pat Oats, 17, who was in the office at the Neptune (Evergreen) nabe, has been advanced to manager of the theatre. She succeeds Jack Dudman, who goes downtown as mgr. of Hamrick-Evergreen's Blue Mouse. Miss Oats is the first femme boss at any H-E or Evergreen house in Northwest, except Mrs. Mathes, mgr. of the Avalon at Bellingham, formerly owned by her late husband.

Delmo Larrison transferred from mgr. of B. M. to mgr. of Coliseum (H-E), 2d run ace.

Herb Stewart resigned as asst. mgr. Orpheum; joining Navy.

(Miss) Dee Russell resigned as chief booker for Sterling chain, now with contracting firm in Kodiak, Alaska. Robert Clark, former 20th-Fox booker in Salt Lake, her successor.

Detroit's Honor Roll

Detroit, Sept. 7.

A priest, a rabbi and a Protestant minister gave invocations for all the faiths last week when the Motion Picture Industry here paid tribute to its members in the armed forces. An honor roll listing 85 men and women alone from the Detroit film exchanges and associated companies was unveiled and permanently installed in the lobby of the Film Exchange Building at the dedicatory service.

The dedication ceremonies were in charge of Lieut. Charles W. Snyder, Detroit police censor, with Father Harold Markey, Rabbi Hirshman and the Rev. C. B. Allen representing the various faiths at the ceremonies. The unveiling of the monument was performed by four pioneer Detroit showmen, each of whom has spent more than a third-of-a-century in show business—Harlan Starr, Wesley Schram, Jacob Stocker and Michael Schoenherr.

rive-In Reopens Fast

Rochester, N. Y., Sept. 7.

Drive-in theatre quickly reopened after lifting of pleasure ban. Gradon Hodges, who spent the summer painting and improving the property, continues as manager. Children and service men are admitted free.

End of ban plus OPA blessing on restoration of full bus service was expected to hypo theatre business generally, particularly the nabes which have been hit hardest by gasoline restrictions.

Embassy reopened Friday (3) with Hirst burlesque on weekend basis, splitting with Lyric, Allentown, Pa., where shows play Tuesdays and Wednesdays before going into Boston. Jack Beck returned as manager and Floyd Hallicy as stage director.

Kupca's House

San Antonio, Sept. 7.

Emil Kupca named manager of the Interstate's newly opened nabe, the Star, by city manager, E. E. Collins. Star newly remodeled after being partially destroyed in interior by fire.

F. D. Russell has sold the Van Theatre, Van, Texas, to J. H. Stagner, former county clerk of Van Zandt County. Russell has operated house here for past two years.

L. C. Montgomery and Jay Houck opened the Joy, Dallas, as a double feature grind. The 1,200 seater, formerly Circle, will be managed by O. B. Bridges; house closed for some time. Montgomery and Houck operate 60 theatres through Texas, Louisiana, Mississippi and Arkansas.

Carries On

Pittsburgh, Sept. 7.

Mrs. Ruth Hadburg has taken over the management of the Hazelwood theatre, succeeding her husband, David Hadburg, who has left for the army. Mrs. Hadburg is the daughter of Mike Shapiro, of the Shapiro-Fineman circuit, which operates the Hazelwood.

Universal exchange has moved back into its old quarters at 1709 Boulevard of the Allies following a thorough inspection by company executives. Film vaults, walls and shipping room floor collapsed several months ago during the night and since then U has occupied the untenanted building formerly under lease to Loew's.

rive-In Reopens

Buffalo, Sept. 7.

Day and date with the lifting of the pleasure driving ban, Niagara Drive-in theatre here reopened.

Loew's P. A. Shifts

Carl Fishman, Bronx district publicity man for Loew's, Navy's 'Seebees,' and Teddy Arnow, Loew's Queens publicity man, Army.

Ernest Emerling, acting advertising manager, has shifted several of the assignments. Sol Handwerger, formerly handling the portfolio service for the out-of-town theatres, will handle publicity for Loew's metropolitan and other Brooklyn Loew's theatres. Wm. Jefferson has taken over the portfolio service. Pete McCarty will handle the Valencia and North Queens, while Sam Coolick will publicize the Paradise and Bronx theatres. Sidney Kain, former assistant manager of Loew's Kings, is now attached to the Loew ad department.

Spann's Texas Zone

Dallas, Sept. 7.

J. Harry Spann named as east Texas sales representative of Monogram. He has been associated with company for years as branch manager of Atlanta, New Orleans and Memphis branches. He succeeds Connie Dreher, resigned.

Coast Theatre Deal

Los Angeles, Sept. 7.

Arlington theatre, 800-seater, has been bought by Sol Silverman and Joseph Sloate from Oscar and Beatrice Johnson. Silverman is owner of the Crenshaw theatre.

Bill Feld Upped by Republic

Bill Feld, southeastern Missouri salesman for Republic Pictures, has been upped to the managership of the company's Des Moines, Ia., exchange. Feld has been succeeded by Pat Meadows. Feld succeeds Bud Moran, who has joined the St. Louis Vitagraph exchange.

Ray Colvin, head of the Exhibitors Supply Co., and secretary of the Theatre Equipment Dealers Protective Assn., expects 150 to attend the three-day conclave of equipment dealers and manufacturers in Chicago in a fortnight.

Dolores Knecht, formerly with the local Monogram exchange has become office secretary at PRC.

Julia Joyce has switched from Columbia to the Monogram.

Ray Curran, booker for the UA exchange here, being prepped for a sales job when his successor is found. He will work in the Memphis territory under the direction of Eddie Ashkins.

Roy Fox to L. A.

San Francisco, Sept. 7.

Roy Dennis Fox, artist with Fox West Coast for 20 years, resigned today to take Los Angeles advertising agency job.

Reopening Glen, K. C.

Kansas City, Sept. 7.

Glen theatre, nabe house operated by Dickinson circuit, being readied for reopening following reconstruction made necessary by a fire which damaged it several months ago.

Senn Lawler, public relations exec for Fox-Midwest Theatres, Inc., named to chairmanship of motion picture division of publicity for war chest drive next month.

Commonwealth Theatres, Inc., has taken over the Missouri theatre at Carrollton, Mo.

Columbus Exhibs Name Stearn

Columbus, O., Sept. 7.

Max Stearn, owner of the Southern, has been named permanent chairman of the Columbus exhibitors' participation in the Third War Loan drive.

Youngstown Parking Bill

Youngstown, O., Sept. 7.

City Council at Youngstown will consider legislation, recommended by the city planning commission, to require all theatres, halls and supermarkets built in or near residential zones to provide parking space for automobiles, based on their seatin capacity or floor space.

The bill will be brought up for action Sept. 13.

Sell New Castle, Pa., Theatre

Penn theatre has been sold to Victor Amuse. Co. for approximately $200,000. Monarch Amuse. Co. holds a lease on building, and will continue to operate the 1,100-seat house until the contract expires.

WEATHER (CENSORED)

THE Fawcett REPORTER

THE NEWS OF 3 MILLION READERS

MOVIE FANS HIT ALL-TIME HIGH

GREATEST tribute perhaps ever paid the movie industry came from the Russians during the Battle of Stalingrad. The Red Army kept the movie theatres open until the very day the Nazis marched into the city proper! According to True Magazine, one of the score of Fawcett Publications—and a very exciting one, too.

Speaking of the movie industry, as everybody is these war days, one of our bright people wants to know why it's called an industry. Would you call either Sam Goldwyn or Darryl Zanuck an industrialist? Just because the movies are big doesn't mean they have to be an "industry." Art in mass production, yes—our man says—but industry, never!

• • •

Producer Alex Yokel in a letter to *Motion Picture* predicts a possible public surfeit with musicals, with 105 of them scheduled for the cameras—a lot of songs—and patter even for 135 million people. Says vocal Yokel: We're going to overdo the musical—as we did shortly after sound came in.

• • •

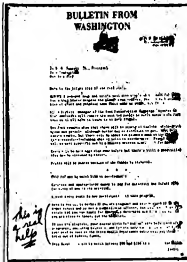
How many words do you use in your everyday conversation? The readers of Fawcett women's magazines seem to be pretty smart. An analysis of mail from readers shows they have a combined vocabulary of almost 3,200 words!

• • •

Our latest testimonial comes from Milton Berle, who writes us from New York: "There are two ways of keeping in touch with Hollywood from here. One is to visit Agent Louis Shurr's office and read his mail to the staff, and the other, of course, is to eagerly await each edition of *Motion Picture-Hollywood*. I'll say one thing about *Motion Picture-Hollywood*—it's p r e t t i e r than Shurr."

• •

And we'll say one thing about Mr. Berle. He splits his infinitives.



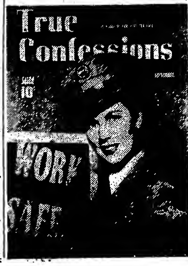
WASHINGTON BULLETIN. A top correspondent writes "Bulletin from Washington," exclusive in our Fawcett Women's Group magazines, because Fawcett surveys show Washington now holds an interest for the American woman comparable to Hollywood and New York. The Bulletin is crammed with advance information on what every young woman should know—about Washington, anyway.

A NEAT TRICK

by Katharine Brush

THE movie stars have one public trick that I think is wonderful—and that I can best describe by means of the following. ...One day in the lobby of the Beverly-Wilshire I watched Bette Davis and Rosalind Russell meet by chance, greet each other enthusiastically, and begin a conversation about something which absorbed them both. Meanwhile, a little army of news photographers sprang up from the lobby floor and came hurrying out of the walls and woodwork. The cameras, the flashlight bulbs went off like ack-ack; the air was loud with such commands as "Now smile at each other"—and the point is that both Miss Davis and Miss Russell were able to obey all instructions automatically, without really listening, or for an instant interrupting their own earnest conversation.

It's entirely instinctive. Any two experienced screen people can smile seductively for the cameras while asking each other solicitously how the baby is; or they can register light-hearted vivacity while discussing topics like the servant problem, the Hays office, or the next bondselling tour...It's quite a trick, fun to watch. (From Sept. *Motion Picture*.)



MOTION PICTURE 85% Up!

FLASH! Over 3,096,500 women will buy September issues of True Confessions, Motion Picture and Movie Story magazines—84,640 more than last year. These women go to the movies an average of twice a week, and with them go their boy friends, husbands, children. Is that bad?

WIPS FOR WAR

Have you heard about the WIPS? More than 1,748,000 buyers of September True Confessions have. The WIPS, Women's Industrial Production Service, are women war workers, newly organized to increase production.

A short article and coupon invited readers to write in concerning membership in this infant organization. We've received more than 1,000 coupons—the first two days. (And pouring in heavier now!)

The WIPS and we think that's great—but one thing bothers us. Ten coupons came in a full 15 days before True Confessions appeared on the newsstands. Is our printer handing out advance copies to his relatives again?

7,500,000 Box Office People set new record!

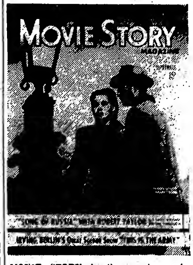
MOVIE fans—backbone of the box-office—are buying more movie magazines than ever before in the history of publishing—and they're walking up to the newsstands to buy them, too. No free dictionary deals there.

How many people read movie magazines, anyhow? Well, almost 7,500,000 box-office people now buy them every month—and Lord knows how many others read them through. This is about 40% more than a year ago!

To get commercial, Fawcett's own movie magazines, *Motion Picture* and *Movie Story*, will show a 53% circulation increase for September issues—and *Motion Picture* itself will show an 85% jump over the year before.

And final figures tell us that 97.5% of all the August *Motion Picture* magazines *printed* were *sold!*

Modestly but firmly, we consider this a bit colossal.



MOVIE STORY is the most popular magazine of its kind. Its film fictionizations constitute a monthly roll of honor. For September: This is The Army; Song of Russia; Jane Eyre; The Song of Bernadette; Claudia; Frontier Bad Men; My Kingdom for A Cook.

Each and every magazine mentioned above in The Fawcett Reporter is a member of the great family of Fawcett Publications. Published by Fawcett Publications, Inc., 1501 Broadway, New York, N. Y.

Thanks, Mr. Libson!

Thanks, Mr. Friedl!

THESE WIRES TELL THE STORY!

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Postal Telegraph

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FOR VICTORY BUY UNITED STATES WAR SAVINGS BONDS STAMPS

Form 16 PW

CINCINNATI OHIO 1239P AUG 24/43

N9(FIVE) 61 SER=MP CINCINNATI OHIO 1239P AUG 24/43
BILL SCULLY=UNIV PIC CO INC PRBT=

PHANTOM OF THE OPERA IS DOING A SENSATIONAL FIRST WEEK BUSINESS AT THE PALACE THEATRE AND WE ARE HOLDING IT OVER FOR A SECOND WEEK IN THE SAME HOUSE THIS IS IN ITSELF MOST SIGNIFICANT BUT MORE SIGNIFICANT IS THE TREMENDOUS AUDIENCE SATISFACTION THIS PICTURE DELIVERS IN MY OPINION THIS IS THE BIGGEST ATTRACTION UNIVERSAL EVER HAD CONGRATULATIONS TO ALL CONCERNED=I

IKE LIBSON.

221P..

BY DIRECT WIRE FROM WESTERN UNION

CLASS OF SERVICE
This is a full rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

A N WILLIAMS PRESIDENT — NEWCOMB CARLTON CHAIRMAN OF THE BOARD — J C WILLEVER FIRST VICE-PRESIDENT

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DL = Day Letter
NT = Overnight Telegram
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NLT = Cable Night Letter
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V273CC 78 DL MINNEAPOLIS MINN 27 705P
W A SCULLY, UNIV FILM EXCHANGES INC=
DLR ROCKEFELLER CENTER RK=.

LAST NIGHT WE CLOSED RECORD BREAKING ENGAGEMENT PHANTOM OF THE OPERA AT ORPHEUM MINNEAPOLIS. PICTURE GOES INTO SECOND WEEK TODAY AND INDICATIONS BASED ON AUDIENCE REACTION POINT TO CONTINUED EXTENSION OF PLAYING TIME. PICTURE IS TALK OF THE TOWN BASED ON ENTHUSIASTIC WORD OF MOUTH AUDIENCE COMMENT. PHANTOM HAS PRICELESS PRODUCTION VALUES FLAWLESS DIRECTION AND GREAT CAST HEADED BY NELSON EDDY SUSANNE FOSTER AND CLAUDE RAINS DO SUPERLATIVE JOBS. CONTRATULATIONS TO YOU ON A KNOCKOUT BOX OFFICE SMASH=

JOHN J FRIEDL..

PHANTOM OF THE OPERA in TECHNICOLOR

Starring

NELSON EDDY

SUSANNA FOSTER · CLAUDE RAINS

with

EDGAR BARRIER LEO CARRILLO · JANE FARRAR

J. EDWARD BROMBERG · FRITZ FELD · HUME CRONYN

A UNIVERSAL PICTURE

"BACK THE ATTACK! BUY WAR BONDS! THIRD WAR LOAN."

Circuit Reps Open Wage Talks With Musicians; Demand 5% Increase

With the War Labor Board approving a new contract for stagehands in Greater New York picture theatres, calling for an increase plus retroactive pay, circuit representatives have opened negotiations with the musicians union, Local 802. At a meeting during the past week, the musicians asked for a one-year contract calling for a 5% increase. They are now receiving $115 weekly. Another session to go to bat on the matter will be held by the end of this week or early next.

Settlement reached with the stagehands, Theatrical Protective Union, No. 1, is for three years but goes back retroactively to Feb. 1, 1942, members having gone along ever since then on the old basis as result of delays in negotiating a new ticket.

Under the deal reached, the stagehands get a $2 increase to cover the retroactive period from Feb. 1, 1942, to the present, while for the balance of the three-year agreement the boost will be $5. Additionally, starting this year all members of the union working in N. Y. theatres using stageshows, will receive two weeks vacation with pay instead of one, as formerly.

Richard F. Walsh, president of IATSE, aided No. 1 in making the settlement.

Curb Pools

Continued from page 5

division of DJ has been severely curbed on budget appropriations.

Clark's Cooperation

What encourages exhib leaders and the rank and file of independent theatre operators is the cooperative attitude being displayed by Assistant Attorney-General Tom C. Clark, who has been gathering information on exhib problems, and has indicated his door stands open for reports from theatre owners on conditions; their experiences under the decree; recommendations as to steps that should be taken, etc.

No Complete Divorcement

As was predicted in 'Variety' about three months ago, a Justice Department move for complete divorcement of exhibition from distribution and production remains extremely unlikely. This was hinted by Assistant Attorney General Tom C. Clark, following last Wednesday's (1) confab with N. Peter Rathvon, Nicholas M. Schenck, Barney Balaban, Spyros Skouras, and Joseph H. Hazen. Clark expressed the 'hope' of an around-the-table settlement between the Big Five and the indies.

Although Justice people claim they have an 'open-and-shut' case,' and could win divorcement in the courts, they point out this might leave the indies no better off than before. Large chains would still get preferred bargaining position with the producers, and this would be the springboard for a brand new set of monopoly complaints by the little fellows. In the words of one Justice Department official, 'It would just go on and on forever.'

On the other hand, some good points are seen in whittling down the number and class of houses which could be operated by Paramount, MGM, Warner, 20th-Fox and RKO. It would mean that the Big Five would have smaller chains to compete with the owners of one or two theatres. It would also mean throwing into the market single houses and small regional chains which would increase competition—always an anti-trust goal. There is nothing definite yet along these lines, but it is occupying an important part in the thinking on the subject.

One argument of the Big Five definitely leaves the D. of J. cold. It is that theatre operation keeps some of the producers out of the red in bad years. The only answer in government circles is 'What about the producers who don't control their exhibition outlets? They get along.'

Chief development of last Wednesday's session was an agreement by the Big Five to furnish certain information, particularly about the effectiveness of the present consent decree. Dope will probably be forwarded to Washington in about another week, and there may be a second powwow between Clark and the company presidents. Taking an active part last Wednesday was Robert Wright, special deputy attorney general, who has been knee deep in the case for the past three years.

Thefting Theatre Mgr.'s Family Makes Good $1,116

St. Louis, Sept. 7.

Charges of embezzlement preferred by Fred Wehrenberg, head of a chain of indie houses, against a former manager of his Normandy, Mo., theatre were withdrawn last week when the man's family made restitution of the balance of the $1,116 shortage. When the original shortage was discovered the manager restored $516 promptly and promised to repay the balance.

A deadline for the restoration was fixed and when it passed without payment Wehrenberg filed the charges with a justice of the peace in St. Louis County and the manager, the father of a small child, was promptly jugged.

Many Hurt in Theatre By False 'Fire' Shout

Charlotte, N. C., Sept. 7.

More than a dozen persons were injured, some of them painfully but none seriously, when an unidentified person yelled 'fire' in the crowded State theatre at Burlington. There was an immediate, hysterical stampede toward the front door and aisle exits. Before the surging crowd got entirely out of hand, J. F. Qualls, one of the managers, allayed fears by saying there was no fire.

Kenton, O., Fire

Kenton, O., Sept. 7.

W. D. Ward is planning to relocate the Ohio theatre here, following last week's (29) fire which destroyed his equipment, valued at $20,000, and swept the building in which the theatre was located. Fire Chief Ralph Jones, a member of the audience when blaze was discovered, said flames originated in waste paper on a rear landing and were swept through the aisles by air-conditioning fans.

WLB Okays $2-$7 Wage Increases Weekly for Film Office Workers

Washington, Sept. 7.

WLB has approved wage increases from $2 to $7 weekly for office workers of six major film istribution companies in exchanges in about 50 cities.

In the case of five of the companies—Paramount, Loew's, Columbia, United Artists and Vitagraph (Warner Bros.)—requests were made jointly by the firms and IATSE to extend union contract wage scales to all exchanges where the union had been chartered since September, 1942.

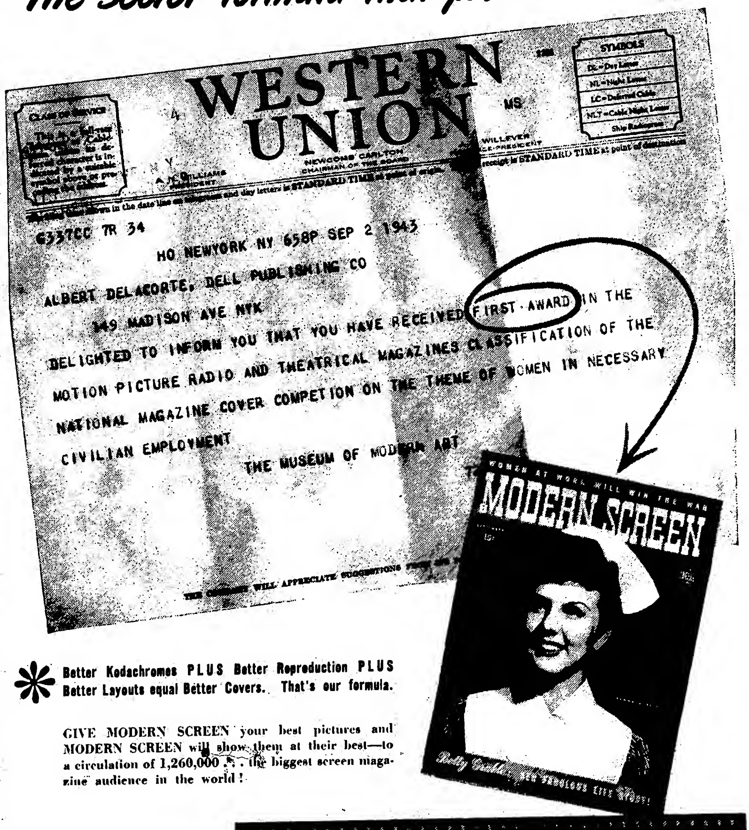
No union was represented in the case of RKO, which made the request itself. About 100 people benefit by the RKO raises which range from $2 to $5.25 weekly in 18 cities.

For the other companies, the increases range from $3 for those earning $30 or less, to $7 for those making $60.01 to $70 a week. Covered are 436 Paramount people in 10 cities; 120 United Artist employees in 24 cities; 48 Columbia employees in eight cities; 60 Vitagraph people in four cities; and 249 for Loew's in 17 cities.

'On Sept. 9, 1942,' explained WLB, 'the union entered into separate agreements with all of the companies except United Artists, providing for a scale of salary increases in the film exchanges. United Artists entered into a similar agreement in December, 1942. The wage adjustments were to be applied only in exchanges where a local of the union had been chartered. The new rates became effective in those cities where the union was chartered in Sept., 1942, and did not, therefore, require board approval. The board's approval of the joint requests tends the contract terms to all of the United Artists union exchanges, and the newly chartered union exchanges of the other companies.'

* BK + BR + BL = BC

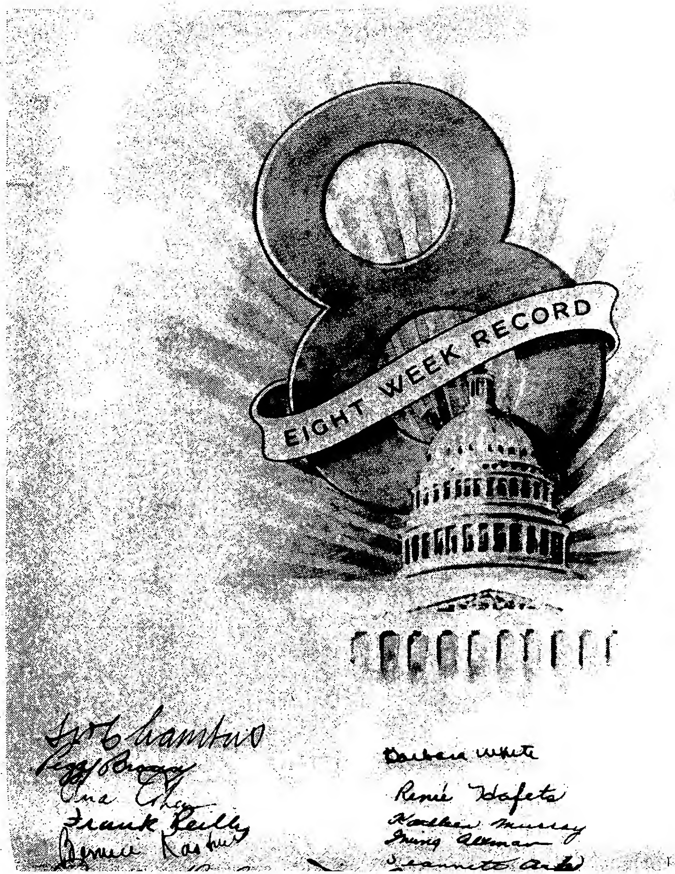
The secret formula that produced this:



* Better Kodachromes PLUS Better Reproduction PLUS Better Layouts equal Better Covers. That's our formula.

GIVE MODERN SCREEN your best pictures and MODERN SCREEN will show them at their best—to a circulation of 1,260,000 ... the biggest screen magazine audience in the world!

THE LARGEST-SELLING SCREEN MAGAZINE IN THE WORLD



A Testimonial

to a great showman.

To Phil Spitalny

and the

Lovely Ladies of his Orchestra,

the compliments of the owners, management, and house staff of the Capitol Theatre, New York City, for having completed an all-time record engagement of eight continuous weeks.

The Hour of Charm is the first in person attraction in the 24-year history of the Capitol to remain for

patrons have enjoyed your fine music during the 254 performances.

We are especially grateful for the ever-present spirit of co-operation displayed by you and your artistes throughout this long engagement and we are proud to claim you as members of the Capitol Family.

August 18, 1943.

Pro-Dems Seen Slated for Setback In Airing of Argentine Stage Row

Montevideo, Aug. 31.

Official intervention of Argentine government into long-standing row between stage authors and producers is regarded here as likely to result in setback for pro-democratic forces. Battle, simmering under cover for months, has finally broken into the open, and series of charges has filled Latin press since, with Buenos Aires Ministry of Justice finally deciding to step in.

Named by Col. Anaya, military Minister of Justice, was a special arbitration commission composed of Drs. Carlos Ibarguren, Nerio Rojas and Melian Lafinur, representing authors, and Drs. Pedro Miguel, Americo Aliberti and Arturo Cancela, representing producers. Ibarguren, Cancela and Lafinur are known as active nationalists never particularly favorable toward U. S. or other 'foreign' enterprises in the Argentina theatre. Lafinur also is strongly conservative. Aliberti and Rojas are considered pro-democratic but are not the strongest members of the group. It is felt generally that Ibarguren will be the dominant force.

Because Argentine theatre is the largest and most active in Latin America—B. A. ranks third after New York and London in world legit—battle has threatened to spread to other South American countries.

Issue came to a head when the Sociedad General de Autores Argentinos (Argentores), representing the more progressive playwrights and authors, and Sociedad Argentina de Empresarios Teatrales (which includes producers and a number of leading actor-managers) came to grips over the issue of payments on theatre tickets for scripters' mutual aid fund. Previously five centavos was taken from each ticket sold in legit houses and turned over to Argentores. Producers declared that because of bad times they would be unable to continue this payment.

Authors charged producers with operating a monopoly. They alleged the latter used only their own theatre companies, presented their own authors, sought to control what was being written and barred U. S. and other plays. They also alleged producers had charged excessively high rentals, placed every possible obstacle in the way of collection of royalties and refused to look at new works.

Producers accused writers of operating a trust, barring new playwrights and trying to dictate conditions under which theatres could operate. To help cloud the whole affair an original statement issued by the producers and signed by many actor-producers was denounced by some of the signers, who insisted the manifesto had never been read to them.

Also involved was charge by both sides that the other had refused to support the Casa de Descanso, rest home established for all groups in the theatre world.

Situation so far has not closed any houses but has held up release of new works and generally caused suspension of plans for next season.

1st Mex Propaganda Pic Due for Big Distrib

Mexico City, Sept. 1.

'Three Brothers,' film made in Mexico, with most of the action taking place in the United States and on the fighting front, has just been finished by director Jose Benavides. It's the first out-and-out, pro-Allied propaganda film put out in Mexico and is due for big distribution throughout Latin America.

Story deals with three Mexican brothers called in the U. S. draft while living in San Antonio, and most of the fighting scenes are with the American forces in Guadalcanal.

Current London Shows

London, Sept. 7.

'Arsenic and Old Lace,' Strand.
'Blow Own Trumpet,' Playhouse.
'Claudia,' St. Martin's.
'Dancing Years,' Adelphi.
'Flare Path,' Apollo.
'Flying Colors,' Lyric.
'Heartbreak House,' Cambridge.
'Hi-De-Hi,' Palace.
'It's Foolish But Fun,' Coliseum.
'It's Time Dance,' Winter Garden.
'Junior Miss,' Saville.
'La-Di-Da,' Victoria Palace.
'Lisbon Story,' Hippodrome.
'Live for Love,' Haymarket.
'Living Room,' Garrick.
'Lottie Dundass,' Vaudeville.
'Magic Carpet,' Prince's.
'Merry Widow,' Majesty's.
'Month in the Country,' St. James.
'Moon Is Down,' Whitehall.
'Mr. Bilfrey,' Westminster.
'Pink String,' Duke of York's.
'Quiet Week-End,' Wyndham's.
'Showboat,' Stoll.
'Strike a New Note,' Wales.
'Sweet and Low,' Ambassador.
'The Fur Coat,' Comedy.
'They Came to a City,' Globe.
'War and Peace,' Phoenix.
'Watch on the Rhine,' Aldwych.

H'wood Helping Mex Film Boom

Mexico City, Sept. 7.

Mexican film business is booming, with plenty of Hollywood directors, writers and technicians helping out.

Norman Foster has just finished directing 'Santa,' and is readying for a couple of new ones.

Director Herbert Kline has completed 'The Mexican' by Jack London.

Scripter Robert Tasker just finished revamping five stories suitable for Mexican pictures.

Howard Randall, soundman, has a Mexican-trained sound crew working full blast, and veteran photographers Alex Phillips and Russ Fisher are doing most of the camera work.

WB Assured Added Outlets in Britain By ABP's Elcock Buy

London, Sept. 7.

Associated British Pictures deal with George Elcock circuit is one of largest consummated in England, it was revealed here this week when further details were given out. In addition to the 44 theatres ABP acquires, the circuit will manage 20 additional houses controlled by Elcock via an operating agreement. Whole deal is reported to involve more than $2,000,000.

Warners is assured plenty of outlets for its product in the British Isles as a result of the deal since it holds a half interest in Associated.

CURTIN AUSSIE VICTORY SEEN AS U. S. PIC AID

Sweeping victory of Premier John Curtin's party in the Australian national election is expected to bring little change in the Aussie government's attitude towards film business, according to foreign managers in N. Y. Curtin regime has not been overly favorable towards the picture industry but has shown more leniency recently towards the U. S. distributors than in the past.

Curtin, incidentally, is expected to visit the U. S. soon.

Mexico Honors Mayer, Disney and FitzPatrick

Mexico City, Sept. 1.

Louis B. Mayer, Walt Disney and James A. FitzPatrick have been decorated with the Aztec eagle medal by the Mexican Government for their work toward improving understanding between Mexican and the U. S. through motion pictures.

Foreign Minister Ezequiel Padilla pinned the medals—highest award of the Mexican government—on the film men in ceremonies at the foreign ministry.

Korda's First for Metro In Eng. Will Be an Orig

Sir Alexander Korda, who arrived in New York from the Coast early this week, has reportedly dropped plans to produce 'War and Peace' in England. He is now scheduled to make an original, based on his own idea, as his first for Metro with production slated to start in England Nov. 1. Understood that Merle Oberon is to be starred.

Korda plans to return to the Coast on Friday (10) where he will await completion of Miss Oberon's assignment at Columbia. Couple plan to return to England together.

B. A.'s Colon Taken Over By Gov't; See Unfriendly Attitude Towards Yanquis

Buenos Aires, Aug. 15.

In line with steps taken by new Ramirez administration in practically all other fields, intervention of B. A.'s municipally owned Teatro Colon has been ordered by General Basilio B. Pertine, military mayor of Buenos Aires. Move was followed by quick resignation of Dr. Joaquin S. de Anchorena, socialite president, and Sra. Magdalena Bengolea Sanchez Elia, v.p.

Intervention and appointment of Colonel Abelardo Badaro to operate theatre, South America's leading operatic and concert house, was also accompanied by displacement of Cirilo Grossi Diaz, administrator general. General Pertine's office announced move was made to permit government to study reforms necessary to improve the theatre's services and overcome deficiencies observed in its functioning.

What attitude will be taken toward U. S. artists is not yet clear, but some are pessimistic in view of fact that General Pertine has long served on the board of such German companies as Siemens-Schuckert, big electrical trust. Also pointed out that El Pampero, leading Nazi afternooner, has long been battling against previous Colon administration's retention of 'foreigners' and has advocated intervention where other papers have remained silent.

NEW PERTWEE PLAY CLICKS IN LONDON

London, Sept. 7.

London's newest legit click is 'Pink String and Sealing Wax,' a well-constructed comedy-drama by Roland Pertwee which bowed in at the Duke of York's on Sept. 1.

Show was well received by opening-night audience and press.

'Doctor's Dilemma' For Pascal in Eng.

London, Sept. 7.

Although Gabriel Pascal is expected here from the U. S. shortly, it's understood that his first picture will be G. B. Shaw's 'Doctors Dilemma' starring Vivien Leigh.

Proposal for Greta Garbo to appear in British film version of 'Saint Joan,' also by Shaw, apparently is stymied. Stated here that she will not do this story until next year. Pascal would produce 'Dilemma,' with Brian Hurst jointly directing.

Garbo's first screen production over here therefore probably will be one for Sir Alexander Korda. She's had no contract with Metro for a number of years but never has broken away from the company. Korda is producing in England for Metro under a recent contract.

General Theatres (Rank) Net Profit $1,800,000

London, Aug. 20.

General Theatres Corp., owned by Gaumont-British and chairmanned by J. Arthur Rank, made operating profit of $1,800,000 for current year ending March 31. Last year's figure was $1,560,000.

Net profit after all allowances is $233,656, and a dividend of 9% is paid on the participating preferred common, which stands in the Market at $2.50 (issued at $4).

WB's Colombia Setup

Warners opened two offices in Colombia last week, with Ramon Fernandez, company's assistant manager in Mexico, in charge under Armando Trucios, recently named supervisor for Panama, Ecuador and Bolivia, who also supervises Colombia under the setup.

New offices are in Cali and Bogota, with main one being in former.

Review Aussie Pic Rental Snag

Customs Minister Keane of Australia this week opened the way for both exhibitors and distributors Down Under to have all complaints on film rentals involving ceiling prices to be reviewed by Price Commissioner Professor Copland, according to word received in N. Y. yesterday (Tuesday).

Keane declared that under the Price Control Act, all rights as to film rentals objected to by exhibitor or distrib could be fully reviewed by the price commissioner. Understood that the Hays office is studying the implications contained in this ruling, full copy of which has been received by Haysians. Keane edict is regarded as following the pattern of Canada's price control.

BRITISH PIX PRODUCERS WORRIED ABOUT FUTURE

London, Sept. 7.

The British Film Producers Assn. meeting last week, decided to approach the Board of Trade to obtain a statement on the future of British pictures. This is the result of the recent statement in America by Brendan Bracken, head of the Ministry of Information, that he does not favor a film quota. Bracken indicated he expected films to stand up on their merits.

Film trade here is reportedly further perturbed to find that few films have been made here by Americans since the unfreezing of U. S. distributor rental coin. Also, since that happened it's claimed that American companies have not bought any British-made pictures.

China Has Three Film Studios, Govt.-Directed

Washington, Sept. 7.

China's three film production studios, operating under Government control, are devoting themselves primarily to educational films of various types, U. S. Department of Commerce reports in a survey of the Chinese industry at war.

Each of the firms is specializin Chinese Film Studio works principally on newsreels and educationals for the general public; China Film Studio does films for the Army. Educational Film Studio, established only late in 1940, is turning out shorts for distribution in schools.

Interest in motion pictures thus appears to be growing steadily in China, and the signposts are pointing toward a worthwhile postwar market for both projection equipment and films.

First pic was shown in China in 1909, and the first film theatre was established there in 1912. By the time of the Nip invasion in 1937, there were about 300 regular theatres, bulk of them along the coast. Estimates today are that from 45 to 112 regular picture theatres operate in Free China, with the best opinion nearer the lower figure.

Houses all do capacity biz with action pix most popular. Chinese like tinters regardless of subject, and animated cartoons get them every time.

Argentine Filmers Again Ask for More Raw Stock

Buenos Aires, Sept. 1.

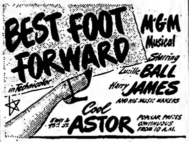
Again claiming that the life of the Argentine film industry — Latin America's largest—is in danger, Argentine producers, actors and related groups once more are petitioning U. S. Embassy here for release of some portion of next year's film stock quota already in the country.

They asserted that a large stock of film is already in storage here and earmarked for 1943; that unless some of this is released, activities of 'local industry will be paralyzed.'

Of the 6,000,000 feet shipped to Argentina as the nation's share of the 1943 Argentine raw stock quota, only about 4,500,000 feet have been divided by the local government. The rest has been held in reserve, some of it for the companies, but apparently the greater share for the Government's own disposition, which observers say appears to be mainly for local newsreels and shorts aimed at propagandizing favorable story on administration's own activities.

New York Theatres

3rd WEEK
Bette DAVIS ● Paul LUKAS
in Warner Bros. Hit
"WATCH ON THE RHINE"
In Person
ABE LYMAN
and His Californians
EXTRA
JERRY LESTER
Also
BOBBY LANE ● EDNA WARD
B'way & 47th St.—STRAND

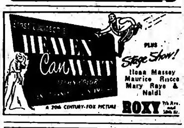


MICHAEL TODD'S MUSICAL HITS!
ETHEL MERMAN in SOMETHING FOR THE BOYS
Book by HERBERT & DOROTHY FIELDS
COLE PORTER SONGS
ALVIN, West 52 St. Mats. Wed. & Sat.
"SEASON'S SASSIEST MUSICAL!" —Esquire
THAT ROBUST INSTITUTION
STAR AND GARTER
with PROF LAMBERTI and CAST of 100
MUSIC BOX, W. 45 ST. Mats Thurs. and Sat.
Staged by HASSARD SHORT

LOEW'S State TIMES SQ.
Thurs., Sept. 9
On Screen
Ann SOTHERN
James CRAIG
"SWING SHIFT MAISIE"
In Person
ED SULLIVAN
and the
HARVEST MOON DANCE WINNERS

On the Screen In Technicolor
"DuBarry Was a Lady"
MGM's Musical with
Red SKELTON ● Lucille BALL
Capitol
BROADWAY AT 51st STREET
IN PERSON
Horace Heidt
and his Musical Knights, with
FRANKIE CARLE

Bob Hope
Betty Hutton
in
"Let's Face It"
A Paramount Picture
IN PERSON
Benny Goodman and Band
Condos Bros.
Jack Marshall
Buy War Bonds PARAMOUNT Times Square



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Spectacular Stage Productions

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"ENTERTAINMENT GALORE."
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50c, $1 & $1.50 PLUS TAX
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STARS ON ICE
CENTER THEATRE, Rockefeller Center. CO. 5-5474.
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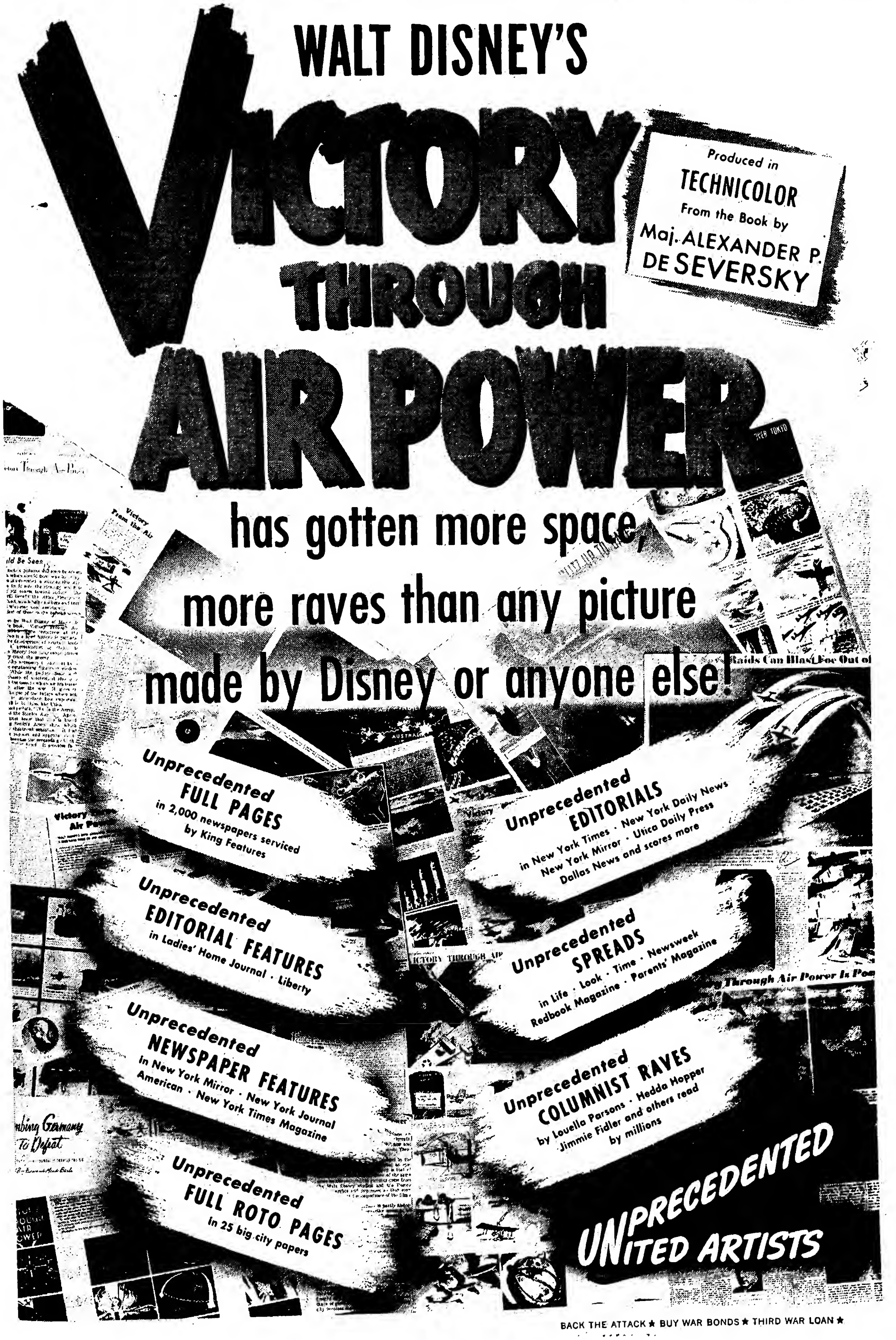
EXCLUSIVE FIRST RUN THEATRE
Fred ASTAIRE ● Joan LESLIE
"The Sky's The Limit"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Produced in TECHNICOLOR
From the Book by Maj. ALEXANDER P. DE SEVERSKY
has gotten more space, more raves than any picture made by Disney or anyone else!
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Unprecedented EDITORIAL FEATURES in Ladies' Home Journal · Liberty
Unprecedented SPREADS in Life · Look · Time · Newsweek · Redbook Magazine · Parents' Magazine
Unprecedented NEWSPAPER FEATURES in New York Mirror · New York Journal American · New York Times Magazine
Unprecedented COLUMNIST RAVES by Louella Parsons · Hedda Hopper · Jimmie Fidler and others read by millions
Unprecedented FULL ROTO PAGES in 25 big city papers
UNPRECEDENTED UNITED ARTISTS
BACK THE ATTACK ★ BUY WAR BONDS ★ THIRD WAR LOAN ★

Atlantic's Gridcast Sked Now Up To 15 Colleges; Dickering for 6 More

Philadelphia, Sept.

The Atlantic Refining Co. went ahead with its plan for an increased football broadcast schedule last week bagging 11 more colleges, bringing the total up to 15. In addition, Atlantic disclosed that it is dickering with at least . other colleges as well as several high schools in the Pennsylvania coal regions.

Last week Atlantic announced signing up Penn, Cornell, Yale and Princeton, as well as the Philly Eagles, pro team. In all, it was disclosed, the gasoline company is spending upwards of $50,000 more for football this year than in 1942, or an estimated total of $300,000. N. W. Ayer is the agency.

For the first time in its history the conservative University of Rochester has signed a contract to broadcast its football games commercially. The games will be aired over New York state stations along with those of Cornell.

After dropping its southern schedule last year, Atlantic signed four schools below the Mason-Dixon line and is negotiating with a couple of colleges in North Carolina. Those inked are Richmond, Virginia, VMI and Georgia Tech. Air rights to the latter's schedule were acquired from the Atlanta Coca-Cola Co., which has the Atlanta broadcasting franchise. Atlantic will air Tech games in Macon, Augusta, Jacksonville, Fla., and Savannah, Ga.

Schools signed in New England besides Yale include Brown and Holy Cross. Yale will be aired over the Yankee Network. Other station assignments have not yet been made.

Other schools on the list include: University of Pittsburgh, Franklin & Marshall, Muhlenberg, all in Pennsylvania. Negotiations are expected to be concluded soon with Temple University and Villanova. Midwest college signed is Ohio State.

The Penn games will again be aired here over WCAU. (The games last year were sponsored by Philco.) Only other station assignment completed is the placing of the Eagles' schedule with WIBG, Philly, first time grid shows have been broadcast by this outlet.

ASSOCIATED OIL AGAIN BUYS COAST GRIDCASTS

San Francisco, Sept. 7.

Associated Oil will, as it has done for years, underwrite the play-by-play broadcasts of college football games this season. The hookups this year will be the Blue Pacific link and the Don Lee Network. Only team missing from the pickups will be Stanford, which has withdrawn from the Conference.

CBS was unable to make time available for the Saturday afternoon events because of CBS' commitments on 'Man Behind the Gun' (Elgin) and 'World Today' (General Electric).

Army Info Via Discs For Radio Broadcasting

Atlanta, Sept. 7.

Under the title of 'Quartermaster Quarter-Hour,' station WSB, Atlanta affiliate of NBC, is using a novel program setup for broadcasting material from the Quartermaster news releases from the War Department in Washington. The show is in recorded form, with the actual platters made by Beth Barnes, WSB production director.

With two engineers, Miss Barnes has been recording the shows at the QM base near Atlanta, devoting one program each to the various departments. The QM releases from Washington are used for leads, but Miss Barnes ad libs the on-the-spot description of how the Army analyzes soldiers' food, inspects and issues clothing, blends and roasts coffee, repairs band instruments, etc.

WINN'S UNION PACT

Louisville, Sept. 7.

Third local station, WINN, has signed a contract for one year with broadcast technicians' local union, IBEW, with provision for 40-hour five-day week and vacation and sick leave with pay. Pay rates have been submitted to National War Labor Board for approval.

WHAS and WAVE have been operating under union agreement for almost two years.

R.R. Buys Blue 1-Timer On Bomber Presentation

The New York Central will underwrite a one-time hookup on the Blue Network next Tuesday afternoon (12) for the broadcasting of the ceremonies attending the N.Y.C.'s presentation of a $175,000 bomber to the Army. There will be a pickup from LaGuardia field and interpolation from a Blue studio of dramatic bits retailing how the previous bomber donated by the railroad came to be shot down.

MBS Tops August Of '42 By 132%

Mutual's time billings for last month, $1,205,240, were 132% more than they were in August, 1942. The tally for the latter month was $518,226.

For the first eight months of 1943 Mutual's gross was $8,196,967. The like period of '42 gave the network a gross of $6,384,634. The margain between the two accumulative totals is 28.4%.

RESERVE DECISION ON FLAMM APPEAL

Appellate Division Justice Albert Cohn yesterday (Tuesday) reserved decision in an appeal which Donald Flamm had taken from a decision denying him an injunction pending trial of his suit for recission of the sale of WMCA, N. Y. The defendant in the action is Eward J. Noble, who bought the New York outlet from Flamm in 1940 and whose purchase of the Blue Network is now before the FCC for approval. Justice Cohn asked the contending lawyers to file briefs.

The injunction was twice denied by Justice David W. Peck, of the N. Y. supreme court. The latter, after rehearing arguments last Friday (3), reaffirmed his original decision.

FCC Nixes Intervention By CIO in Blue Hearings

Washington, Aug. 7.

Federal Communications Commission, meeting en banc Thursday (2), turned thumbs down on the CIO petition to intervene in the hearing this Friday (10) on the sale of the Blue Network by RCA to American Broadcasting System (Edward J. Noble.)

Commission took the position that CIO had no legal right to intervene, but did not prevent any individual from appearing and giving relevant or competent testimony. CIO proposed to use the hearing as a sounding board to argue for labor's right to more radio time and to flail NAB for its code provisions affecting labor.

AWOL Harmonica Player Tags Baby 'Larry Adler'

St. Louis, Sept. 7.

Regardless of what punishment is dished out to him for 'going over the hill,' Arthur F. Betzel, a former member of the St. Louis Harmonica Rascals, a local radio group and now a member of Battery C, Coast Guard, Newport News, Va., will make no holler now that he has seen his newborn son. Betzel told cops that when he was denied a leave after his baby was born on Aug. 23, he went AWOL and hitch-hiked here. He had been in town only four days when the cops grabbed him.

Betzel said he and his wife have given the baby the tag of Larry Adler Betzel.

Carr's New Spot

Cleveland, Sept. 7.

Eugene Carr, for the past 16 months assistant in the Broadcasting Division of the Office of Censorship, Washington, has been named assistant to G. A. Richards, president of WJR, WGAR and KMPC.

Before going to Washington he was assistant manager of WGAR.

Premieres

(Sept 8 to 19)

Sept. 8

'Bandwagon,' musical, with Freddy Martin orch; 9-9:30 p.m., Wednesday; WJZ-Blue; Fitch Co.; L. W. Ramsey agency.

'Battle of the Sexes,' J. C. Flippen, m.c.; 8:30-9 p.m., Wednesday; WJZ-Blue; moved from NBC; Molle Co.; Young & Rubicam agency.

Sept. 9

Jane Cowl, first of six dramatic series written by Ira Marion; 10:15-10:30 p.m., Thursday; WJZ-Blue; sustaining.

Sept. 12

'That's a Good One,' comedy; with Hope Emerson, Ward Wilson, Art Elmer, Al and Lee Reiser, Johnny Hart; 8:15-8:30 p.m., Sunday; WJZ-Blue; Adam Hats; Glickman agency.

Sept. 13

'Ed Sullivan Entertains,' interviews; 7:15-7:30 p.m., Monday; WABC-CBS; Mennen Co.; Leeds agency.

'Lux Radio Theatre,' opening with 'The Phantom of the Opera,' starring Claude Rains, Nelson Eddy and Susanna Fosler, with Cecil B. DeMille as m.c.; 9-10 p.m. Monday; WABC-CBS; Lever Bros.; J. Walter Thompson agency.

Sept.

Red Skelton, variety, with Harriett Hilliard, Ozzie Nelson; 10:30-11 p.m., Tuesday; WEAF-NBC; Brown & Williamson Co.; Russel M. Seeds agency.

Sept. 19

'Rubinoff Returns,' with Dave Rubinoff and orch.; scheduled for two programs (19) and (26), with probability of longer run; 4-4:30 p.m., Sunday; WJZ-Blue; sustaining.

Weber Formally Takes Over As WDSU Head

New Orleans, Sept. 7.

Fred Weber, former general manager of the Mutual Network, became the general manager and part owner of WDSU last Saturday (4), following authorization by the Federal Communication Commission of the station's sale to a group consisting of Weber, H. C. Wall, owner of WIBC, Indianapolis, and E. A. Stephens, New Orleans businessman. The reported price is $200,000. Joseph H. Uhalt was the former owner.

Weber announced that no changes in personnel were planned for the present.

Creative Network Figure

With Fred Weber's move to WDSU there passes from the network field one of its most creative, dynamic personalities. To him the trade gives credit for one indisputable achievement—he built the Mutual Network and kept it going against many odds. When Weber came on the job nine years ago the network consisted of four stations, namely, WOR, New York; WLW, Cincinnati; WGN, Chicago, and CKLW, Detroit, known at the time as the Quality Group. The link now runs into almost every state in the union and has an affiliate list of 224 stations.

In his years as a network executive Weber gained a reputation for indefatigability, audacity, tenacity and independence. Among the things that Weber didn't seem to have a penchant for were the administrative prerequisites of spreading around responsibility and for playing 'beanbag' with his associates and the other networks. These factors had much to do with the schism that developed months ago between himself and several director-stockholders in the network and which was climaxed by the hiring of Miller McClintock as Mutual's first paid president. The directors had also decided that they wanted to live down the network's reputation of 'lone wolf' and 'stormy petrel' in industry controversies and problems. For instance, as happened in 1940, when Mutual broke the united front against ASCAP and signed a pact with that organization.

Before joining Mutual, Weber was with NBC's stations relations department.

BACK THE ATTACK!

At Least It's an Inspiration

Even though Columbia hasn't been successful as yet of disposing of the 'Suspense' series to a sponsor, the network can take credit for planting the idea of buying a whodunit with the prospect in almost every instance. Following is CBS' record in that regard:

It auditioned 'Suspense' to Ruthrauff & Ryan for Ironized Yeast and the account wound up with 'Lights Out.' A pitch to Ted Bates resulted in that agency picking up 'Inner Sanctum' for Colgate Palmolive. The sequel to a solicitation in 'Suspense's' behalf to Williams Shaving Cream via the J. Walter Thompson agency was the signaturing of 'Nero Wolfe.' Young & Rubicam and Cummer Products listened to 'Suspense' and set up their own 'Famous Mysteries' series.

Inside Stuff—Radio

Smallest but one of the oldest accounts on the national list of CBS' owned and managed stations is the Oyster Shell Products Corp., of New Rochelle, N. Y. For eight years the oyster shell crushers, who carry on their actual operations in the Chesapeake area of Maryland, have issued a 52-week contract to WCCO, Minneapolis, covering weekly mention of the product as chicken scratch on the station's farm program. Only reason that the two brothers, Arthur and Gustave Ackerman, who own the firm, have persisted in operating out of New Rochelle is because they like the golfing in Westchester County, and about the one time that anybody with an advertising errand can be sure to find them in their offices is on a stormy day.

Freeman Keyes, of the Russel M. Seeds agency (Chi), states that 'Miss Hildegarde has been very cooperative; many of her ideas have been incorporated in the show and no doubt her future wishes will be given every consideration, but final control of the program, produced for us (Raleigh Cigaret) by NBC, has been and will continue to be in the hands of the agency.'

Anna Sosenko, Hildegarde's personal rep, states that a 'mutual agreement' proviso, with the signing of the 13-week renewal, gives both the agency and star a dual authority in the manner of projecting the 'Beat the Band' quiz show.

Dave Rubinoff was on several successful commercials after finishing with Eddie Cantor. Following his windup with the comedian he was sponsored by Pebeco Tooth Paste, Chevrolet for two years and Rexall Drug Co., in that order.

Rubinoff begins airing a sustaining program Sept. 19 on the Blue net, 4-4:30 p.m., with an orchestra of 45 men. Show originally was scheduled for a 12:30-1 p.m. spot. George Faulkner will script.

Recommendations in the past to the radio trade to give all participating talent credit for their part on shows is now bearing fruit. New setup at WNEW, which has installed Ted Cott as program head, calls for writer credits on all future sustaining shows. Two new programs, 'Music In Exile,' by Milton Robinson, and 'The Time Machine,' by Elizabeth Breuer, bill the writers prominently.

Ruthrauff & Ryan agency last week confirmed the report that one of the factors that led to the folding of the 'Lights Out' series (CBS) by Lever Bros. was the persistent refusal of the Canadian Broadcasting Corp. to air this show over Dominion stations. The deduction drawn was that the CBC's officials were opposed to horror stories. Lever has dusted off 'Big Town' as a replacement for 'Lights Out.'

SELZNICK SIGNS RADIO DIRECTOR TO PIX DEAL

Axel Gruenberg, director of the 'Open Door' and 'Right to Happiness' serials, goes to the Coast next week on a directorial contract with David O. Selznick. He'll sit in on shooting of 'While You're Away' for 15 weeks, on a leave of absence from his two programs. If the assignment works out satisfactorily to both him and the studio, the contract will continue. Otherwise, he'll return east and resume direction of 'Door' and 'Happiness.'

The pending deal for Gruenberg to direct the new Gertrude Lawrence program for Revlon is now cold, and Charles Martin, director of the Philip Morris 'Playhouse,' has been given the assignment. Whether or not he'll continue to do 'Playhouse' is undecided. Meanwhile, Gruenberg has given up his remaining directorial stint, 'Counterspy,' on Monday nights on the Blue.

As successor to Gruenberg on 'Door' and 'Happiness,' Fred Weihe will probably be brought from Chicago, where he is on the NBC staff. However, that has not yet been approved by the respective agencies involved, Bates and Compton.

FCC OKs Sale of WLOL, Mpls., to Ralph Atlas

Washington, Sept. 7.

The Federal Communications Commission has approved purchase and control of station WLOL, Minneapolis, by Ralph L. Atlas, president and general manager of WIND, Gary, Ind., and WJJD, Chicago. Cash involved is, surprisingly, only $6,319, though it's believed there were other considerations that remain undisclosed.

Previous owners are Mrs. Beatrice L. Devaney, whose late husband operated WLOL and her sons, David Winton and Charles J. Winton, Jr.

Its previous action on WOI, Ames, Ia., in which it okayed the station's right to operate its kilowatter from 6 a. m. on the 640 band, is being reconsidered by the FCC. The previous action was protested by KFI, Los Angeles, which also operates on 640 clear channel. The FCC ordered a new hearing.

F-C-B Meanwhile Holds Onto Blue

Although NBC has named J. Walter Thompson as the agency for its advertising account, the Blue Network proposes to leave its own account with the Foote-Cone-Belding agency until after the transfer of the Blue's ownership to Edward J. Noble has been approved by the Federal Communications Commission.

Noble would like to sit in on any discussion about the web's future advertising plans and selection of an agency, since he has some of his own ideas on the subject.

Navy Has 20 Minutes Across Bd. on Mutual

The Navy now has the 4:40-5 p.m. span on WOR - Mutual, Monday through Saturday, for itself. All but one of the programs (Friday's) originates from some Navy establishment in the New York area. The Friday stanza stems from WOR's studios.

Lt. Com. George Hall is in charge of the series, with Lt. Jack Overall, former Mutual salesman, as aide.

Doris Dowd's Switch

Doris Dowd, of the Compton agency copy department, has resigned to join the copy staff of Benton & Bowles. She'll work on both radio and printed copy for various of the agency's accounts.

She's a former actress.

'Basin St.' Guests

The 'Chamber Music Society of Lower Basin Street' (Woodbury) has its guests booked, with the exception of Sept. 19, through September and October. The guest dates are as follows:

Sept. 12, Igor Gorin; Sept. 26, Olsen and Johnson and Phil Brito; Oct. 3, Cab Calloway; Oct. 10, Lena Horne; Oct. 17, Kenny Baker; Oct. 24, Jose Iturbi.

BEAUMONT BUYS BY 'DIARY'

Petrillo Charges That Radio, Disk Cos. Are Using Gov't Ageys. to 'Crush AFM'

James C. Petrillo, president of the American Federation of Musicians, charged yesterday afternoon (Tuesday) before a panel of the War Labor Board, which is probing the transcription shutdown, that the broadcasting companies, the phonograph recording companies and the transcription manufacturers were trying to use Government agencies to 'crush the AFM.' Petrillo spoke after A. Walter Socolow, counsel for the transcription manufacturers, had presented a statement to the three-man panel.

Petrillo also accused the broadcasting industry of financing a press smear campaign against him and his union. Referring to Socolow's statements about the plight of small stations as the result of the recording ban, Petrillo stated that in light of this 'poverty' plea it seemed strange to him that the same small stations could 'miraculously enough' raise thousands of dollars for anti-AFM publicity.

Petrillo told the panel that if it recommended that AFM musicians go back to work pending a settlement, it would be perpetrating a 'gross injustice,' because the recording companies would take advantage of this 'breathing spell' to turn out enough recordings to cover their requirements for two years. Petrillo likewise stated that the panel would soon learn through data presented to it by Chairman James L. Fly, of the Federal Communications Commission, that the profits of the broadcasting companies so in 1943 have been the biggest in history.

Joseph A. Padway, AFM general counsel, is slated to enter into the proceedings later with a legal analysis of the union's position in the controversy. Padway will contend that the issue resolves itself down to the simple fact that the members of his client-union have decided they no longer want to make transcriptions, because they had come to the conclusion that to do so would imperil their future welfare as working musicians.

In his statement, which took over an hour, Socolow reviewed the background of the controversy, explained the technical side of transcription manufacturing and client servicing, and claimed that because of the lack of fresh recorded material local stations were losing advertising accounts to newspapers and magazines. Socolow also said that a goodly number of the 250 and 500-watt stations were losing money and therefore could not afford the employment of musicians. He pointed out that even if such stations wanted to hire musicians the supply wouldn't be there, because, y James C. Petrillo's (AFM prez) own admission there were 165 stations in areas not represented by AFM locals. He charged that Petrillo's aim was to take care of the postwar outlook of the union's membership, since usicians now have more employment that they can handle.

The tripartite WLB panel consists of Gilbert E. Fuller, president of the Raymond Whitcomb Co., Boston, and industry member; Arthur S. Meyer, chairman of the New ork Mediation oard, and Max Zaritsky, president of the United Hatters, Cap & Millinery Workers, labor member. Meyer will chairman and represent the public.

Last week the panel toured the transcription studios and were shown how discs are made, sold and used.

Irna Phillips Moves To Coast October 1

Irna Phillips will start her services as a staff writer in the Hollywood office of J. Walter Thompson Oct. 1.

Her entourage from Chicago to the Coast will include her secretary, two adopted children, a sister and the writers of her current daytime serials, 'Guiding Light,' 'Road of Life' and 'Lonely Women.'

'Life Can Be Beautiful' Holds on 5 More Yrs.

ife Can Be Beautiful,' produced by Transamerican, has been renewed by Procter & Gamble on a contract which binds the serial for five years. The program is on CBS.

'Life' made its debut in early 1938 for the same account and the original pair of writers, Don Becker and Carl Bixby, are still with it.

WLB Queries AFM Locals on Jobless

War Labor Board, delving deeply into the recording controversy before attempting to adjudicate the problem, has dispatched to all AFM locals a questionaire designed to check the AFM's claim that the manufacture of recordings has considerably decreased AFM employment. WLB requests answers to a long list of questions, the most pertinent of which seek information on the number of members in individual locals, the number working full time as musicians, those working part-time, the number of men employed and unemployed during representative years between 1928 and 1943.

The questionnaire was mailed Aug. 28 and locals were advised to return it no later than Aug. 30, so that the information could be digested prior to the WLB hearings, which started yesterday (Tuesday) in N. Y.

Meanwhile rumors of at least a partial settlement of the recording controversy were circulating around N. Y. last week. According to these reports, one of the newer disc manufacturers has advised the union that it would like to make a deal on the union's terms. Capitol Records, California concern controlled by Buddy DeSylva, Paramount executive producer, Johnny Mercer, songwriter, and Glenn Wallichs, Hollywood music store owner, is the firm assertedly seeking a settlement.

Capitol started in business only a short time prior to the AFM's move against recording and transcribing, and achieved unusual initial success.

AD AGENCIES GET AFRA SCALE ON 10% BOOST

The advertising agencies have received from the American Federation of Radio Artists the new scale of salaries as provided for by the 10% increase recently approved by the War Labor Board. The schedule of rates do not adhere literally to the 10% tilt from the arithmetic point of view. The new scales do not show odd pennies, but the overall margins represent the full 10%. The agencies have yet to receive official notification of the WLB's grant.

The new rates are retroactive to March 8. The agencies have permitted the difference to accumulate in reserve funds of their own ever since they got together with AFRA on the 10% increas

CAMEL STANDS PAT

All Cig's Network To Last Season's

The Camel lineu grams remains unchan 1943-1944 season.

The schedule is as follows: 'Blondie,' CBS, Mon., 7:30 p.m.; Abbott & Costello, CBS, Fri., 10 p.m.; Durante-Moore, CBS, Sat., 7:30 p.m.; 'Grand Ole Opry,' NBC, Sat., 9:30 p.m. and Bob Hawk, CBS, Sat., 7:30 p.m.

BACK THE ATTACK!

APPLIES AUDIENCE HOLDOVER THEORY

Much of the current buying of local programs for the Four-Way Cold Tablets (Beaumont Laboratories) campaign, it was disclosed last week, is being based on the principles evolved from the 'diary' technique of station audience measurement which CBS unveiled to the trade last spring. In setting up a program in a particular period on a station's schedule, the agency on the Four-Way account, Donahue & Coe, seeks to make the entertainment of such a nature as to ensure inheritance of a large percentage of the preceeding program's audience.

The method of entertainment selection as applied by D & C in this instance entails the plotting of a show or documentary package which will at least carry over the audience already tuned to that station. The agency believes that to attain that goal it is not imperative that the program follow the format or type of the preceeding show. The task is primarily one of making certain that the Four-Way stanza offers something that, in mood, taste and broadness of appeal, blends in with the preceeding program and consequently tends to keep the listeners tuned to that station. With that object in mind it would be good programming sense, as the agency sees it, not to follow a program of familiar music, which appeals to the family as a whole, with a session of hot jive.

Beaumont spends around $500,000 annually on spot radio.

The 'diary' technique, as developed by CBS, makes it possible for a station to observe the ebb and flow of its audiences at various times of the day. It shows where a program's listeners come from and what happens to them once they tune off that program, the influence of habits on listeners and the exact extent of an audience's fickleness.

Dancer, Sample Set New Agcy.

Upon his arrival in New York this week, Mix Dancer is expected to announce the formation of a new ad agency with himself and Glenn Sample as partners. It's understood the company will be located in New York and that it will retain the Sterling Products and American Home Products accounts now held by Blackett-Sample-Hummert. What will happen to the B-S-H share of the Procter & Gamble and General Mills business isn't known.

The new company cannot actually start operation until a year hence, as the existing agreement between ample and Hill Blackett doesn't expire until next August. Dancer, a vice-president of B-S-H, was due in N. Y. yesterday (Tuesday), but was a passenger on the 20th Century Limited, which was wrecked. He was uninjured, but his arrival was delayed a day.

With the formation of the new agency, production of the Sterling and American Home radio programs will be handled by Hummert Radio Productions, which will be formed by Frank Hummert to succeed Air Features, Inc., when his contract with B-S-H expires next December. The Air Features personnel will be taken over intact by Hummert Radio Productions. ands involved in the Sterling Products radio setup include Bayer aspirin, Cal-Aspirin, Phillips magnesia, Dr. Lyons and aley's M.O., while American Home rands include Anacin, i-So-Dol and Kolynos.

Carter Rejoins Thompson

John Archer (Nick) Carter has rejoined the J. Walter Thompson agency, after an absence of 10 years, as radio copy writer.

Carter's spot at Pedlar & Ryan has been taken by Cyril Mullen.

U. S. Troops' 12-Station Network, Carrying Top American Shows, Operating Smoothly in England

U. S. troops in England now have their own radio system. It carries all the top American network programs, as well as special news broadcasts and popular recordings from the U. S. It is called the American Forces Network and consists of 12 low-wattage stations linked by lines to the main studios in London. It is run entirely by Americans and is not intended for British listeners.

The network was set up and put into operation July 4 by the Office of War Information, which now handles it cooperatively with the U. rmy. At the start it had seven outlets, but others have steadily been added. It's expected there will be 24 stations by Dec. 1 and ultimately there will be 40. With the release of the conquered countries from the Axis, similar networks will be established and operated in the parts of Europe occu ied by American troops.

Establishment of the American Forces Network was an enormously complicated task. English programs and news broadcasts were not satisfactory to U. S. troops, and BBC obviously could not devote any of its already crowded program schedules to special broadcasts for the Americans. On the other hand, it was essential for the U. S., either through the Army or the OWI, not to set up a radio system in England in competition with BBC.

With the whole United Kingdom a virtual armed camp containing soldiers from all over the world, England is much more crowded than ever before in its history, and it is honeycombed with its regular radio networks, plus RAF communications systems and air raid warning serv-

(Continued on page 30)

Harry Ackerman Is Rejected By Army

Harry Ackerman, radio production director of Young & Rubicam, was rejected by the Army on physical grounds yesterday (Tuesday).

His wife, actress Mary Shipp, is currently a regular on 'The Aldrich Family.'

True Story Hunts Fem. Appeal Show

The Raymond Spector agency is looking around for a program with mass femme appeal for True Story magazine. It will be a night time spot on one of the networks.

In its search the agency seems to be leaning toward something composed of a crooner and an orchestra. Brief dramatizations of anecdotes by T. S. readers on how they met romance would be interpolated in the musical package.

COWAN NOW TOP'S OWI'S RADIO PROGRAM BUREAU

The post of head of the Radio Program Bureau, Office of War Information verseas Division, which had been open since July 1, when John Houseman resi ned to join Paramount Pictures, was filled last week by Lou Cowan. Cowan, creator of the 'Quiz Kids' shows, had been chief of the Radio Outpost Division.

Also involved in the shuffle are Al Hollander and Lawrence Blochman. Hollander, formerly Cowan's assistant in the Outpost Division, stepped into Cowan's old job, and Blochman, who had filled in as general assignment man, now assists Hollander.

Garson Pull-Out Forces Change in Lux Teeoff

Hollywood, Sept. 7.

Lux Radio Theatre was forced to make a change for its season inaugural Monday (13) when Greer Garson was pulled by Hollywood Victory Committee for the War Bond Cavalcade. She had been under commitment for the airing of 'Random Harvest,' but Dan ankes of J. Walter Thompson agency, yielded. Piece will be done later in the season by Miss Garson and Ronald Colman. Opening broadcast instead will feature Nelson Eddy, Susanna Foster and Claude Rains in 'Phantom of the Opera.'

Sandy Barnett returns as director of the Lux series, with George Wells writing the adaptations, ... Silvers directing the music and ... B. DeMille as emcee-narrator.

MUTUAL GETS MOOSE

Social Order Buys Half-Hour Sunday Matinee Stanza

The Loyal Order of Moose become a Mutual Network client Oct. 17. It will be a Sunday matinee (5-5:30) event composed of tunes by Griff Williams' dance unit and dramatic bits on war themes. L. W. ansey, agency on the account, has not disclosed whether the series will make a pitch for membership, something which the National Association of Broadcasters tabooed at its last convention.

The Moose program will have a hookup of 56 stations.

Al Pearce Gets Soda Pop Berth

Hollywood, Sept. 7.

Al Pearce will be Dr. Pepper's (soft drink) entry on the air this season. Contracts have been signed for a half hour program over the Blue network beginning Oct. 3. Jack Hasty writes the scripts.

Format will be fashioned around Pearce's character of 'Elmer Blurt, Super alesman.'

P&G's Daytime Whodunit, 1st on a Network, Tees Off on CBS October 4

Procter & Gamble has set Oct. as the starting date for its five-times-a-week whodunit series in the 2:45-3 p.m. niche on CBS. The program will center around Earl Gardner's 'Perry ason' character, and replace the CBS version of 'Pepper Young's Family.' will be the first time for a network sponsored whodunit on a daytime schedule, with the show representing quite a departure in daytime olicy fo. the soap account. P&G's daytime dramatic packages have heretofore been exclusively soap operas.

Pedlar & Ryan, agency on the replacement has as yet to pick the writer and cast. The latter will be tagged from the agency's own auditions list and all such candida will work from scripts.

Davis Aide Quits

Washington, ept. 7.

Mary Patricia Lockridge, who left CBS to work for Elmer Davis at the Office of War Information last year, quits that agency within the next few weeks.

She will become Washington correspondent for Women's Home Companion.

From the Production Centres

IN NEW YORK CITY

E. P. 'Jimmy' James, director of publicity and promotion for the Blue prior to entering the Army, now sporting two bars....Rhoda Cantor has joined the staff of WLIB, Brooklyn, as script writer....Henry Dutillieux, radio and cinema head for Belgian Information Service, off to recuperate. Mme. Laurent takes the reins.

Four men recently left the CBS ranks to join the armed forces: Mel Allen, news and sportscaster; Dr. G. D. Wiebe, study director of the Program Analysis division, and Joseph Russell, of program writing department, to the Army; Jack Page, night theatre operations manager, to the Navy.

Peter Donald will emcee his 'Guess Who' show from Halloran General Hospital Sept. 15 with servicemen-patients participating....Bob Allen's orch will be the Spotlight Band Sept. 17, to be aired from Mobile, Ala.... John Fistere, head of sales promotion for WNEW, now with the Office of Strategic Services of the Army.

George Lowther will direct the sneak preview of 'Black Fantasy' (Blue), Sept. 19....WJZ's 'Hop Harrigan' to get Blue Ribbon award from New Jersey State Fair Committee (Blue), Sept. 15, in recognition of show's cooperation in Army Air Cadet enlistment drive....Joseph Barnett is now on the radio sales staff of the National Concert Artists Corp.... Dave Rubinoff is scheduled for two broadcasts with a 45-piece orch over the Blue Sept. 19 and 26.

John Macdonell, radio director of the United Nations Information Service, visiting in northern Ontario....Radio Directors Guild council holds its first meeting of the season Monday night (13) and the general membership meets the following week, Sept. 20....Doc Rogers gets the 'Mystery Theatre' m.c. assignment....Joe Hill to the Coast to direct the 'Duffy's' show when it returns to the air....'We the People' does a special treasury broadcast Sunday (12) from Monticello, with Secretary Morgenthau taking over Milo Boulton's m.c. stint (without an AFRA card) ....Sam Fuller, formerly of the Young & Rubicam directing staff, left for naval training....Charlie Powers, former Y. & R. assistant director now in the Navy, ill at the Navy hospital in Philly....Pvt. Ira Ashley, former director of 'Stage Door Canteen,' taking his basic at the Air Corps Technical School, Keesler Field, Miss....Mason Adams honorably discharged from the Army and is back at radio emoting....Marilyn Jean Miller to the Coast on a Universal contract....Thomas L. Thomas joins the regular cast of 'Manhattan Merry-Go-Round' next Sunday night (12) ....Jay Meredith marries a soldier this week....Casting: Carl Frank, Sidney Stone, Kate McComb ('Front Page Farrell'); Dorothy Francis ('Our Gal Sunday')....During Alan Kent's vacation, Bernard Dudley is subbing as 'Pepper Young' announcer....Jack Rourke has the new announcer spot on the 'Good Will Hour.'

IN HOLLYWOOD . . .

John U. Reber bounded into the Brown Derby and looked around. His gaze shifted to various booths tenanted by Nate Tufts, Ed Gardner, Cal Kuhl, Sam Moore, John Whedon, Herb Polesie and Frank Woodruff, all of whom at one time or another took orders from him at the Thompson agency....Lou Costello is making such rapid strides in his recovery that it is now practically definite he and Bud Abbott will be back on the air for Camels Oct. 7. Martin Gosch will again be at the controls....Joy Storm vacated his berth as NBC's news and special events head to handle production on the web's new commentary feature, 'O. K. For Release'.... Charles Dant moves over from NBC to CBS to swing the stick on the Jack Carson show, which is having its format revamped. Thomas Peluso took Dant's berth on NBC music staff....Robert Emmett Dolan draws the baton on Birdseye's Dinah Shore program over CBS, and Joe Lilley conducts the mixed chorus of nine....Two more war experts have joined the KHJ staff. Harrison Wood's commentary will be sponsored five nights a week and Cedric Foster gets a showcasing once a week...Paul Franklin, producer-scripter of 'Red Ryder,' giving old-time vauders a break on his Sept. 7 airing. Doing their old turns will be Harry Lang, Eddie Kane, George McKay, Dick Ryan, Eddie Marr and Ray Teal....Paramount's singing-actor, Johnnie Johnston, will vocalize with Paul Weston's orchestra on 'Duffy's Tavern,' which starts the first quarter here, moves to New York for the next 13 weeks and then back to the Coast for the final frame....Henry Hull is top-billed in Silver Theatre's airing Oct. 5 of 'Out of This World.' Following week's booking goes to Barbara Jo Allen (Vera Vague) in 'A Lady With Ideas'....Veronica Lake and Dorothy Lamour fill the Sept. 11 and 18 dates, respectively, on Groucho Marx's beer show. Producer Dick Mack planning a camp origination every other week, with the entire troupe going to Milwaukee in mid-February for 100th anniversary celebration of Pabst breweries....Diana Barrymore, Bramwell Fletcher, Gene Lockhart and Frank Tours packaged in dramatic series, 'From This Day Forward,' for fall sale by Don Sharpe of the Frank Vincent agency....Busy radio season is being laid out for Roz Russell. She has been set for two Lux shows, one for 'Cavalcade of America' and 'My Sister Eileen' for Screen Guild Players....Don Lee network is now 34 strong, with KUIN, Grant's Pass, Ore., the new link in the Coast chain....Wick Crider here from New York to smoke up publicity for J. Walter Thompson Coast originations....Lionel Barrymore gets another term as 'Mayor of the Town' for Rinso.

IN CHICAGO . . .

Marjorie Lamie, for the past nine years secretary to Buck Gunn, radio head of the J. Walter Thompson office here, has resigned effective Sept. 11, and joins the 'Doughgirls' company at the Selwyn theatre the following day as understudy for three roles....Dick York is replacing Arnold Stang in the leading role of 'That Brewster Boy' with the Sept. 10 broadcast from the WBBM-CBS studios here....Cleve Conway, NBC announcer, was taken suddenly ill with acute indigestion during a news broadcast last week and was unable to continue, but Louis Roen was on hand and took over immediately. Conway will resume his broadcasts in a couple of days....'First Nighter,' emanating from the WGN studios and broadcast over 125 MBS stations, will return to the air Nov. 7. Joseph T. Ainley will produce....British Broadcasting Corp. introduced one of its London producers, Geoffrey Bridson, to the press at a cocktail party in BBC offices here last week preceding the broadcast of 'An Englishman Looks at Chicago,' the first of a series on American life being done by Bridson for British listeners....Leonard O'Connor, NBC news editor, has departed for Army duty....Robert McKay, formerly with WKAR, East Lansing, Michigan, has joined the WBBM engineering staff....Kay Ashton-Stevens, who is slated to resume her 'Chat Across the Table' program in the fall over WBBM-CBS, was operated on for appendicitis last week in Oconomowoc, Wis., where she has been vacationing with her husband, Ashton Stevens, dramatic critic of the Chicago Herald-American.

Vick Buys 2d Coast Net; This Time CBS

Vick Chemical last week bought a second west coast hookup. In addition to the 'Faces and Places' program on Don Lee, the account will underwrite the Tuesday and Thursday editions of the 'Hello from Hollywood' series on the CBS Pacific link. Contracts are for 26 weeks. The CBS inning will plug Vatronal and Vaporub.

Early Skinning

Minneapolis, Sept.

One of the more novel accounts in this area is Joseph Ullmann, fur broker, who has bought a schedule of pre-dawn announcements Monday through Saturday.

Ullmann has picked 6:29 a.m. to broadcast the latest prices for untreated furs to trappers in the northwest, Canada and Alaska.

BUY EXTRA BONDS!

Payroll Traffic

General Foods, through Benton & Bowles, has renewed 'Night Editor' on NBC Pacific Coast outlets, Thursday, 8:15-8:30 p.m., beginning Sept. 30.

'The Grand Ole Opry,' sponsored by R. J. Reynolds Tobacco Co., for Prince Albert, goes on full NBC network by adding more than 60 outlets for present coverage, starting Oct. 9. William Esty the agency.

Cincinnati.—Meta Slander, lately with NBC, Chicago, started Monday (6) as a WLW-WSAI staff singer. Other newcomers to these stations are Donald L. Webb, from WPAY, Portsmouth, O., and Willard Rene, from Texas. They're announcers.

WKRC staff appointments, made effective this week by Kenneth W. Church, general manager, are: Syd Cornell and Lin Mason, vet staffers, moved up to handle production detail as assistants to Fred Dodge, program director; Penny Prudence, food advisor, named director of women's activities and supervisor of femme programs. Bob Schmitt, formerly with the Times-Star, a newcomer, to write publicity, and Dorothy McCord, back after a year's absence, to do merchandising and trade extension work.

Worcester, Mass.—Robert Brown, of the WTAG sales staff, moves up to the post of supervisor of local sales, under Herbert Krueger, commercial manager. Carter Knight, formerly with General Electric and Westinghouse in Boston, replaces Brown.

New Orleans — Judith Lawton, city's only femme announcer, has left WDSU to join the staff of WNOE, owned and operated by State Senator James A. Noe.

Fort Wayne — Cecil Humbarger joined the engineering staff of WOWO-WGL, coming from WEXL, Royal Oak, Mich. Paul Schafer, formerly with WJOB, Hammond, Ind., also joined station here.

New York—Robert Russell has joined the sales staff of Joseph Hershey McGillvra, Inc. He comes from Blackett-Sample-Hummert.

San Antonio. — New additions to the staff of KABC include Hank Wood, announcer, and Anna Davis, control room operator.

Springfield, Mass.—Albert W. Marlin, general manager of WMAS for the past 10 years, joins WHAS, Louisville, Ky., Sept. 15 as program director.

San Antonio.—Leona Bender joins the KMAC staff as news editor and public relations director.

Boston.—WEEI's second school for announcers has produced three new announcers who have taken jobs with New England stations: Douglas Oliver to WLAW, Lawrence, Mass.; Louis J. Rocke to WGAN, Portland, Me.; Theodore B. Beebe to WKNE, Keene, N. H.

C. Herbert Masse has been promoted to WBZ-WBZA sales manager, succeeding Frank R. Bowes, who has been inducted by the Army.

Fort Wayne. — Vincent Rowe, formerly with WMBD, Peoria and WLDS, Jacksonville, joins the announcing staff of WOWO-WGL.

Ernie Neff joins the announcing staff of WOWO-WGL.

New York.—Howard B. Klarman, made sales promotion manager of WMCA. He had previously been with Macfadden Publications and the Crowell-Collier Publishing Co.

Dayton. — Jim Taylor and Fred Campbell have joined the announcing staff of WHIO, while Art Thompsett joined the sales force. Harvey Young, salesman for the station into the Army; Harry Butler, announcer, commissioned an ensign in Navy.

New York — Marla Sutherland, formerly with the OWI and before that with Pedlar & Ryan, has joined the Compton agency as an assistant account executive. John H. Owens has joined the Compton copy department.

Philadelphia.—James P. Crosson, formerly of the staff of the Philadelphia Record, has been named news editor of KYW. He succeeds John J. (Chick) Kelly, who was upped to publicity director.

Jerry Roberts, formerly of WAAT, Newark, N. J., has been hired as a disc jockey by WPEN.

U.S. Troops' 12-Station Web

Continued from page 29

ices. That made the problem of installing the AFN an extremely complex one. Transmitters had to be located at U. S. troop cantonments, yet in spots where they would not offer interference to any of the existing English radio systems.

British Helpful

Morgan, OWI chief of broadcasting in the European area, negotiated with British authorities for permission to set up the network, and handled the preliminary arrangements. Richard Condon, OWI chief engineer, did the technical planning and supervised the engineering phase of the work, and Guy della Cioppa, of the OWI overseas branch, organized the staff. Because it was the first time such a radio system had ever been attempted in a friendly country already having its own system, with a highly involved copyright structure, the job required innumerable, unprecedented problems. It according to Morgan, the unfailing cooperation of British officials was tremendously helpful.

Since the AFN stations are all extremely low power (50 watts), and are located only in areas where large bodies of Yank forces are stationed, they can be heard by relatively few British listeners. Moreover, the wavelengths and schedules of the AFN outlets are not published in English papers, and the AFN program policy conforms as much as possible to that of BBC. In addition, AFN is careful never to scoop BBC on news, invariably checking with British authorities to be sure news flashes don't go on the air ahead of BBC's broadcasts.

AFN programs are obtained from various sources. One of the principal ones is transcriptions of American network shows, taken off the air in the U. S. and shipped to Britain. Some shows are produced in England by the Army; some are specially recorded in America by the Army and OWI, some are shortwave pickups from the U. S., and some are popular phonograph records from the U. S. Others are live shows picked up from BBC and still others are transcribed broadcasts borrowed from BBC files. Finally, news broadcasts are prepared by the staff of Stars & Stripes, the A. S. Army newspaper, as part of Special Services. American stars appearing on AFN during camp tours in England are also piped to BBC, unless their contractual commitments forbid it.

The broadcast schedule of the AFN is 5.45-10:30 p.m. Mondays-through-Fridays; 5:45-11 p.m. Saturdays, and 8 a.m.-10:30 p.m. Sundays. Besides setting up the network, the OWI furnishes studios and transmitters and supplies the engineering staff at broadcast headquarters in London. The Special Services of the Army handles the programming (with the OWI representing the American Ambassador, the BBC and the British Ministry of Information in an advisory capacity), and the Army Signal Corps operates the transmitters. The system is financed jointly by the OWI and the Army, partly through a reverse lend-lease arrangement with the British War Office. Considerable BBC facilities are used. It is emphasized that the OWI acts only in an advisory way on programming, as it has no direct concern with entertainment or news for the Army.

A typical week's program schedule of the AFN during July included transcribed versions of the following U. S. network shows: 'Fibber McGee and Molly,' Jack Benny, Bob Hope, Fred Allen, Major Bowes' 'Are You a Genius?,' Andre Kostelanetz, Harry James, 'Transatlantic Call,' Bing Crosby, Edgar Bergen, Phil Spitalny, 'Band Wagon,' Fred Waring, Red Skelton, 'Basin Street,' Kay Kyser, 'Aldrich Family,' Kate Smith, Tommy Dorsey, Fanny Brice-Frank Morgan, 'Spotlight Bands' and 'Hit Parade.' At the start, recorded network shows from America were a month or more late in being heard on AFN, but that time-lag has been considerably diminished. Because no advertising is permitted on the air in England, by law, commercial announcements on the U. S. shows are eliminated, with musical fills substituted.

OWI Military Board

Operation of the AFN is directed by a board of governors consisting of the following American Army officers and OWI representatives: Col. Theodore ..r, of Special Services; Col. W. .. Fell, chief of administration of Service of Supply; Col. Tristram Tupper, public relations officer; Brewster Morgan; Brig. Gen. W. S. Rumbough, chief signal officer; Maj. Howard Nussbaum, radio officer; Lt. Col. C. H. Gurney, executive, radio section, Special Services; Capt. Wade McCoy, press officer, and Richard Condon. The program committee includes Nussbaum; Gurney; Guy della Cioppa, of the OWI, and a representative of BBC, by invitation. Morgan and Condon are currently in New York for OWI confabs about plans for future operations in England and on the Continent.

To conform as much as possible to BBC policy, but also for security reasons, there are a number of prohibitions and restrictions on material for broadcast. All material must be cleared by the public relations officer. Anything described as 'loose talk' is forbidden and certain objectionable words and phrases (similar to U. S. network standards) are banned. In addition, there are restrictions on musical compositions, some on matters of taste, some because of the enemy nationality of the music and some because they are offensive to the English (for instance, jazzed versions of traditional tunes).

Among subjects the mention of which is restricted are unnecessary emphasis on drunkenness, marital infidelity, effeminancy in men, immorality, physical deformity, fatal diseases, spiritual quotations (except on religious programs), government personnel and departments and services, or gibberish of any foreign tongue.

Copyright Clearances

The regulations about copyright are comparatively involved in England, though they are somewhat simplified for the AFN. In general, permission for the broadcast of recordings must be obtained through Phonographic Performance, Ltd. Copyright is cleared through BBC. ASCAP music is unrestricted, where ASCAP controls English performance rights. Otherwise, the Performing Rights Society permits broadcast on a fee basis per transmitter, the amount being charged against lend-lease.

There is security censorship of all material, except on recorded American network shows. There are two British censors, one being on duty at all times, covering military security. There is also an Army censor and a public relations office censor. All publicity is handled by an officer detached from the Stars & Stripes, and the program schedules are published by Stars & Stripes and Yank.

Although the AFN programs are intended only for U. S. service men, some English people are regular listeners. That explains the necessity for observing BBC program policy and the various British standards of taste, etc. Even so, the vast majority of the AFN audiences are Yank soldiers, nearly all of whom listen to loud speakers in their barracks, canteens and in various places where they congregate when off duty.

There is no AFN station in London, since a transmitter powerful enough to be heard at the various U. S. Army spots throughout the city would necessarily compete with regular British outlets. The AFN programs are carried to London by wire and are heard there via about 50 loud speakers located in four canteens, lounges, etc., frequented by American troops. This loud speaker system in London is being rapidly expanded and is expected soon to be several times as extensive as at present.

N. O. Brewery Now That City's No. 1 Air Customer

New Orleans, Sept. 7.

The Jackson Brewing Co. is now the heaviest local user of radio time. Firm, largest in south, is now using 25 minutes of air time per week over four stations, WWL, WSMB, WDSU and WNOE.

Shows include sportscasts, concert music, dancing parties, Washington comment, civic programs, drama, Hollywood news and civil defense and war bond features. Company also has sports period by Jill Jackson devoted to women's interests.

Brewery maintains radio department, headed by Oral D. Cloakey, and own announcers, Hubert Grant, Jill Jackson and Jack Lewis.

Must Cough Earlier

With available spot time on the Class A and B stations on the verge of becoming non-existant, coughdrop and cough remedy accounts have been compelled to move up the starting dates of their seasonal campaigns. Most stations are allowing now, but between 30 and 45 days as leeway for the ushering on of a national spot schedule following the signaturing of contracts, and this category of account isn't taking any chance of being frozen out this fall.

An outstanding case in point of the starting date pushup is Smith Bros., booked out of the J. D. Tarcher agency. It's been trying to get stations to agree to a Nov. 1 starting date, but the takers on this basis haven't been up to the agency's expectations. Last week Tarcher let it be known that it was prepared to predicate 1943-44 contracts on an Oct. 1 starting date.

Ease Draft Of Radio Writers

Hollywood, Sept. 7.

Coast radio writers and producers will get preferential treatment from local draft boards after all. Col. Kenneth Leitch, state director of selective service, today (Tuesday) advised Fox Case, of the Hollywood Radio committee, which recently made a pitch to him, that a bulletin will be issued to local boards urging serious consideration be given writers and producers for occupational deferment.

Col. Leitch added that re-Pearl Harbor fathers among writers and directors will be deferred by local boards.

New CBS Affiliates

Stations KTBC, Austin, Texas, and WGAU, Athens, Ga., have become affiliated with CBS; KTBC as a supplementary station and WGAU as a bonus outlet.

KTBC operates at 250 watts night; 1,000 day, on 1,150 kc. WGAU operates on 1,340 kc., with 250 watts.

WCCO's Newsroom Party

Minneapolis, Sept. 7.

WCCO staged an entire 'dedicatory program' to mark the formal opening of its elaborate new newsroom.

All members of the large news staff appeared on the program, titled 'About News.'

FCC Gets Protest On Corpus Christi Station

Corpus Christi, Sept. 7.

...clay in installation of this city's new radio station, owned and operated by Baylor University and Carr P. Collins, of Mineral Wells, was seen here with the filing of a protest with the Federal Communications Commission.

Protest has been filed by KRLA, Little Rock, Ark., against assignment of the old XEAW station at Reynosa, Mexico, owned and operated by Collins, to the 1010-frequency which the new station will operate on daytime only.

Ration Coupon-Saver

Robert Shaw, manufacturer of thermostats, is buying women's participating programs to plug the benefits of heat control, whether the fuel be coal or oil.

Hixon-O'Donnell is the agency.

McGILLVRA'S ADDITIONS

KMO, Tacoma, and KIT, Yakima, have named Joseph Hershey McGillvra as their national station rep. Both outlets are owned by Carl E. Haymond.

Mutual is the affiliation in both instances.

Penn's N...

Penn Tobacco is lining up ... ning chainbreak and minute announcement availabilities on New England stations.

H. M. Kiesewetter is the agency.

G. E. Spots on FM-ers

Schenectady, Sept. 7.

The Electronics Department of General Electric is sponsoring a series of one-minute spot announcements, three a week, on 16 FM stations.

Announcements cover the part radio is playing in the war, and how G. E. military radio is paving the way for the company's FM transmitters and receivers after the war.

Lull on Cox Probe Front

...n, Sept. 7.

Cox committee reported all quiet on the FCC front for a few days, while the report on the FCC war powers and, presumably, the bills to turn these powers over to the Army are in preparation to submit to Congress next week. ...nly blast following last week's two days of hearings on Communications Commission's draft deferments came from FCC chairman James L. Fly.

'The American ideal of fair play,' said Fly in a statement, 'took a terrible kicking around when the Cox Committee made public the names of 39 employees in the Commission's engineering department who have been deferred, and then refused to permit the Commission to put in the record the full facts concerning them.

'The House Committee on Military Affairs (Costello Committee) some time ago established the precedent of not making public the names of deferred Government personnel. That committee obviously was conscious of the danger of unjustly tagging as draft dodgers persons who, because of their special skills, had been called upon to serve their Government in a civilian capacity.

'However, the Cox Committee disregarded this salutary precedent and then added insult to injury by telling only part of the story and refusing to permit the Commission to tell the rest.'

BACK THE ATTACK!

Blue Attributes Its Co-op Success To That Personal, Personality Touch

The Blue Network believes that it has built up its system of local cooperative programs into quite a click and it attributes the progress made in obtaining sponsorship for these network-originated shows from the ranks of both national and local accounts to the merchandising methods applied to the syndication. Every effort is made, according to the Blue, to put the solicitations and later servicing on a personal basis.

The personal contacts, regardless of whether the account is of local or national stripe, radiates out of the Blue's New York office. The Blue's merchandising man on the group of syndicated programs, for instance, cooperates with the local affiliate in selling a series to a local account and in keeping the latter sold on his buy. It's all done by personal letter with the countenance of the local station's commercial manager.

Another personal angle is to have the star or personality on the locally-sponsored syndicated program drop a letter or autographed photo to the sponsor. In the specific case of 'The Mystery Chef,' the Blue goes a step farther. If a bakery account is sponsoring the 'Chef' in its community, the 'Chef' will, after testing the product and finding it up to standard, make a disc endorsing the brand and send it to the local baker for airing.

The Blue's main syndicated shows are Martin Agronsky, 'The Mystery Chef,' 'Dick Tracy' and 'Counter-spy.'

EQUITY NAMES A COMM. TO STUDY AFRA MERGER

In response to an invitation from the American Federation of Radio Artists, the council of Actors Equity Assn. yesterday (Tuesday) named a committee to confer with representatives of the radio union about the proposed merger of AFRA and Equity with the American Guild of Musical Artists. The Equity group was instructed to make no commitments, but to find out what the unification plan involves and to report back to council.

The Equity committee includes Bert Lytell, president; Paul Dullzell, executive secretary; Ruth Richmond, of Chorus Equity; Rebecca Brownstein, attorney; and Philip Loeb, Rhys Williams and Alfred Harding. A date for the conference with the AFRA group will be set when the latter union's representatives have been selected. It's also anticipated that representatives of AGMA may also attend the confab.

In the AFRA invitation, which was signed by Mrs. Emily Holt, its national executive secretary, it was suggested that only one meeting of the committees should be held, so that approval of the broad principle of amalgamation might be forthcoming quickly. The idea would be that having once decided such a merger would be desirable the actual means and details for working it out could be considered later.

Paging Bunions

Dr. Scholl's footpads is buyin... ay and night chainbreaks and minute announcements.

Donahue & Coe is the agency.

Fred Wile, Jr., is returning to Young & Rubicam after being on the public relations staff of the War Manpower Commission for more than a year.

Spot Sales Reps AMP

Spot Sales, Inc., will serve as sales agency for the transcription library of Associated Music Publishers, Inc. It's the first time that the AMP has done the selling outside its own organization.

Loren L. Watson, executive v.p. of Spot Sales, whose primary function is station representation, was the AMP's sales manager eight years ago.

Picture of 190,365 housewives buying food...

The young lady is having a busy day.

She is competing for a prize on "The Missus Goes A-Shopping" ...the favorite quiz-and-fun show of New York housewives. Every program plays to a packed house of 350 women. The waiting list for studio tickets is six weeks long!

It's an informal, zany program, conducted by nimble-tongued John Reed King. From the time the first studio visitor appears, th fun flies thick and fast. It's a madhouse. And for fifteen minute laughter buckles the walls.

It's the highest rated show in New York at 8:30 A.M. More New York women—*more by 88%*—listen to "The Missus" than to the second ranking program. In fact, one out of every three radio-available housewives are tuned to "The Missus". 190,365 housewives each day.

Advertisers listen, too. Seven major food chains enthusiastically endorse the show. Sponsors wait in line to participate. (No time is now available for sale.)

Smooth, top-flight radio. Skilfully written. Professionally produced. Brilliantly conducted.

Of course, it's on WABC.

WABC
Columbia's Key Station
NEW YORK • 50,000 Watts
COLUMBIA OWNED

Represented by Radio Sales, the SPOT Broadcasting Division of CBS

EDGAR BERGEN
With William Gaxton, Victor Moore, Dale Evans, Jean Arthur, Bill Goodwin, Ray Noble orch
Writer: Joe Bigelow
Director: Tony Stanford
30 Mins.; Sun., 8 p.m.
STANDARD BRANDS
WEAF-NBC, New York
(Thompson)

In what has become the tradition of vari shows returning for the fall season, Edgar Bergen took the first few moments of his opener Sunday night (5) to talk about his summer. In most other ways, too, the program stuck to formula. That it's a proven formula is admitted, and that it most likely will repeat its former popularity is equally admitted.

The first few moments of the show offered the comedy spot with Bergen and his dummy, Charlie McCarthy, with orchestra leader Ray Noble an announcer Bill Goodwin participating. An orchestra number and then a funny William Gaxton-Victor Moore comedy sketch followed, after which Dale Evans sang a number pleasantly and guest Jean Arthur teamed with Bergen and McCarthy to close the stanza with a sock laugh routine.

There were no surprises and it was all big-time and effective. The opening commercial was for Chase & Sanborn coffee and the close was for Stams vitamin tablets. *Hobe.*

'V-MAIL'
With James J. Walker
15 Mins.; Fri., 8:15 p.m.
Sustaining
WOR, New York

The political rostrum has for years known New York's former mayor, James J. Walker, as a gifted orator, whose humor has become a tradition in this town. And now Jimmy Walker is talking again.

Jimmy Walker is reading 'V-Mail.' And that's where he shines. Sentiment. Heart throbs. Pathos. It's right up his alley. Nothing corny about it, though it could easily have been that in less gifted hands, but straight readings of letters from the boys overseas to their friends and relatives over here. They're letters with names mentioned; a couple of them read at this 15-minute session must have caught many a throat. It's all authoritative and factual, a session that's just the right length and a likely audience-winner.

'V-Mail' is right out of the family album. *Kahn.*

COVERAGE
FROM WITHIN

Much better to be inside of Central New England, rather than outside.

WTAG
WORCESTER

'THE ALDRICH FAMILY'
Cast: Dickie Jones, Jackie Kelk, Katharine Raht, House Jameson, Judith Abbott, Mary Rolfe, Mary Shipp, Jack Miller orch
Writer: Clifford Goldsmith
Director: Francis van Hartesveldt
30 Mins.; Thurs., 8:30 p.m.
GENERAL FOODS
WEAF-NBC, New York
(Young & Rubicam)

Dickie Jones, the former film moppet, now playing the key part of Henry in 'The Aldrich Family,' is the only change in the Clifford Goldsmith character-comedy-drama which resumed its regular Thursday night spot last week on WEAF-NBC for General Foods. Succeeding Ezra Stone, who created the part, and Norman Tokar, who played it last season, Jones reveals limited radio experience, seemingly tending to pick up the voice quality of Jackie Kelk, the distinctive Homer. Also, his performance is uneven, both in characterization and skill. However, he suggests the suitable boyishness for the part and plays it properly straight, avoiding the vocal hokum Stone and Tokar occasionally slipped in.

The season's opening episode was clearly sub-standard Goldsmith, being not as inventively plot-tangled and lacking the remarkable construction (particularly the uncanny surprise finale) he usually contrives. Still, it served well enough to re-introduce the basic characters. Kelk was sure, as always, as Homer, while Katharine Raht and House Jameson were in form as the endurable Aldrich parents, and Mary Rolfe, Mary Shipp and Judith Abbott clicked as laughably serious urchins. Francis van Hartesveldt's direction was nicely paced, but Jack Miller's musical bridges gave a suggestion of hurry to the performance.

The Postum commercial copy stressed the fact that the beverage is not supposed to taste like, or be a substitute for coffee. *Hobe.*

'CAMPANA SERENADE'
With Dick Powell, Martha Tilton, Lud Gluskin Orch, Henry Charles
Writer: James Bloodworth
25 Mins.; Saturday, 1 p.m.
CAMPANA SALES CO.
WABC-CBS, New York
(Wallace-Ferry-Hanly)

Pitched for the femme trade, the top-notch vocalizations of Dick Powell and Martha Tilton, backed by the full bodied arrangements of the Lud Gluskin orch, should also rate high with the menfolk. It's a good Saturday midday variety interlude.

Powell's melodic crooning style was particularly adapted to the sentimental numbers featured on Saturday's (4) preem stanza. He was standout with 'Time on My Hands.' There was a slowup when he interpreted the song in prose, but in 'I Heard You Cried Last Night' and 'In My Arms' Powell skipped the histrionics.

Martha Tilton, once a Benny Goodman vocalist and remembered for her recording of 'And the Angels Sing,' teed off with that number Saturday. Her delivery was slightly drawn out, but this tendency in no way detracted from the excellence of her voice. With 'Paper Doll' she came across with a click swing style, free from unnecessary embellishments. The Gluskin orch was also featured in this number, which it put over with considerable effect.

Henry Charles, who handles the commercials, went overboard with three long spiels about 'Solitaire,' the cosmetic plugged on this series.

'INNER SANCTUM MYSTERY'
Raymond Edward Johnson, Everett Sloane
Drama
PALMOLIVE SHAVING CREAM
25 Mins.; Sat., 8:30 p.m.
WABC-CBS, New York
(Bates)

Carter's Little Liver Pills decided that it no longer wanted to scare the prospect into buying the nostrum, and that very angle apparently struck Palmolive as something worth trying in the merchandising of its shaving cream. For that is the very tack taken by Palmolive on this series, which has replaced 'Hobby Lobby.'

The boogeyman of 'Inner Sanctum,' Raymond Edward Johnson, doubles as No. 1 salesman on the program. Sticking to character and maintaining that sinister chuckle which has become the program's trademark, Johnson asks the male listener, 'Do you like blood and gore and razor burn when you shave? Are you afraid you'll cut your throat while shaving? You know your wife might not like it. Well, do you want me to tell you how to avoid the screeching and scraping of the razor over your skin....' Subtle selling this, if nothing else. All the commercial lacks is the agonized cry of a shaver who has just slashed his throat. Also the sound effects of the gurgling fluid and the shaver collapsing on the bathroom tile.

The initial shocker (4) under the Palmolive banner offered the kill-by-kill account of a homicidal maniac, enacted by Everett Sloane with all emotional stops out. There were screams and cries of terror aplenty, and when it came to projecting death throes nothing was left to the imagination.

Hi Brown is the producer of this 'Grand Guignol.' *Odec.*

Television Review

DU MONT VARIETIES
With Eugene Jelesnik, Jean Claire, Harold Corlin, Jean Lewis, Billy Redfield, Charlie Taylor, Lee Morrison, Samuel Cuff.
Writers: Eugene Jelesnik, Will Baltin, Charlie Taylor, Samuel Cuff.
Director: Will Baltin
60 Mins.; Sun., 8:30 p. m.
Sustaining
W2XWV, N.

Since NBC and CBS have reduced their television activities to film projection for the duration, Du Mont Laboratories is the only one in the field still experimenting with live shows. Sunday night (5), Du Mont presented an hour program, broken into four 15-minute telecasts, which, even considering the limitations of a restricted budget, was only a fair job. In the portion tagged 'Gypsy Moods,' Eugene Jelesnik was outstanding with his violin playing, ably supported by Jean Claire, who was good on the accordion, and fair on the vocal, and Harold Corlin, guitarist. The trio, however, stood in one static position throughout the routine, which made for anything but good television practice.

The Jean Lewis-Billy Redfield team in 'At the Stage Door Canteen' could have used more coaching and better staging. They were off mike during the first scene, and Redfield took part of his song with his back to the camera. The lunch scene had a wide table between the performers, leaving them both partially off the screen on both sides. Acting of both was self-conscious, and the singing delivery only animated here and there.

Third telecast was a quiz called 'Let's See.' Charlie Taylor, the m.c., gave an energetic and personable impression, holding interest with a typical formula quiz pattern. Lee Morrison was stiff and should be more rehearsed. Quizzing on record tunes, while both men were posed on screen, 'waiting for the records to finish,' was distracting and appeared awkward.

'Face of the War,' by Samuel Cuff, was a tele-click. Cuff was authoritative and interesting, and the schoolroom fashion of pointing to the areas on the map about which he was commentating, was illuminating.

Overlooked in the direction, particularly of 'Gypsy Moods' and 'At the Stage Door Canteen,' were many basic film and television techniques which are no longer in the experimental stage. More imaginative script plotting and camera angles, and more rehearsals, would have helped. In this sitting some images were out of balance, with performers' hair off the screen while there was plenty of room on the bottom (not close-ups).

Lewis' Platform Dates

Washington, Sept. 7.

Fulton Lewis, Jr., Mutual commentator, off on another lecture tour.

Itinerary takes him to Atlanta and Macon, Ga., and Birmingham, Ala. His broadcasts are originating from those cities.

BUY EXTRA BONDS!

Follow-up Comment

'Hello Mom's' Saturday (4) stanza on WOR, presented on behalf of the Army Air Force, was a forceful presentation of sacrifice and mother love behind the enlistment of a teen-age youth and of the vital needs confronting war plants when their manpower is lost to the armed forces. As a method of projecting a universal message into the nation's households, it carried an effective punch that brought home, in terms of human interest, the problems on the home front and of the armed services.

Musical interludes punctuated the program, with Sgt. Frank Gallagher's vocal, the orchestra under Master Sgt. Felix Skatkin and a male chorus giving the half-hour broadcast an added hypo.

'Hasten the Day,' Office of Civilian Defense series, aimed to educate the public on various civilian wartime problems, is being heard locally in New York on the city's municipal station, WNYC, Sunday evenings. It's also spotted on some 500-odd local stations throughout the country. Marvin Beers is producing it for the OCD, and it is being distributed by that agency. Pauline Gilsdorf writes and Charles Schenck directs it on a volunteer basis. Jack MacBryde played the leading part on the first installment, but has been succeeded by Jack Smart on subsequent ones. Paul Luther announces and Charles Paul plays the organ accompaniments.

The first episode, heard Sunday (5), dealt with the shift of workers to defense industries; with the viewpoints of various members of the family considered. Various ideas were fairly innocuously woven into the yarn and there was reasonable action, considering the necessity of setting the basic situation and characters. Production, acting and music were satisfactory. There's a one-minute OCD plug at the close.

'Cresta Blanca Carnival' (CBS) switched policy last Wednesday (1), going from guest star to co-star. The occasion introduced Alec Templeton as the regular holder of top billing with Morton Gould. It also found the caricaturist of the ivories in top form, and his entry should add lots of zest and humor to the series. Templeton's clowning of the classics finds ready acceptance, not merely because the transposition strikes at the essence of 'polite' comedy, but because his improvisations and variations afford keyboard pleasure of an enriching quality. Templeton's choice of items for this event (1) were his boogie beat treatment of Bach's 'Bourre' and 'Variations on the Marine's Hymn.'

Mary Garden, appearing Sunday (5) on 'Transatlantic Call' from her home in Aberdeen, Scotland, was forthright and jolly and attractive in recalling her former days of acclaim in Chicago opera. She closed by singing appealingly, if not too artistically, a touching little Bobby Burns song. The program had one intensely moving interlude in the appearance of Lady MacRoberts, who has turned her estate into an RAF rest home in memory of her three sons killed in the British flying service. 'Transatlantic Call' maintains an admirable level for a series of its kind, and it must have at least some beneficial effect.

Paul Robeson made a stunning guest appearance Thursday night (2) on 'Stage Door Canteen' on WABC-CBS. After clicking with his familiar 'Water Boy' song, he read the 'Most potent, grave and reverend signiors' speech from 'Othello,' in which he is currently rehearsing for the Theatre Guild. It was a powerful, moving performance and, immediately followed by his singing of the now-irresistible 'Ballad for Americans,' drew a yelling tribute from the soldier audience present. Whether or not more than a handful of them sensed the irony of the ballad's words in those circumstances, it was genuinely arousing. As m.c., Bert Lytell exaggerated joviality.

Raymond Gram Swing devoted most of his Thursday night (2) broadcast on WJZ-Blue to a thoughtful, penetrating and extremely lucid discussion of the State Department. While agreeing to an extent with some of the recent criticism of the department, he elucidated the view that its policies are at least partly the reflection of former and current public opinion and desire. The program was an example of the painstaking, cogent reasoning and well integrated point of view that makes Swing virtually unique among news analysts.

'Fighting Heroes of the United States Navy' teed off Sunday (5) at (4:45-5 p.m.) with an impressive volume of cannon fire and famous Navy catchwords over WJZ, the Blue's New York outlet. The series

(Continued on page 34)

'BROADWAY BAND BOX'
With Frank Sinatra, Jerry Lester, Jeri Sullivan, Golden Gate Quartet, Col. Stoopnagle, Three Sisters, Herbert Marshall, Joan Brooks, Eileen Farrell, Bobby Tucker Singers, Doris Dudley, Orchestras under direction of Axel Stordahl, Paul Baron, Raymond Scott.
Sustaining
60 Mins.; Mon., 9-10 p.m.
WABC-CBS, N. Y.

CBS trotted out virtually its entire array of commercial and sustaining stars for this salute to 'Womanpower in the War,' tying it in with Labor Day. While shows of this type usually turn out to be dull parades of talent, with each artist on and off too quickly, this program, which stretched Frank Sinatra's usual Monday evening half-hour to 60 minutes, proved good entertainment.

For once there was a script that didn't make personalities on the show suffer. In fact, the lines handed Sinatra on the California end suggested a buildup for a Bing Crosby type of show for the singer sometime in the future. He handled them quite well, too, with a minimum of the stumbling that characterized his earlier attempts. With more experience he should improve to a point where his speaking voice will be an asset.

While this was essenti in-atra's show, the majority of its time originated in N. Y. Sinatra opened with a n.s.g. version of 'Victory Polka' and thereafter contributed, as usual, 'All or Nothing,' 'Old Man River' and 'Close to You.' Between melodies he interviewed a woman war worker. Herbert Marshall, in a bit that was well done, and Doris Dudley, who showed unusual ability in handling lines, also were piped from the Coast. Sinatra's songs were expertly backed by an orchestra led by Axel Stordahl, his arranger.

Remainder of the talent emanated from N. Y., m.c.'d by comedian Jerry Lester, who spent most of his time straighting for gags. His bit with a character named Sydney Q. Sydney was sharp, as was Raymond Scott's new tune, 'The Beard,' and a song by the Golden Gate quartet. Others were Col. Stoopnagle, whose comedy was fair, Three Sisters, okay, and Joan rooks, Jeri Sullivan, Eileen Farrell, and the Bobby Tucker Singers, all vocal efforts with no particular brilliance. Paul Baron's band backed them mostly. *Wood.*

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MORE MONEY
MORE BUYING
than ever in the
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UTAH'S NBC STATION
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The Mohawk Radio & Furniture Mart is an outstandingly successful Cincinnati Company ... has had a 15-minute once-weekly program on WSAI for 7 consecutive years . . . has renewed its contract yearly.

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5000 WATTS DAY AND NIGHT
WSAI
Basic Blue Network Sta
Nat'l Rept
SPOT SALES INC
New York Chicago
San Francisco

'KEEPSAKES'
Cast: Dorothy Kirsten, Mack Harrell, Harry Sosnik orch, chorus
Director: Jay Clark.
30 Mins.; Sun., 8:30 p.m.
CARTER'S PILLS
WJZ-Blue, New York
(Bates)

Nostalgic music, with a hefty slice of sentimentality, is the appeal of this new series for Carter's Little Liver Pills. The gimmick in this case is that listeners submit 'keepsakes' in the form of poetic quotations, for which the sponsor pays $5. For each 'keepsake' the program offers an appropriate song, with Dorothy Kirsten, Mack Harrell and Harry Sosnik's smooth orchestra and chorus performing.

In theory, it seems happily commercial. But as heard Sunday night (5) it's not only one of the corniest shows on the networks, but is so monotonously saccharine that not even Miss Kirsten's and Harrell's melodious vocals help much. As an indication of the lack of variation, the numbers on that initial broadcast were 'Memory Lane' (the theme), 'Alice Blue Gown,' 'Home on the Range,' 'Moonlight Bay,' 'Beautiful Dreamer,' 'Missouri Waltz,' 'My Buddy' and 'Make Believe.' Not even 'Turkey in the Straw' for change of pace. In effect, it's a road company 'Album of Familiar Music,' or 'Here's to Romance.' For a show of special appeal, it'll probably do okay.

The production lacks flow and smoothness, while Harry Sosnik's orchestra and chorus are too small to provide proper depth. Of course the poetical contributions are strictly from Edgar Guest, but that's probably intentional to reach the Carter's type audience. Even patent medicine users should be entitled to different copy on the two major commercial announcements, but the blurb in each case stressed in virtually identical words that the two essentials for 'fast relief for that sluggish feeling' are to 'increase the flow of liver bile and clear out the digestive track.' *Hobe.*

'WHAT'S NEW?'
Don Ameche, Dinah Shore, Cass Daley, Ann Baxter, Jose Iturbi, Jim Ameche, Lou Bring, David Sarnoff, Lucy Monroe, Ed Gardner
Variety
RCA & SUBSIDIARIES
60 Mins., Sat., 7 p.m.
WJZ-Blue, New York
(Thompson)

For the first time in its several efforts at show building, RCA has in this series something that is radio in its richer, down-to-earth form. There is no piddling here with culture or the higher arts. If any inkling of 'art' came with 'What's New?' at its unveiling last Saturday (4) it could only be attributed to the solid workmanship of the production. That opening program seemed to have the answers to what constitutes surefire mass appeal entertainment. The ingredients were consistently know-how, the runoff was oily-smooth and the commercials were astutely tied in, and that even included David Sarnoff's rostrum-like exposition of RCA's latest technical achievements.

The series, nevertheless, has its moot, or dubious, side. The program patently put its best foot forward with the initial installment. The roster of entertainers bore lots of lustre. The question now is whether a program of such format and intentions can deliver from week to week. Although Dinah Shore has committed herself to make several appearances on this program, Don Ameche is slated to be the series' lone permanent personality. Radio has its congealed norms for successful variety programs. In the listeners' consciousness they are associated with either the name comic, or the singing personality, who is a static part of the show. Another factor that might militate against the series' gathering the rating it deserves is the evening and the hour, Saturday at 7 o'clock. In any event, the Blue Network becomes the beneficiary of an hour of upper-crust popular entertainment.

The title, 'What's New?', is a misnomer. It has nothing to do with the contents of the show, but merely serves as a slogan for the institutional and straight commercials. Somebody must have sold RCA out of its past practice of attaching a trademarkish tinge ('The Magic Eye') to the title of its network entries. The omission is an asset, even though there is still the possibility of listeners who look to newspaper schedules for their program information mistaking the title, 'What's New?', as connoting one of those stanzas that specialize in factual ababada. Possibility or no possibility, the J. Walter Thompson agency showed on the introductory installment that it can smartly exploit the title as far as RCA's bag of technological developments are concerned.

The No. 1 offering of 'What's New?' revealed a fine knack for blending an hour's bill of variety entertainment. The diversification and balancing left little wanting. The two comedy acts, Cass Daley and Ed Gardner, were slotted some 40 minutes apart and each had the affect of a package of firecrackers. Miss Daley's hoyendish clowning and vocalizing served as a vitalizing opener and Gardner, the host of 'Duffy's Tavern,' made the most of a brightly compounded script. Gardner's material contained somewhat of an element of surprise. It used Sarnoff's preceeding remarks about RCA's work in the field of electronics as the springboard for 10 minutes of choice topical fun-poking. For RCA this was indeed a broad step in dignity unmantling. If the incident may be interpreted as a cue to program policy, that, too, may be credited as an asset to the series.

Don Ameche was his customary suave self in the m.c. moments and at one point in the program he joined Anne Baxter, 20th-Century-Fox player, in converting a fluffy little sketch about the first quarrel of a pair of newlyweds into a batch of chuckles. Dinah Shore, whose alliance with RCA Victor (an RCA subsid) was included in the commercial fare, gave with a pop melody on two different occasions and each interpretation took her to the top of the pleasure meter. Jose Iturbi swung from 'The Fire Dance' to his conception of boogie-woogie to the theme of 'The Joint Is Really Jumpin,' and the contrast was amusing as well as provocative to the ear and tootsies. The brand was not exactly Hazel Scott's, but the stuff must have still given a glow to the jive addicts.

All but four minutes of the show originated from Hollywood. The lone cut-in was from New York and through it Lucy Monroe, Victor's director of patriotic music, disclosed something of her activities as a singing pepper-upper at war-industry plants. Brother Jim Ameche did the introductory honors for Miss Monroe.

The overall quality of the show's continuity was quite above par and an added kudos is due Tony Stanford for his direction.

Talent cost on this initial stanza was $16,500. *Odec.*

XAVIER CUGAT SHOW
With Lina Romay, Don Rodney, Phil Pennell, Choir
DUBONNET
30 Mins.; 11 a. m., Sept. 4
BLUE-WJZ, New York
(Weintraub)

Everything's right about this Latinesque half-hour but the timing, clockwise. Its timing, otherwise, is showmanly and popularly appealing, but the idea of merchandising an aperitif or a vermouth at 11 a. m. of a Saturday morning (east) may give some listeners the shudders. This means that Cugat is doing his stuff from Hollywood starting at 8 a.m., a somewhat ghastly hour to whet anybody's convivial appetites for an aperitif wine or vermouth, which the Philadelphia corporation is trying to do—with great emphasis on the fact both are 'products of the USA' (as an offset to its French origin, and more recently Argentina, where so many of the French and Italian cartels have shifted to offset the Nazi onus).

On the other hand, the vintner has a valid merchandising argument for spotting his program into a Saturday morning niche. Saturday morning is an important shopping time for millions of women, and the average grocery chain stores now stock a substantial line of wines. What could be more timely and effective, the account may argue, than to remind the grocery-bound housewife to pick up a bottle of the aperitif?

An exotic program, which would be ideal for broadcasting around the cocktail rather than the breakfast hour, tees off with a choral plug about 'A Date With Dubonnet.' Follows a happy blend of specialties featuring Lina Romay, Don Rodney and Phil Pennell, who is a highly effective announcer-merchandiser in peddling the charms of the aperitif wine. In this Cugie is no small assist.

'Para Migo Mey Voy' ('Say Si Si') was the tecoff number, before the first plug anent the 11 drinks which can be concocted from the two Dubonnet products. 'Dearly Beloved,' from a recent Cugat picture, was an orchestral highlight; 'Bombshell from Brooklyn' (excerpt from 'Stage Door Canteen') permitted Miss Romay to scintillate; Don Rodney, of nice appealing tenor, sang 'People Will Say'; 'Babalu,' the Afro-Cubano classic, next; a nifty touch anent Cole Porter's 'Begin the Beguine,' linking his intimately with Cugie; and a fast Mexican hat dance rounded out a happy blend of familiar conga-rhumba airs.

Further negatively pointing up the bad breakfast timing is the idea of 'Dubonnet's recipe of the week,' the first plug treating with a D. highball, which will hit listeners at a time when they're having their first or second cup of coffee.

But for the chronology, Cugat and Dubonnet are a happy blending. It's so palpable a mis-timing that the sponsor and agency can only explain it by lack of other time facilities. While the show hits the east at 11, which means the midwest at 10 a.m., the Mountain and Pacific Coast listeners get a better shake in that the repeat broadcast goes out at 1:30 p.m. *Abel.*

BURNS AND ALLEN
Cast: George Burns, Gracie Allen, Frank Sinatra, Elvia Allman, Mel Blanc, Bill Goodwin, Felix Mills orch
Director: Carroll O'.
30 Mins.; Tues., 9 p.m.
LEVER BROS.
WABC-CBS, New York
(Young & Rubicam)

Following much the same lines that have formerly been so effective in drawing and holding popularity, Burns and Allen are back for another season for Lever Bros. As heard on last week's reopener, the show banked principally on the star duo—George Burns' skillful feeding and Gracie Allen's superbly timed reading of the tag lines. Two of the supporting characters, Tootsie (played by Elvia Allman) and the postman (Mel Blanc) remain, while Bill Goodwin continues to read the Swan soap copy. As batoner, Felix Mills has less to do than his predecessor, Paul Whiteman, and his band has a less prominent spot than the latter's. Generally, the stanza stacks up about as before, which is plenty good.

Most notable thing about the broadcast, perhaps, was the guest appearance of Frank Sinatra—and the unfortunate way he was used. Possibly no other name in recent show business history has triumphed over such inept handling as has this young crooner—and this Burns and Allen guest shot was typical. Sinatra's material was admittedly good for Burns and Allen. It gave Miss Allen opportune comedy patter and it presented Burns in a sympathetic stooge role. But Sinatra's lines presented him as a conceited, arrogant, vain, sarcastic smart-Aleck with a puerile sense of comedy. Not even two nicely sung numbers could do much to offset that impression.

Probably not even Rudy Vallee, when he was getting such foul publicity 10 years or so ago, had to contend with any such unfavorable presentation as that. If Sinatra is to continue and develop as a name, intense study and care must be used to create and maintain an ingratiating public characterization for him. If the present lack of policy continues, he will be fortunate to survive long as a personality and, consequently, as a top draw. He's now at a critical stage of his career. As a talent of enormous b.o. potentialities, he should be handled accordingly. *Hobe.*

MAXWELL HOUSE COFFEE TIME
Fannie Brice, Frank Morgan, Hanley Stafford, John Conte, Frank Tours
Comedy, Songs, Orchestra
Writer: Phil Rapp
GENERAL FOODS
30 Mins.; Thurs., 8 p.m.
WEAF-NBC, New York
(Benton & Bowles)

Maxwell Coffee's perennial troupe of laugh dispensers bounced back last Thursday (2) from an eight-week vacation with their formula and set of jokes unimpaired by sea or mountain air. Frank Morgan again spun a Munchausen anecdote with the vocation and place duly slipped into the blank spots and with John Conte and Frank Tours contributing their usual heckling refrain. As for Fannie Brice and Hanley Stafford and their 'Baby Snooks and Daddy' routine, the broadcast gave off the suspicion that an attempt was being made to jack the crossfire out of its adolescent level and to varnish it with a little sophistication. 'Snooks' wisecracked about 'Daddy's' being on the make for a redhead.

Tours churned a lot of melody out of a Carmen Dragon arrangement of 'People Will Say We're in Love,' and Conte easily passed muster on the vocals. Tours had still a third chore on this occasion. He backed up Harlow Wilcox's recital on the java's virtues with a special set of musical cues.

Scriptist Phil Rapp was far more liberal in punch material for the 'Snooks' inning than he was in the case of Morgan. The latter's windy anecdote wound up with its frequent weakish tagline.

Nevertheless, the half-hour still racks up as one of the top family comedy events of the radio week. *Odec.*

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Currently "Eve of St. Mark"

Question

Just what is the Mutual Daytime Playhouse plan?

Answer

Any questions that occur to you after reading "Questions and Answers on the Mutual Daytime Playhouse", in the mails this week, will be promptly answered by your nearest Mutual man.

THE MUTUAL BROADCASTING SYSTEM

Latin Indie Stations Complain CIAA Spends 90% of Coin With NBC, CBS Out

Latin American radio interests have been complaining to their reps here that 90% of the total-buying and transcriptions produced and distributed by the Coordinator of Inter-American Affairs to stations south of the Rio Grande is going to 15% of the stations there, the bulk of which are iliated with NBC and CBS. While generally admitting that these affiliated stations are the best financed and equipped, the non-affiliate operators contend that the United Nations cause can be better served by a more equitable distribution of U. S. funds and facilities.

They further maintain that the CIAA policy gives the web affiliates an unfair competitive advantage. Since the U. S. transcribed shows can be commercially sponsored and are given to the stations gratis, the operators point out that they are being left far behind in the Latin American commercial radio scen .

The non-affiliates also contend that, as a matter of war expediency, the CIAA policy is short sighted. y withholding aid to the independ- nt stations, they say the Rockefeller office is restricting the scope of United Nations' propaganda. The non-affiliate operators therefore advocate a wider distribution of U. S. broadcasting equipment and gratis programs, thereby insuring a move through dissemination of the Allies point of view.

New York—Michael Boscia, formerly with the CBS publicity department, last week joined the Young & Rubicam radio publicity staff. Boscia had previously been with USO-Camp Shows, Inc., and with 20th-Fox in a similar capacity.

U. S. Scandinavians Cut Discs for OWI DX-ing

Worcester, Sept. 7.

The Scandinavian section of the Office of War Information's overseas branch has recorded a series of programs describing a typical American (Worcester) for shortwave transmission to Sweden. The transcriptions, made in the studios of WTAG, emphasize the part played in community life by prominent Worcester citizens of Swedish ancestry. All the latter spoke in Swedish.

The recording was done under the direction of Gunnar Fagrell, chief of the Scandinavian section, and Oliver Nicholl, OWI producer.

Blue Nixes 'Follies' Spots; Seeks Single Sponsorship

The Blue is reported to have turned down several bids for one-minute spots on the 'Swing Shift Follies' series aired Saturdays 1-1:30 p.m., holding out instead for single sponsorship of the entire show.

The 'Follies' teed off five weeks ago as a promotional-morale venture of the network and the New York Post. The bids were said to have come from war plants, but the web sales staff feels that the show can be sold as a package to one big plant anxious to bankroll an institutional ad campaign.

Follow-up Comment

Continued from page 32

is transcribed and is sponsored by 18 local stores and the Naval Uniform Service, which is bankrolling the talent and transcriptions. Hirshon-Garfield is the agency and Bernard Zisser the producer. The first stanza in this series of 14 was devoted to the exploits of John Paul Jones, famous in U. S. Naval history as the captain of the Ranger and Bonhomme Richard during the American Revolution. It is to be hoped that our English ally is magnanimous, for the exploits depicted on Sunday's session didn't redound to the credit of British sea might. Jones, although facing overwhelming odds, made the ritish look very bad. However, ritish pride will have to bow to history, since Jones' exploits are or should be familiar to every school child. As portrayed by Ted e Corcia, he sounded like a very picturesque and forceful personality. Stanley J. Wolfe did a forthright scripting job, which bodes well for the rest of the series.

'March of Time' turned in one of the most distinguished programs of its history Thursday night (2) on WEAB-NBC. The topic was the question of unconditional surrender or a negotiated peace for the Axis. Replying specifically to a letter of a few days earlier in the N. Y. Times, the show took the form of a documentary-drama of 'The Fable of the Four Horsemen'—war, famine, disease and death. It was only incidentally a stinging answer to proponents of a 'soft peace.' It was an eloquent, brilliantly hard-hitting example of what freedom of the air can and should mean, but rarely docs. It was a superb challenge to the doctrine that radio should shun a policy toward the issues of the current crisis in history and should avoid 'controversial' matters. For once, it justified the grandiloquent style of presentation of the series.

EXTRA BONDS!

Radio Comm'l Previewing

Montreal, Sept. 7.

A parade of all the major features to be aired on the station the coming fall and winter seasons will be given by French independent station CKAC on Saturday night, Sept. 25, as a tribute to sponsors and also as an indication to patrons what class of entertainment may be looked for on the station in the months ahead. The Sept. 25 program will feature French shows and will be for two hours, each program bring from two to three minutes in duration.

CKAC is the major outlet in this city for CBS programs and the 'parade' will feature the big names in a similar but English-language special program on the following Saturday night, Oct. 2, arrangements being presently under way with CBS to send in two-minute records to be aired in a 90-minute or two-hour program on that date.

SEEK STATION PERMIT

Detroit, Sept. 7.

The Times Herald Publishing Co., of Port Huron, Mich., close to the Detroit area, has applied to the Federal Communications Commission for permission to construct a new high frequency broadcasting station.

The request was that station be permitted to operate on 47,700 kilocycles.

Gabber Wins Divorce

St. Louis, Sept.

Mrs. Virginia Campfield, known as Vir inia Davis, a food gabber on KXOK, copped a divorce decree last week in Circuit Judge William H. Killoren's court from her husband, Richard E. Campbell, who is in the Army. The plaintiff charged that Campfield subjected her to general indignities and treated her with a lack of affection and inflicted mental cruelty which jeopardized her working ability.

Mrs. Campfield's maiden name, Davis, was restored. The couple were married in Benton, Mo., on Dec. 15, 1941.

Victoria Station Gives CBC Full Natl. Network

Montreal, Sept. 7.

The national network of the Canadian Broadcasting Corp. has now been completed across the Dominion by the inclusion of station CJVI, Victoria, capital of British Columbia.

Rene Morin, CBC chairman, said he was unable at the moment to fix a date for the commencement of service, but indicated that it would not be long delayed. He pointed out it would first be necessary to secure adequate cable service from the mainland to pipe programs through Victoria studios. (Victoria is on the Island of Vancouver, 83 miles and about five hours by boat across the straits.)

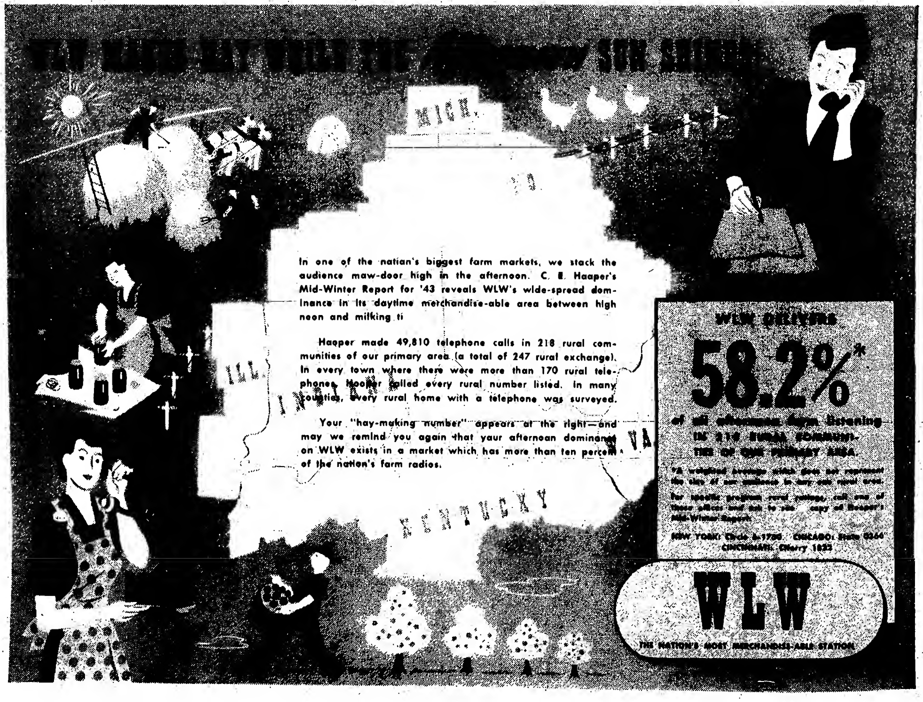
CJVI is at present fully equipped to handle the new service, which will at first operate on a basis of three hours a day.

Taggart Quits CBC

Montreal Sept. 7.

George A. Taggart, assistant general supervisor of programs, has resigned from the Canadian Broadcasting Corp.

He had been with CBC and Canadian Radio Broadcasting Commission since 1933.



EXIT RED INK FOR BANDS

Sinatra Personally to Pay Off $35,000 Of 60G Dorsey, Vannerson Buy-Out

Hollywood, Sept. 7.

It cost Frank Sinatra $35,000 of his own money to get a release from the agreement with Tommy Dorsey and his manager, who between them held a 43 1/3% interest in the singer. There's disagreement as to who put up the $35,000 for Sinatra, or whether it all came out of his own pocket, but it's certain that he's paying that much and MCA put up the remainder. Sinatra got off easy on the deal since he already owed Dorsey more than that on accrued percentage of his earnings since leaving Dorsey's band last year.

It's asserted by one person involved in the deal that Sinatra's $35,000 came from Columbia Recording as an advance against disc royalties on current and future records. This is denied by Columbia. Another report has it that MCA advanced the money against future commissions, as well as posting $25,000 as a gift.

General Amusement Corp., which lost Sinatra to MCA, denies that it was never given the opportunity to buy or help buy Dorsey's contract on Sinatra. GAC also maintains that it will collect commissions on Sinatra's film deal with RKO for the full seven years if the film company picks up all options, not for just two years, as reported last week. GAC claimed to have signed Sinatra to a three-year Paramount theatre, N. Y., contract calling for six weeks a year. Par says it has him for four weeks and options for 1944 and 1945 only.

Teen-Age Tooters New Nitery Worry

Philadelphia, Sept. 7.

With many bandleaders being forced to hire, as replacements, tooters who are under draft age, nitery operators are now posed with a new and delicate problem: There has been a law on the statute books which forbids the employment of minors in a place which sells intoxicating liquor.

This law has been interpreted as forbidding persons under 21 to sell or handle the booze, but reformers have always claimed that the statute forbade anyone under legal age from having any connection with the spot whatsoever.

The union has placed the problem before the State Liquor Board for a ruling. An early decision was promised.

FISHMAN QUITS MORRIS' BAND DEPT. ON COAST

Hollywood, Sept. 7.

Ed Fishman, who organized the band department at William Morris agency five years ago, has tendered his resignation 'for a more interesting opportunity,' which he will reveal later.

Jack Flynn moves west from the Chicago office to take over.

Glenn Miller's Bro., Herb, Set at Loew's State, N. Y.

Herb Miller, brother of Glenn Miller, comes into the Loew's State, N. Y., with his band week of Oct. 21. Featured with the band, which has been touring the midwest and Coast is Johnny 'Scat' Davis. Davis acts as m.c. and holds down a solo spot with the band.

On the same bill, stripper Ann Corio is making a p.a. and will get top billing.

Don Seat five has returned to Fiesta Room of Hotel Roosevelt, Pittsburgh, replacing Hugh Tully foursome, which was billed at that spot for 18 weeks.

BUY EXTRA BONDS!

Chavez Recuping

Eduardo Chavez, Latin bandleader, who was stabbed several weeks ago, is off the critical list at Roosevelt hospital, N. Y., and is 'getting better.' Leader was knifed during a dispute with Del Carroll, femme photographer, at the Aquarium restaurant, N. Y., in an apartment.

Since his hospitalization, Chavez' band has broken up.

Band Committee Asks Ops' Co-op On Camp Tours

Ballroom operators, hotel managers and all other buyers of name orchestras will be asked to cooperate in supplying music to service camps by the USO-Camp Shows committee of agency representatives. This was agreed on at a meeting last Wednesday (1) at MCA offices in N. Y., during which other plans were made to increase volunteer camp dates by bandleaders.

Hotel, ballroom and nitery men can aid the situation by asking leaders to devote days-off to camp appearances, and also by being lenient and cooperative whenever such bookings interfere with a band's commercial work. However, the pressure angle is foremost. Lately, it's said, leaders have become very lax in contributing their time and outfits, and this apathy is one of the major problems to overcome.

Other plans call for breaking up the country into definite territories and making various branch offices of the major agencies responsible for seeing to it that, whenever possible, an open day on a band's booking sheet should be filled by a camp appearance. Contrary to past reports that the agency committee will handle the bookings from here on, the USO still figures in the setup. It will handle clearing of dates with the War Department when bands have available time.

Benny Goodman starts the first of a series of promised tours by Sept. 21. He will be out eight days between his current Paramount theatre, N. Y., job and his opening, Oct. 4, at the New Yorker hotel, N. Y. On these tours the musicians are paid the AFM's special USO scale of $84. Jimmy Dorsey, Sammy Kaye and Woody Herman have also signed for camp tours.

There was slight trouble in setting up the Goodman tour. War Department doesn't want civilians, not even musicians, in certain camps, and rejected several proposed points on his route.

Glaser Beefs N. Y. Nitery Is Holding Up His Coin

Joe Glaser, manager of the Eddie South orchestra, has complained to the American Federation of Musicians that the Folies Bergere, N. Y. nitery, where South recently completed six weeks, is holding commissions due him from South's stay. Glaser claims the spot deducted from South's salary and has not turned over to him $225 in commissions from three weeks' work.

South was at the Folies six weeks and Glaser received $225 commissions for the first half of the run, but failed to get the remainder. Why the Folies should be deducting Glaser's commissions for him is unexplained.

Henry Durst has replaced Mort Davis as road manager with Charlie Barnet's orchestra. Durst formerly worked with Jack Jenny and other bands, and at one time had a band agency of his own in the midwest.

WAR CHANGED BIZ INTO THE BLACK

The band business has little use for red ink anymore.

There was a time when many of the outfits below the first 10 or 20 couldn't afford the luxury of a favorable report to Uncle Sam's tax hounds. However, with the war placing entertainment almost at a premium and at the same time reducing the number of bands available, leaders who constantly had red spots before their eyes are now scarce as good musicians.

Perhaps the best accomplishment of the current seller's market in dance music is the progressive elimination of jobs that actually cost a leader money to play. There's now no need for taking a loss in order to obtain air time, and more and more maestros are demanding location salaries that at least allow them to break even while taking a rest from road work and building attention for the next round of theatres, in-town ballrooms, etc.

N. Y. is perhaps the last stronghold of 'loss' location dates. That's because it is considered extra prestige to be on the air from one of its important jobs. Even here, however, buyers have begun to 'raise their sights' on offers for b. o. music. Out of town it has been going up for six months or more. For example, one band that played a southern hotel five months ago for $1,800 weekly is going back soon for $3,000, though its reputation hasn't considerably increased in the interim.

Pitt Locals Cleaning Up

Pittsburgh, Sept. 7.

Local band leaders who can keep an outfit together these days are finding that they can get more work in town now than they can possibly handle, reversing entirely situation of as little as two years ago. Used to be that Pitt niteries were forced into using home-made outfits by union regulations. Not so long back, there was hardly a spot in the district that didn't have a traveling orch and got so that Local 60 had to take some action. Union at that point forced nitery owners to sign agreements that they would use Pitt outfits at least one-fourth of the year.

Now there isn't a single local cafe that has an out-of-town crew. Present line-up includes Maurice Spitalny at William Penn; Al Marsico at Nixon cafe; Jocy Sims at Vogue Terrace; Tommy Carlyn at Bill Green's; Etzi Covato-Mark Lane at Villa Madrid, and Mickey Ross, Lee Bennett and the rest of them jobbing at one-nighters as often as they like. Babe Rhodes, now winding up two-month engagement at Rice Hotel in Houston, Texas, returns next week (15) to resume staff band job at station WCAE, and he also has a flock of local cafe and dance dates lined up.

Only trouble maestri have is in keeping their men, what with inroads the draft and enlistments are making. Spirit of fraternity prevails, though, and boys are now borrowing from each other for different engagements, with result that same faces can often be found at same places on successive dates, but under different leadership.

REPORT COMPLAINT VS. LOCAL 802 OFFICERS

Members of the Unity Party, which for some time has been opposition to the incumbent Blue ticket administration of N. Y. local 802 of the American Federation of Musicians, allegedly have filed a complaint with the national office against a group of 802 officeholders. Nature of the complaint is being kept secret by all concerned.

Unity members claim that if no satisfaction is obtained from the main AFM body they will go into civil court to force an airing of 802 affairs.

T. Dorsey's Band Reorg Gives Rival Maestri Concern on Holding Musicians

Glenn Miller to NBC

Capt. Glenn Miller's Army Air Force Command orchestra will shift from CBS to the NBC network in a couple weeks. Move is predicated on CBS' inability to guarantee Miller his 2:05-2:30 p.m. Saturday afternoon period because of prior commitments to air football games.

Miller broadcasts from a CBS studio in N. Y. each week, bringing his band from New Haven, where it's stationed at Yale U. Date of his shift to NBC isn't definite.

1-Niters Can't Get Bands As Gas Ban Eases

With the lifting of the pleasure driving ban last Wednesday (1) band agencies received quite a number of calls for bands for one-night dates, but, as cited several weeks ago, the dissolution of the ban came too late in the season to do anybody any good. Majority of the calls were in quest of bands for the holiday weekend, and without exception the agencies were sold out of talent. Few buyers were interested in dates beyond Labor Day with the exception of Hershey Park, Hershey, Pa., which is seeking a name for this Saturday (11), and Sunset Park, Carrolltown, Pa.

Perhaps the best situated one-night dancery over the past weekend was Lakeside Park, Mahanoy City, Pa., which bought Shep Fields more than a month ago on the chance the ban would be off by then. Fields played the spot Monday (6).

Dailey Objecting To Kaye's Pic

Sammy Kaye's orchestra goes to the Coast sometime in December to begin work for United Artists in 'Song of the Open Road.' UA wants the band for a Dec. 1 start before cameras, but an objection to that date has been filed with Music Corp. of America by Frank Dailey, operator of the Terrace Room, Newark, N. J. Kaye has a four-week date there beginning Nov. 19 and Dailey is reluctant to let him loose; he has asked that UA defer Kaye's chore until Dec. 15.

Dailey's objection to parting with Kaye's booking is based on the fact that he, as well as other name band buyers in the east, has lately been forced to bow to Hollywood's demands, which has left the east stripped most of the time of b.o band talent. Cancelling Kaye will leave quite a hole in his lineup, both from a money angle and from the standpoint of replacing the band on such short notice.

Kaye is also having some trouble with Old Gold cigarets, his radio sponsor. According to his contract he is supposed to do a certain number of broadcasts from N. Y. and the ciggie people aren't looking kindly on the possibility of his having to shift the origination to the Coast.

Edison O.O.s Fem. Band

All-girl orchestra under the baton of Freddie Schaeffer, called Victory Girls, is being considered for the Edison hotel, N. Y. The band recently completed a USO tour of service camps. If it goes into the Lincoln it will probably be the first time a femme outfit has played a major N. Y. hotel.

Schaeffer's outfit would follow Nino Morales, who opened at the Edison last night (Tues.) for two weeks. Morales replaced Tiny Hill.

Tommy Dorsey's advent in N. Y. to complete the reorganization of his orchestra has rival leaders playing that area in the next couple of weeks taking sleeping powders. It's figured Dorsey will recruit whatever men he needs to complete his outfit from contemporaries' musicians within reach. This possibility induced one maestro to remark last week that he was glad his current job was ending and he was getting his band out of town. Dorsey is expected in N. Y. next week (13) with those of his original men who are to be the nucleus of the rebuilt band.

Dorsey on Aug. 8 gave his entire outfit notice, effective today (Wednesday). His move was predicated on the necessity for lowering his payroll, plus demands by his men that he pay 20% withholding taxes on their salaries. Though Dorsey is aiming for a lower payroll, he can still afford to pay more money than the majority of rival leaders and they know that if he makes one of their men an offer it's almost a foregone conclusion that they'll be forced on the prowl for a replacement.

Dorsey opens at the Pennsylvania hotel, N. Y., Sunday, Oct. 3. This is a radical departure for the Pennsylvania, for beginning then the hostelry's Cafe Rouge will switch from a Sunday off to Monday off. There is a two-fold reason for the change. Since the war-born boom in hotel rooms (as in theatres, night clubs, etc.) Sunday night in N. Y. has become equally important a b.o. night as Saturday. Working Sundays instead of Monday, therefore, will help the hotel's gross and Dorsey's weekly take, since he's on percentage.

However, it's said that the change is based mostly on the fact that having Monday night off leaves him free to take Coca-Cola shots (series doesn't broadcast Sunday) and that a substantial number of these assignments will help him meet his payroll with a minimum of loss. Working at the Penn with a band the size of his is bound to cost him money, even if he does capacity biz every night. Coca-Cola shots will help him toward at least breaking even.

Dorsey will buck Benny Goodman at the nearby New Yorker. Goodman will have Sundays off, which has been the New Yorker's policy for some time, though the Terrace Room is open with a relief band on that evening. Penn's change to Sundays on and Mondays off will aid the percentage takes of both outfits, since they won't be competing with one another two nights of the week. This dovetailed so neatly some observers figured the two hotels had arranged it, but that's not s

Dorsey East Thurs. (9)

Hollywood, Sept. 7.

Tommy Dorsey leaves Thursday (9) for New York, where he'll reorganize band.

He's taking only about a half-dozen men with him as nucleus for new outfit he'll recruit in N. Y.

N. Y. PAR STOPS PASTOR FROM HOTEL DOUBLING

N. Y. Paramount theatre, which has had much grief lately with doubling bands, will prevent Tony Pastor's orchestra from doubling into the nearby Lincoln hotel, N. Y., coincident with its date at the theatre, which opens Oct. 13. Paramount bases its objection on the claim that doubling provides too much work for the men, tiring them out so that the theatre doesn't get the full benefit of a band's ability, makes it tough to schedule shows and generally provides an uncomfortable situation.

Pastor was being booked into the Lincoln on an old option held on the band by Mrs. Maria Kramer, hotel's operator. She is stuck for a band to follow the current Henry Jerome outfit. Next definite booking is Count Basie, opening Nov. 5.

Lewis Huge $25,000, Mpls.; Osborne Big 45G, Det., Morgan Fat 24G, Pitt.

(Estimates for This Week)

Charlie Barnet, Newark (Adams; 1,950; 35-99)—With 'Submarine Alert' (Par) and acts, on stage. Swell $24,000 in sight. Band's the big magnet.

Gracie Barrie, Boston (RKO Boston; 3,200; 44-99)—Plus Jerry Colonna, Harry King and Arlina; Dick Buckley and 'Frontier Badmen' (U). Barrie and Colonna responsible largely for great $30,000.

Cab Calloway, Providence (Metropolitan; 3,200; 36-59)—Plus 'Spotlight Scandals' (Mono). Sock $12,000 in four

Benny Goodman, New York (Paramount; 3,664; 35-$1.10)—With Jack Marshall, Pops and Louie, others, on stage; and 'Let's Face It' (Par). Strength of Bob Hope-Betty Hutton comedy and Goodman continues to spell big biz here, fifth week ended last night being $70,000.

Horace Heidt, New York (Capitol; 35-$1.10)—With 'Du Barry Was Lady' (M-G) in its third week and maintaining excellent gait, combo draw of Heidt's band and picture looking to account for $60,000 or over.

Spike Jones, New York (State; 35-$1.10)—With Johnny Morgan, others, on stage an 'First Comes Courage' (Col.) icture, in on first-run, getting stage support from Jones' novelty band for stout $35,000 or over.

Al Kavelin, Omaha (Orpheum; 3,000; 20-65)—With 'Gals, Inc.' (U), and Guy Kibee, Gus Van, on stage. Sad $13,000.

Sammy Kaye, Washington (Capitol; 3,434; 30-75)—With 'Hi Diddle Diddle' (UA). Neat $26,000 to top town.

Ada Leonard, Chicago (Oriental; 3,200; 28-69)—With 'Gals, Inc.' (U), and Mary Beth Hughes, on stage. Nifty $25,000.

Ted Lewis, Minneapolis (Orpheum; 2,800; 45-60)—With 'Hi Diddle Diddle' (UA). Lewis great local favorite, zooming toward huge $25,000.

Abe Lyman, New York (Strand; 2,756; 35-$1.10)—With 'Watch on Rhine' (WB). Currently in second week and very big at probable $59,000 or near, while first stanza hit $60,000, second highest gross recorded here.

Russ Morgan, Pittsburgh (Stanley; 3,800; 30-75)—With Connie Haines and 'Hi Diddle Diddle' (UA). Morgan seems to build at WB deluxer every time around. Getting a break since returning after house had couple of weeks straight pix. Fine $24,000.

Will Osborne, Detroit (Michigan; 4,000; 55-75)—With 'Above Suspicion' (M-G), and Modernaires and Three Stooges on stage. Strong combination show, heading for big $45,000.

Teddy Powell, Chicago (Chicago; 4,000; 40-75)—With 'Dixie' (Par), and Virginia Weidler, on stage (3d wk). Solid $45,000, unusually strong for third session for this well-liked combo.

Louis Prima, Los Angeles (Orpheum; 2,200; 40-65)—With 'He Hired Boss' (20th). Prima's hot trumpet and solid band, with Beatrice Kay on stage, doing nice $21,000.

Jan Savitt, Philadelphia (Earle; 2,768; 35-85) — With 'Honeymoon Lodge' ( ), and Yvette, others, on stage. ine $24,000.

Joe Venuti, Louisville (National; 2,400; 40-60)—With 'Spotlight Scandals' (Mono), and Connee Boswell, others, on stage. Terrific $17,000.

BANDS, OPS IN TANGLE ON UNEMPLOYMENT INS.

N. Y. State Unemployment Insurance Appeals Board is currently attempting to settle a number of cases between musicians and band buyers which had their beginning before the American Federation of Musician's Form B contract was put into effect. Form B cites all buyers as employers and responsible for insurance payments, but in two of the cases now before the Board, involving Tony Pastor and Jan Savitt's orchestras vs. the Lincoln hotel, N. Y., the responsibility for the payments are disclaimed by both the hotel and the leaders. Each side asserts the other was the employer.

Cases came up some time ago when musicians in both bands found themselves out of work and applied for unemployment insurance. They were told no payments had been made into the insurance fund on the Lincoln job and the leaders and hotel representatives were summoned to determine why.

AFM Seeks Definite WMC Rule on Tooters

American Federation of Musicians is planning to huddle with representatives of the War Manpower Commission this week on the recent order placing night club workers in a non-essential category. Local draft boards, it's claimed, have on their own placed musicians in this group. Accordingly, the AFM has gathered from the various agencies data purporting to prove that only a small percentage of the time of the average dance band musician is spent in hotel rooms, clubs or any such job as might be construed as night club work. Majority of their time is spent in theatres, ballroms, etc.

AFM is asking that musicians be excluded from the work or fight order. Included in the presentation of the case will be the reminder that the WMC has never specifically included musicians on non-essential worker lists. Despite this, some draft boards have been ordering musicians into war plants or face induction.

Musicians who spend all of their time in niteries and there are quite a few such combinations working steadily in such situations are, of course, subject to the WMC's recent order.

Powell's Chi Date

Teddy Powell's orchestra gets its first crack at a location in Chicago after Jan. 1. It has been aigned to go into the Sherman hotel, Chicago, either late i January or late in February.

Until Powell played two weeks at the Chicago theatre recently his band had never worked in that city.

Donahue Tries to Buy Col. Masters So That Indies Can Press 'Em

Al recently attempted without success to buy from Columbia records a group of masters his band made for that company within the past couple years. It was his idea to take these discs and have them pressed and marketed by an independent disc manufacturer, is aim to circumvent the wartime shortage of materials and the AFM ban, which for more than a year have barred all but the top b.o. bands from the invaluable exploitation afforded by records in circulation. Some of the discs Donahue sought to buy previously were marketed by Columbia, among them 'Come Back to Sorrento.'

Donahue recently reorganized his band after a long illness. He figured that records could help his comeback. Since coming east from the Coast, where he rebuilt the band, Donahue has been at the Totem Pole Ballroom, Auburndale, Mass., and the Ritz-Carlton hotel, Boston. He opened at Frank Dailey's Terrace Room, Newark, N. J., last night (Tuesday).

Many bands of the same b.o. calibre as Donahue's are in a fix similar to his insofar as recordings are concerned. Without discs it's almost an insurmountable task to work a band into a substantial financial position. Most of the major record makers hold discs of various tunes by hands of this type which cannot be released for the simple reason that every available bit of material must be used to best advantage. And the only way to achieve that aim is to concentrate it on the top bands.

BROWN, HERMAN PULL ALPHONSE-GASTON ACT

Les Brown gave up a date at the Paramount theatre, South Bend, Ind., for tomorrow night (Thurs.), which would have netted him somewhere between $500 and $1,000, in order to take Woody Herman's band out of a booking spot. Herman was scheduled to close his run at the Sherman hotel, Chicago, tomorrow night (9), Brown following him Friday (10).

Few weeks ago Herman was booked into the Palace theatres, Akron-Youngstown, a split week, to fill a date cancelled by Tommy Dorsey. He was to open Sept. 10, but later it was found that closing so late at the Sherman the night before prevented his catching a train that would get him to the theatre in time. To iron out the situation, Brown obligingly agreed to open the Sherman one day earlier, while Herman took over Brown's date at South Bend, then went on into Youngstown.

Herman has been booked into Frank Dailey's Terrace Room, Newark, N. J., for four weeks, opening sometime in January. This is his first location date in the N. Y. area in two years.

Lyman to Reopen N. Y. Essex House Casino

Abe Lyman's orchestra has been booked into the Essex House, N. Y., opening about mid-November. His band will go into the Casino-on-the-Park. Essex hasn't had a large band since January, when it decided to use only small combinations for the duration. Extraordinary business being done by N. Y. hotel rooms apparently induced the change of mind.

Lyman is booked to go into Frank Dailey's Terrace Room, Newark, N. J., late in October, and the Essex House will have to wait for the completion of that date. Lyman is current at the Strand, N. Y.

Miff Mole sextet, with Cozy Cole and Hank D'Amico, go into the Top Hat Club, Toronto, Sept. 10.

BACK THE ATTACK!

Bands at Hotel B. O.'s

(Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Dinner business (7-10 p.m.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price. Compilation is based on period from Monday to Saturday.)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Ray Heatherton	Biltmore Roof (400; $1-$1.50)	12	1,475	17,300
Lani McIntire*	Lexington (300; 75c-$1.50)	82	2,150	143,675
Johnny Long	New Yorker (400; $1-$1.50)	7	2,225	16,125
Glen Gray	Pennsylvania (500; $1-$1.50)		2,750	14,525
Leo Reisman	Waldorf (550; $1-$2)		2,950	28,025
Henry Jerome	Lincoln (275; $1-$1.50)		825	2,900
Ina Ray Hutton	Astor (750; $1-$1.25)		3,925	14,825

** Asterisks indicate a supporting floor show. New Yorker and Biltmore have ice shows; Waldorf headlines Morton Downey.*

Chicago

Griff Williams (Empire Room, Palmer House; 750; $3-$3.50 min.). Slight increase with Williams and John Hoysradt responsible for excellent 8,300.

Art Kassel (New Walnut Room, Bismarck hotel; 465; $1.50-$2.50 min.). Kassel, a perennial favorite here, keeping figure up around 4,250.

Woody Herman (Panther Room, Sherman hotel; 950; $1.50-$2.50 min.). Herman, hottest draw here in months, packed in another big 7,500.

Ramon Ramos (Mayfair Room, Blackstone hotel; 400; $2.50 min.). Off a little. Ramos, co-draw with Connie Russell, accounted for 2,900.

Eddie Oliver (Beach Walk and Marine Room, Edgewater Beach hotel); 4,600 combined; $1-$1.50 admission to Beach Walk for dancing and show; 50c and 75c cover charge plus $1.25 min. in Marine Room). Oliver's popularity mounting. ice weather helped jump total to fine 14,000.

Los Angeles

Freddy Martin (Ambassador; 900; $1-$1.50). Weeken pushed count past 4,300.

Frankie Masters (Biltmore; 900; $1-$1.50). Well liked and getting help from the floor show for brisk 4,200 count.

Location Jobs, Not in Hotels

(Los Angeles)

Jimmy Dorsey (Palladium B, Hollywood, sixth week). inished off his six-week run with big 27,000 stubs, helped no little by the three-day holiday. Charlie Spivak opened Tuesday (7).

Paul Martin (Trianon B, Southgate, first week). They don't know Martin too well in these parts. However, spot is still hot in this payroll sector and holiday helped to 6,100 payees.

Alvino Rey (Casa Manana B, Culver City, first week). Should give the sagging trade here a lift. Posting around 5,500 on the takeoff.

(Chicago)

Lou Breese (Chez Paree; 650; $3-$3.50 min.). reese and Harry Richman keep the ropes up constantly; 5,500 again.

Carl Ravazza (lackhawk; 500; $1-$2.50 min.). Ravazza a definite draw. Holding patronage to around fine 4,500.

10 Best Sellers on Coin-Machines

(Records below are grabbing most nickels this week in jukeboxes throughout the country, as reported by operators to 'Variety.' Names of more than one band or vocalist after the title indicates, in order of popularity, whose recordings are being played. Figures and names in parenthesis indicate the number of weeks each song has been in the listings and respective publishers.)

1. You'll Never Know (12) (BVC)	Dick Haymes Frank Sinatra	Decca Columbia
2. Paper Doll (13) (Marks)	Mills Bros.	Decca
3. Pistol Packin' Mama (5) (Morris)	Al Dexter	Okeh
It Can't Be Wrong (13) (Harms)	Dick Haymes Willie Kelly	Decca Hit
5. Sunday, Mon , Always (3) (Mayfair)	Bing Crosby Frank Sinatra	Decca Columbia
6. In My Arms (6) (Saunders)	Dick Haymes	Decca
7. In Blue Evening (8) (Shapiro)	Sinatra-T. Dorsey	Victor
8. Put Arms Around Me (3) (Broadway)	Dick Kuhn	Decca
9. All Or Nothing at All (13) (Leeds)	Sinatra-James	Columbia
10. Comin' On Wing, Prayer (12) (Robbins)	Song Spinners	Decca

OTHER FAVORITES

(These records are directly below first 10 in popularity)

Wait For Me Mary (Remick)	Dick Haymes	Decca
It's Always You (9) (Famous)	Sinatra-T. Dorsey	Victor
I Heard You Cried Last Night (CLP)	Harry James Dick Haymes	Columbia Decca
Johnny Zero (11) (Santly)	Song Spinners	Decca

AFM DISMISSES SHAW'S SUIT AGAINST BARNET

illy Shaw's suit against Charlie Barnet, filed several months ago with the American Federation of Musicians, was dismissed by the AFM's executive Board last week. Shaw, one-night booker with the William Morris agency in N. Y., was seeking to force Barnet to abide by the terms of a 10-year contract dated March, 1930, by which Shaw was to receive 25% of the net earnings of Barnet's band.

Whether Shaw will ask permission of the union to take his case into civil court isn't known. Before the AFM assumed judgment on the dispute, Shaw had begun civil suit against Barnet for $100,000, but withdrew the action on AFM orders; Shaw and Barnet, of course, are AFM members and the union's bylaw call for all disputes between members to be first adjudicated by the executive board, after which, is satisfaction is not obtained, the union may condone the complainant's recourse to civil action.

Barnet had paid Shaw a total of $900, in $100 weekly payments, earlier this year, on the contract. Later the leader stopped payments.

Art Farrar band out of Pittsburgh playing first dates under RCA banner at Sunset Ballroom, Carrolltown, Pa., and Meyers Lake, Canton, O.

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WRITERS' ESTATE TAX ISSUE

OLMAN WINS 'OH JOHNNY' ACTION

William A. Dillon, 66, of Ithaca, who managed the Strand theatre there from 1917 until 1929, lost his suit against Abe Olman for a half-share of 'Oh Johnny,' the song which Bonnie Baker revived into its second hitdom in 1939. Olman, now general manager of Robbins, Feist and Miller Music Corps., was sustained as the sole composer of the F.J.A. Forster publication (Chicago firm), with Ed Rose as lyricist.

illon claimed that in 1913 he had collaborated with Olman on songs and he had submitted the idea of 'Oh Honey,' which he claims was based on 'Rack-A-Tack' or 'The Shoemaker Song,' a kindergarten ditty long in the public domain, which allegedly inspired the cadence and melody of 'Oh Johnny.' Dillon, formerly a vaudevillian and songsmith, before becoming a theatre manager, alleged he had used the same cadence in one of his vaude songs before starting to write with Olman.

Justice Riley H. Heath in Ithaca (N. Y.) supreme court, in dismissing the complaint, couldn't see where any contract ever existed between Dillon and Olman, apart from the fact that the plaintiff was guilty of 'laches,' i.e. an abnormal delay in seeking redress in view of the fact that 'Johnny' was first published in 1917.

Julian T. Abeles represented Olman (Allen H. Treman and L. Nelson Simmons of counsel), and Harold E. Simpson, of Cobb, Cobb & Simpson, was the Ithacan's attorneys.

Nick Campbell (of Campbell, Loft & Porgie), got a medical discharge from the Navy last week. He was in 13 months.

15 Best Song Sellers

(Week Ending Sept. 4)

Sun., Mon., or Always	Mayfair
Puts Your Arms, Honey	B'way
Paper Doll	Marks
People Will Say	Crawford
In My Arms	Pacific
You'll Never Know	BVC
In Blue of Evening	Shapiro
Comin' in on a Wing	Robbins
Wait for Me, Mary	Remick
Pistol Packing Mama	Mayfair
All or Nothing	Leeds
Heard You Cried	CLP
Say a Prayer	Southern
Johnny Zero	Santly
If You Please	Famous

Magyar Songwriter Appealing Dismissal Vs. Robbins Music and U

Appeal was made by Emery Heim, composer, on Thursday (2) to the U. S. Circuit Court of Appeals from Federal Judge James Alger Fee's dismissal of his infringement action against Universal Pictures, Robbins Music, Universal Music Corp. and Aldo Franchetti. The suit was based on the alleged infringement of his Hungarian song, 'Ma Este Meg Boldog Vagyok,' by the song 'Perhaps,' composed by Franchetti, and used by U in its picture 'Nice Girl' (Deanna Durbin). The song was published by Robbins and Universal Music Corp.

Judge Fee in dismissing the complaint last June ruled that 'plaintiff's case upon proof of access is almost negligible, contradictory and untrustworthy.'

ENGEL RESIGNS BMI

Hollywood, Sept. 7.

Harry Engel, for past three years the Coast head of Broadcast Music, Inc., has tendered his resignation effective Saturday (11). Likely he'll make studio connection.

Eddie Janis, his assistant, takes over BMI office.

INVOLVES ASCAP IN NEW PROBLEM

The demand of California's state inheritance tax department for a cut in the future incomes of the estates of Gus Kahn, Ralph Rainger and Victor Schertzinger from ASCAP has caused deep concern among some of the top-rated writers in the Society and their counsel. Several such lawyers have already made the suggestion to ASCAP counsel that they all get together to thrash out the legal questions raised by the move of the California tax collectors.

What is expected to aggravate legal resistance to the stand taken by California tax authorities is the fact that a precedent has already been established by the Federal government on the same issue. The George Gershwin estate not so long ago worked out a settlement with the Collector of Internal Revienue whereby the Government would share in the estate's royalties from ASCAP over a period of five years. As the result of the Gershwin settlement, the estates of ASCAP writemembers are faced with inheritance tax applications not only from the Federal government, but from any such states that have similar tax requirements. The threat of this double tap is the actual activating force behind the efforts of the writers' counsel to solve the legal problem with ASCAP's cooperation.

ASCAP has through the years taken the position that when a writer-member dies his contract with the Society comes to an end and that it is up to the Society to elect to membership one or more of his heirs. The transition of membership, according to ASCAP's viewpoint, does not necessarily mean

(Continued on page 38)

Petrillo's Disk Ban Nips Filmusical Theme Song Renaissance for Pubs

The musi ublisher's millenium, a theme song in a hit picture, has petered out because of Petrillo. It's no longer sufficient, in view of the recording stalemate, to have Bing Crosby do a casual chorus or two, as he does, as part of the plot: nowadays, argue the publishers, 'a song needs a good demonstration before it'll break through.'

What Alice Faye did in 'Hello Frisco' for 'You'll Never Know'; or Betty Grable's productioned 'Put Your Arms Around Me' in 'Coney Island'—both 20th-Fox filmusicals by the way—is now held to be the ideal treatment for a picture song, if it's to amount to anything.

In other words, without the records to back up the plugs, as heretofore, the sole mechanical reproduction these days is in a film. The radio plugs can't get attention for a song as did some fave recording artist, and the next best thing is the proper demonstration in a screen musical.

However, that makes for a long-drawn-out campaign before the song becomes a hit, and thus it has been the bane of the music business at large, both from the publisher's and the songwriter's viewpoint.

Furthermore, Hollywood wants to know nothing about Petrillo and Tin Pan Alley's problems. The main thing is to make them song hits, or else. For instance, Warner Bros. has split the new Frank Loesser-Arthur Schwartz score to 'Thank Your Lucky Stars' among three WB music firms. Crosby's 'Dixie,' with only two songs in it, is split between Edwin H. Morris Co. ('Sunday, Monday, Always') and Famous Music ('If You Please'). They're Johnny Burke-Jimmy Van Heusen songs, and the reason for the Morris Co. hookup is that Larry Crosby, Bing's brother, is a partner in the firm.

Recording Cos. Insouciant

Meantime, the diskers don't care. They're sure of big sales, even if they revive oldies or, as many are doing, they merchandise albums by specialists. Some such albums are either hot jazz or by ultra class artists; but hot or svelte, the demand for anything new on disks is moving these platters off the shelves in large quantities.

It's been such a windfall for the recording companies that sometimes the music publisher, who alone is in the middle and taking the rap, has wondered if Petrillo and the diskers didn't work it out that way to boom the wax works. Realistically, the platter-makers can't produce the former large quantities of disks from a large quantity of 'masters' for a number of reasons, ranging from shortage of shellac and other material to actual shortage of skilled labor.

Under present conditions they can, however, press gross quantities of the few numbers in demand, but

(Continued on page 38)

OCD Gets Theme

Washington, Sept. 7.

New number 'Song of the OCD,' got its first D.C. airing last Friday (3) at a cocktail party to about 150 civilian and Army aides. Piece was done by Peter de Rose and May Singhi Breen. OCD Director James M. Landis was guest of honor.

Copies of the song are now being shipped out to thousands of OCD workers throughout the country.

BUY EXTRA BONDS!

Thanks

To The Mills Brothers, to Jack and Dave Kapp, Bob Stevens and All the Others at Decca — and to the Hundreds of Fine Artists All Over the Country Who Had the Wisdom and Foresight to Realize That

PAPER DOLL

WAS GOING TO BECOME

THE NO. 1 SONG HIT OF 1943

and to ERNESTO LECUONA

"THE VICTOR HERBERT OF LATIN-AMERICA"

For Renewing an Exclusive Long Term Agreement with Us. Important Announcements Regarding His New Works and His Forthcoming Concert at Carnegie Hall on October 10th Will Soon Be Made.

LECUONA IS GREATER THAN EVER

And finally thanks to the scores of people in the Music Trade and Profession who are already beginning to congratulate us on the 50th Golden Jubilee Anniversary we are going to celebrate next winter.

EDWARD B. MARKS MUSIC CORPORATION • RCA BLDG. • RADIO CITY • N. Y.

Inside Stuff—Music

Jack Bregman, of Bregman, Vocco & Conn, and Nick Kenny, songwriter and N. Y. Daily Mirror columnist, had sharp words following the qualifying rounds of the Professional Music Men's golf tourney last week and the dispute almost came to blows. regman, who qualified, as did Kenny, for the finals, voiced resentment against enny's participation in the tourney. He is said to have told the columnist to 'get out of the competition and leave it to the men who rightfully belong in it—the publishers and contact men who make the music business their living.'

Kenny is a PMM member by virtue of personal plugging of his tunes. It's only a sideline, however, to his newspaper work and for this reason Bregman resented his entry into the tourney.

True saga of 'Dirty Gertie From Bizerte,' tune that Shapiro-Bernstein is publishing, channeled to this country from North Africa, where it was supposedly written, was revealed last week. According to a story in Yank, the Army weekly, tune was written last November at Camp Lee, Virginia, by Pvt. William L. Russell, of Pelham Manor, N. Y., who sent the chorus into the paper as contribution to the 'Poet's Cornered' section.

Yank published it as 'Tune From Tunis,' and then whole thing was forgotten until rumors came to this country about the terrific song titled 'Dirty Gertie From Bizerte,' which boys in N. Africa were singing. Sgt. Paul Reif in North Africa set the lyrics to music, and Josephine Baker gave it its first major plug via radio in North Africa.

Beasley Smith, music director of WSM, Nashville, in New York on a periodic junket, was a bit worn out by the music publishers' hospitality and had designated his wife to take all messages while he caught up on some sleep. After a few days the music men wanted to know why the brushoff; and why does the colored maid always take his messages. It didn't dawn on some that Mrs. Smith's deep-South, you-all drawl was not Harlemesque.

Irving Berlin took advantage of the Labor Day weekend for a quickie holiday at his Catskill retreat because 'This Is the Army,' including some new songs, goes into rehearsal today (Wed.), preparatory to its overseas junket.

Incidentally, Sgt. Ben Washer, p.a. for the show, is still in merica despite a report in another trade paper that he (Washer) had arrived in London last week and had even hosted at a press cocktailery.

LINK'S NEW FEIST DEAL LIMITS HIS PERCENTAGE

Harry Link's new five-year contract as general professional manager of Leo Feist, Inc., will be approved at today's (Wednesday) meeting, but henceforth his 5% participation interest will be solely in Feist's earnings. His first five-year deal, when Jack Robbins and David Bernstein (Loew's, Inc., v.p. and treasurer, who is prexy of the 'Big Three,' i.e., the Robbins, Feist and Miller Music Corps.), took Link away from Irving Berlin, Inc., gave him a 5% cut in all three Metro subsids.

Since Jack Robbins bowed out as liaison between his music companies and the Metro studio, Link has been handling that chore, under Bernstein's direction, with the M-G filmusical scores chiefly published via the Feist imprint.

Paine, Taylor Due On Coast for ASCAP Meet

Hollywood, Sept. 7.

Semi-annual membership meeting of the Coast members of ASCAP, taking place here on Sept. 16, will have John G. Paine, general manager; Deems Taylor, president, and Fred Ahlert, member of the board, entraining from New York, Thursday (9) for the event.

Also skedded for entire coming week, starting Monday, Sept. 13, is a meeting of ASCAP supervisors, including Richard Powers, west coast; John Wooden, midwest; I. T. Cohen, southwest, and Fred Erdman, N. Y. and vicinity.

Erdman will accompany Paine, Taylor and Ahlert out.

Jimmy Campbell Now Managing Cal. Bistro

Santa Rosa, Cal., Sept. 7.

Jimmy Campbell, formerly of the British music publishing firm of Campbell-Connelly (Reg), tried his hand at freight-loading in a California defense plant, following an abortive try to do a comeback with Arthur and Hugo Freed's Hollywood pub firm, Variety Music, but found it a bit too much for him. He got his discharge from the Southern Pacific RR and, instead, has settled here to manage a local bistro called The Tropics.

Campbell has hopes of returning to London for a business deal with Jack Hylton, former maestro, now more actively an English legit producer.

Campbell's venture with the Freed's music firm was stymied by the songplugger's union, which had looked askance at his former activities, involving payola and kindred charges.

Pluggers Fete Hill

Tiny Hill was tendered a luncheon at the Hickory House, N. Y., last Thursday (2) by the songpluggers assigned to contact him by their respective firms. This is a rare occurrence in the relationships between bandleaders and music publishers.

Hill, a midwestern favorite, has been in N. Y. for several months at the Edison hotel, and his handling of the contact men brought on the tribute. He closed the spot over the weekend, being replaced by Nino Morales' orchestra.

BUY EXTRA BONDS!

Songsmiths Represented At Writers Convention

Interesting sidelight on the United Nations' Writers Congress skedded for the University of California the latter part of September, is that it includes a session titled 'The American Songwriter and the War.'

Film tunesmith Arthur Schwartz is set to read papers sent in by different writers, including one by Oscar Hammerstein 2d, as chairman of the Music War Committee of the American Theatre Wing. Elmer Davis and Wendell Willkie are also on the roster to speak.

Disk Ban

Continued from page 37

meantime it's murder on the rank and file music man.

The ingenuity of the music pubs is causing all to survey old catalogs and possibly revive certain songs into hitdom, as was done with 'As Times Goes By,' although that was more accident than design because of the unexpected click of 'Casablanca' (WB) film. In all events, if, as and when a revived hit eventuates, it does mean that the diskers can dig up previous recordings and re-press them with new labels, although often the yesteryear dansapation treatments are old-style. Famous Music, for instance, figures that's one way of forcing an issue, by reviving 'My Ideal,' and plugging it to renewed attention. Result is that Decca's Maxine Sullivan disk will be merchandized anew, and likewise Billy Butterfield's Capitol record, on which Margaret Whiting, daughter of the late composer, Dick Whiting, who authored 'Ideal,' warbled the vocal. Similarly, 'It's Always You' is in for a revival, what with the reissue of Benny Goodman's record, along with Crosby's vocal, a Tommy Dorsey waxing and Johnny Green on the old Variety label (Eli Oberstein, before he went into the Hit Record).

Writers' Estate Tax

Continued from page 37

that something of intrinsic value has passed to the state. ASCAP's corollary to this interpretation is that since nothing passes, the tax collector is not entitled to an inheritance tax.

Martin Gang East on Issue

Martin Gang, Hollywood lawyer, is currently in New York to confer with ASCAP counsel on the inheritance tax issue. Gang represents the estates of Kahn and Rainger. The attorney general of California is expected to send a representative east to take depositions in the matter of Kahn and Rainger's earnings in the Society so as to have some base for the state's inheritance tax calculations. California's tax authorities are inclined to treat the income from ASCAP as falling within the purview of a capital tax. Gang's mission is to ascertain in advance of the state's examination the legal grounds upon which ASCAP will predicate its argument against the inheritance tax.

The question raised by California and the Federal government presents somewhat of a dilemma for the writers' estates. If the tax collectors prove willing to waive the inheritance tax, ASCAP will find that it has made itself subject directly to another form of tax. Assuming that the tax men accept the view that ASCAP grants a royalty payment to a writer-member's beneficiaries merely because it feels that they are entitled to something, then the divvies become gifts and ASCAP will be required to pay a gift tax.

In the case of the Gershwin estate, the Federal government used the income that Gershwin got from ASCAP for the five years preceding his death to determine the annual average of the estate's equity in ASCAP. That average came to $15,000. The Government then took the life expectancy of the deceased's mother (five years) and multiplied it by the average income ($15,000). The resulting figure, $75,000, became the value of the estate's capital status in ASCAP and the base for the inheritance tax.

NBC, CBS, Blue, Mutual Plugs

Following list of the most played popular tunes on the networks for the week beginning Monday and through Sunday, Aug. 30-Sept. 5, from 5 p.m. to 1 a.m. is divided into two sections. The first section represents the first approximately 25 leaders in **alphabetical order** *(in some cases there are ties, accounting for a longer list), and the second section contains the 'also rans,' but notated in arithmetical order. The compilations embrace the NBC, CBS, Blue and Mutual Networks, as represented by WEAF, WABC, WJZ and WOR, N. Y., and are based on data provided by Accurate Reporting Service, regular checking source of the music publishing industry.*

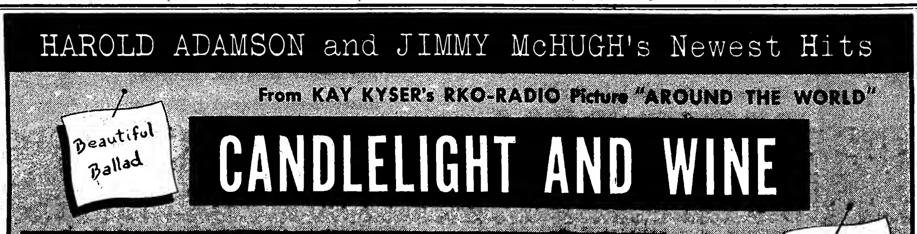
As detailed, the first 25 in alphabetical order is a trade move to curb artificial stimulation of plugs, via the 'payola,' i.e., bribery or other gratuities. It's thus figured the competition will be healthier and cleaner.

TITLE	PUBLISHER
All Or Nothing at All	Leeds
Comin' In On a Wing and a Prayer	Robbins
Do You Know	Reis
Don't Worry—†'Salute For Three'	Paramount
Fortune For a Penny	Shapiro
Heavenly Music—†'Heavenly Music'	Feist
Hold Everything	ABC
If That's the Way You Want It	Berlin
If You Please—†'Dixie'	Famous
I Heard You Cried Last Ni	CLP
In My Arms	Saunders
In the Blue of Evening	Shapiro
Later Tonight—†'Wintertime'	Robbins
On the Sands of Time	Paull
Paper Doll	Marks
People Will Say We're In Love—*'Oklahoma'	Crawford
Pistol Packin' Mama	Morris
Put Your Arms Around Me—†'Coney Island'	Broadway
Secretly	Southern
Sunday, Monday or Always—†'Dixie'	Mayfair
Thank Your Lucky Stars—†'Thank Lucky Stars'	Remick
The Dreamer—†'Thank Your Lucky Stars'	Harms
There's No 2 Ways About Love—†'Stormy Weather'	Mills
Things That Mean So Much to Me	BMI
Tonight I Shall Sleep	Allied
Victory Polka	Chappell
You'll Never Know—†'Hello Frisco'	BVC

MOST PLAYED AFTER THE FIRST 27

Don't Get Around Much Anymore	Robbins
How Sweet You Are—†'Thank Your Lucky Stars'	Remick
Take It From There—†'Coney Island'	Miller
Goodbye Sue	Jewel
Little Did I Know	Lincoln
Poinciana	Marks
Star Eyes—†'I Dood It'	Feist
There's a Man In My Life—''Early to Bed'	Advance
They're Either Too Young Too Old—†'Lucky Stars'	Witmark
Wait For Me Mary	Remick
I'm Thinking Tonight of My lue Eyes	Southern
Oh, What a Beautiful Morning—*'Oklahoma'	Crawford
Just a Stowaway	Forster
Nevada	Dorsey
No, No, No	World
Stormy Weather—†'Stormy Weather'	Mills
And Russia Is Her Name	Chappell
I Never Mention Your Name	Berlin
I'm Ridin' For a Fall—†'Thank Your Lucky Stars'	Remick
Right Kind of Love	Witmark
With My Head in the Clouds—†'This Is	Army
What Do You Do In the Infantry?	Saunders
As Time Goes By—†'Casablanca'	Harms
Ain't Misbehavin'—†'Stormy Weather'	Mills
I Don't Want Anybody	ABC
Oklahoma—*'Oklahoma'	Crawford
Thinking About the Wabash	Melrose
Say a Prayer for Boys Over There—	Southern
She's From Missouri—†'Dixie'	Mayfair
There'll Soon Be a Rainbow	Santly
Temperamental You Sentimental Me	Keller
Time Stands Still	BVC

† *Filmusical.* * *Legit musical.*



N.Y. Plans Drawn for Nitery Code To Include U.S., Canada Bistros

For the first time in the night club field, plans are being drawn up in New York to form a national association of nitery owners, with the idea of bringing all U. S. and Canada nitery enterpreneurs into one fold so as to form a collective bargaining agent in all matters. Charter, which is being drawn up at the present, has Billy Rose as temporary president, with top nitery owners throughout the country signifying their assent to join the association.

Idea, which was also the basis for the formation of the New York Cafe Owners Guild, pivotal point for the national association, is similar to the National Hotel Association now in existence, and hopes to blossom forth as a legitimate trade association to create a code of standards for niteries throughout the country. At the same time, the association will endeavor to represent the cafe industry as a whole in seeking favorable legislation with regard to curfew laws, taxation and other matters affecting the members.

Head of the N. Y. Cafe Owners Guild, which was founded in October, 1941, is John Perona, prop. of El Morocco, as prez. Billy Rose, Diamond Horseshoe, is v. .; Nick Prounis, Versailles, treasurer, and Ted Nathan, exec secretary. At the present time the Guild is dealing in a body, rather than individually, with Local 802, New York Musicians Union, signing new contracts. Indicating how it will function in the future is seen in meeting with Local 802 officials, which takes place today (Wednesday) in New York, with Rose, Perona, Lou Walters, Dave Wolper, Jack Harris, Prounis and Nathan slated to meet officials.

First Time with AFM

This is the first time the union has dealt with the nite clubs as a whole, 38 top N. Y. clubs comprising the Guild. Local 802 is demand-

(Continued on page 41)

NOW ENTERTAINING THE BOYS IN AFRICA

WILLIE SHORE

Personal Management

AL BORDE

Andrews' Coast Dates

Hollywood, Sept. 7.

Andrews Sisters, currently starring in the Universal picture, 'Moonlight and Cactus,' are booked for Christmas week at the Orpheum theatre, Los Angeles.

Following 'Moonlight,' trio will do another Universal film, 'Meet the Girl Friend,' after which they are slated for a stage and Army camp tour of Northern California.

Proser, AGVA Settle New Row

For second time three months, the Copacabana, N. Y. nitery, was placed on the unfair list by the American Guild of Variety Artists last week, but within 48 hours the differences were adjusted following huddles between Matt Shelvey, national AGVA administrator; Dave Fox, N. Y. local director, and Monte Proser, the nitery boniface.

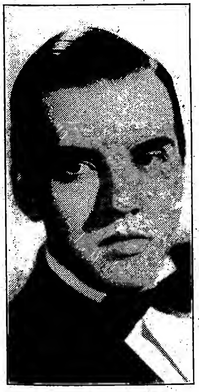
AGVA cracked down on the Copa last Wednesday (1) following refusal of the nitery operator to recognize the union's form contracts. AGVA further alleged that the management advised the show it's it wasn't necessary to join the union in order to work at the spot. Latter stand was repudiated when the AGVA and Copa reps got together.

Failure of the nitery ops to work out an agreement resulted in the Copa being placed on the unfair list for several weeks early in the summer.

Described by execs of the American Guild of Variety Artists as one of the two remaining sore spots in the New York area, the Broadway Brewery, a Class 'C' nitery spot which has been on AGVA's unfair list for the past year and a half, negotiated a pact with the vaude and nitery union last week. Contract provides for minimum of $45 for principals and $30 for chorus.

AGVA execs say the Red Mill, nitery in the Bronx, N. Y., remains as the last nut to crack. It's also a 'C' spot and negotiations are for a working agreement are currently under way. Nitery has been on the unfair list for more than a year.

ARTHUR BLAKE



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48 West 48th Street
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Exclusive Booking
GENERAL AMUS'T CORP.
(Thanks to Harry Romm)
New York City

Stanley, Pitt, in Spot For Stage Attractions

Pittsburgh, Sept. 7.

Stanley, the WB deluxer, running into another flesh snag again and may be forced into straight pictures once more for a stretch before the month is up. Earlier this summer house had to drop vaude for four weeks in order to get a backlog of attractions and recently it went to pix exclusively for another fortnight during engagement of 'This Is the Army.'

Stanley resumed regular presentation policy Friday (3) with Russ Morgan's band, but so far has managed to line up only Dante's magic show to follow and Blue Barron band, week of Sept. 17. After that, there isn't a thing in sight, despite repeated attempts of WB management to book in anything that even looks as if it has a chance.

In absence of M. A. Silver, Warner zone manager, now on vacation, Joe Feldman, one of his assistants, has made a couple of flying trips to New York in an effort to get something to keep the house rolling, but without any success so far. May be that Stanley will have to go pix for a longer period this time unless unexpected turns up.

Roaderies Get Lift by Ease of Car Driving Ban

Pittsburgh, Sept. 7.

Lifting of pleasure driving ban in the east is expected to see many roadhouses, closed because of the driving ban, due to unshutter. It's had an immediate lift in the local cafe belt when two of the district's biggest roaderies, Bill Green's Casino, about seven miles from downtown sector, and Bill Household's Vogue Terrace, in the Alpine hotel, around 12 miles distant from Golden Triangle, reopened practically at once. Ban went off on Wednesday (1) and both places were in operation again two nights later. Casino and Vogue Terrace had been shut down for several months, losing out on all of the heavy summer sugar.

Quick action prevented any name bookings, so local orchs were hastily pencilled in, although Green and Household expect to grab big-time bands whenever they can. Latter had an unprecedented success with them, playing Shep Fields and Ted Fio Rito to excellent biz late last spring before being forced to close when the OPA restrictions were resumed.

Green got Tommy Carlyn band in a hurry and Household took the Joey Sims outfit, along with a floor show headed by Brian McDonald, Pittsburgh radio favorite; dance team of Denise and Demar, Magical Morgans and Ed Rickard, 'shadowgraph' man.

Several more smaller spots, including Blue Ridge Inn, Balconades and Oasis, also pulled down the shutters and rest of the darkened spots along the highway were making plans to put the 'Open Again' signs out.

MARION HUTTON PLANS TO DO VAUDE SINGLE

Marion Hutton, singer who warbled with Capt. Glenn Miller's band before organization was broken up by Miller's going into the Army, is now planning to do a vaude single. Miss Hutton, sister of Betty Hutton, Paramount comedienne, recently completed work on Universal's 'Crazy House,' starring Olsen and Johnson. In the pic she sang with the Modernaires, vocal group which also worked with Miller and has been doing theatre dates with Miss Hutton since Miller's enlistment.

Group is again touring, but this time with Paula Kelly, former vocalist with name bands, and currently is playing the RKO Boston in the Hub city. Latter .. skedded to go into Earle theatre, hiladelphia, next week.

MASON'S AGENT SOLO

Tyler Mason, once a standard blackface singer in vaude, is going into the agency business in New York on his own.

Mason, just back from a long stay in the south, was last associated with Eddie Smith's talent office.

Upped B.O., Less Grind Would Create Better Playing for Shows—Gourfain

Harry Gourfain, production chief of the Capitol, N. Y., bandshows, has been setting the bookings with an emphasis on balance and theme. Following the current Horace Heidt band, for instance, is a complete departure, with the Morton Gould Cresta Blanca orchestra coming in the week after next.

The Duke Ellington-Lena Horne booking Oct. 14 or 21—depending on Gould's stay, with 'Johnny Come Lately' (UA; Cagney)—means an all-colored show. Pegleg Bates and Paterson & Jackson will be in support. Latter cancelled the Loew's State, N. Y., date Sept. 23 in favor of the Cap.

Gourfain has another idea about bandshows which may become significant in future policies of all deluxers playing costly band attractions. That is, raise the admission 5c and forget the idea of grinding five and six shows. Thus, the house and the attractions which usually are on percentage can come out all right on a well-balanced, four-a-day schedule, eliminating all the fever and excitement when getting into the marathon scheduling. It gives the band and the management the jitters ofttimes, when pictures are overboard. There have been two instances at least where a name band cut to 16 minutes at one Broadway deluxer, and another time did a 20-minute show.

'Cover Girls' Unit Set

Hollywood, Sept. 7.

Jim McKechnie, road manager for Earl Carroll and Frank Bursinger, nitery operator and former Milwaukee hotel owner, is producing musical unit for theatre tour.

Revue will be titled 'Hollywood Cover Girls.'

Fay's 2d Colored Vauder for Philly

Philadelphia, Sept. 7.

Fay's, West Philly vaudfilmer, will reopen Sept. 24 after being shuttered all su mer, with the policy remaining the same as last year—colored bands and vaude attractions plus pictures. is operated by Sam Stiefel an ddie Sherman.

Openin will be Andy Kirk's band, followed by Tiny Bradshaw's orch and Lil Green. Sid Stanley will remain as manager of the theatre.

Fay's will give Philly two houses featuring Negro shows. Last week it was announced by Morris Wax that he will reopen his Lincoln, south Philly, with a colored band-show-film policy. The Lincoln has been shuttered for more than four years.

More Springfield Vaude

Springfield, Mass., Sept. 7.

Vaudeville competition locally has been increased with Nathan Goldstein's Broadway theatre switch from second-run films to name entertainment plus a first-run picture. Opening bill was George White's 'Scandals,' starting Friday (3) for three days.

PHIL
"TIMBER"
FORREST
●
"CLOWN PRINCE
of
NAUGHTY NONSENSE"
KESNER'S SKYRIDE
Chicago
●
Personal Management
C.R.A. CHICAGO

JOHN HOYSRADT

Comic Satirist

Closing Sensational Summer Season

Empire Room, Palmer House, Chicago

Opening Hotel Mark Hopkins

San Francisco, October 19

WILL DAVIDSON—Chicago Sunday Tribune: 'John Hoysradt reached a new peak in the Palmer House.'

SAM LESNER—Chicago Daily News: 'What happened in the Empire Room will spread his name far and wide.'

CAROL FRINK—Chicago Sun: is return.'

CHARLIE DAWN—Chicago Herald-American: 'Hoysradt's sparkling entertainment is definitely Empire Room quality.'

Personal Manager: JACK BERTELL, MCA, New York

New Acts

YVETTE
Songs
10 Mins.
Earle, Philly

Hardly a new act, Yvette is, however, in the midst of starting a brand new career—that of a fine entertainer made into a headliner on the strength of a successful and much-publicized tour in Army cantonments overseas.

The blonde gal is ornamental as well as talented vocally. She was patently trying too hard on night caught but was able to sell her numbers well. Best hand was garnered by her adroit rendition of the British novelty ditty, 'I'll Get Lit Up When the Lights Go Up in London.' She tees off with the bouncy 'Got Plenty to Be Thankful For,' changes her pace with 'Let's Get Lost,' and 'The Man in My Life.' An encore is 'All or Nothing At All.'

Yvette gives her overseas jaunt hardly a mention. One or two snappy anecdotes of her experiences with the G.I.'s might help to put a little more zing into her stint.

Shal.

BILL ANSON
Impressions
15 Mins.
Oriental, Chicago

A member of Anson, Fayre and Lane, vaude act of some years ago, later a single and for the past seven years on radio shows in Chicago, Anson is taking time off from his ether duties for a vaude flyer.

For his appearance here he offered a routine of nicely etched impressions, mostly of radio personalities, interspersing them with clever kidding of radio announcements. Opening with Singin' Sam and following with vocal copies of Rudy Vallee, Jack Benny, Jerry Colonna, Carmen Lombardo, Walter Winchell, Ben Bernie, Charlie McCarthy and a singing Al Jolson finish, he was a show-stopper.

Morg.

MARINA
Songs
15 Mins.
Waldorf-Astoria, N. Y.

Marina is the daughter of opera diva Nina Koshetz, and she herself is big league now. One day, soon, somebody from Hollywood, when the operetta cycle rolls around again, will suddenly 'discover' Marina, because she rates such distinction.

A beautiful girl, of inordinate artistry, she gives her fine full soprano full sway with a happy blend of airs such as 'Play Gypsy,' from 'Countess Maritza'; a 'What Is This Thing Called Love?' medley ('Falling in Love With Love' and 'Lover,' both Rodgers & Hart classics); and Gershwin's 'Summertime' ('Porgy and Bess' excerpt), which forces her into the new Jerome Kern ballad, for an encore, 'And Russia Is Her Name.'

Marina throughout manifests every affirmative asset from artistry and showmanship to a knowledge of how to use the mike—not blasting on the top registers—but errs only on over-emoting. Either she's been taking dramatic lessons and she's been scared by an Equity card, or her emotionalism is genuinely sending her overboard. Result is an unbecomingly exaggerated manner of 'acting' her song lyrics, whereas the impact has been and would be so much more charming if underplayed. However, that's a detail easy to correct.

Fact is that Marina is a sock cafe act and proving a strong teeoff to the Starlight Roof's new floor show.

Abel.

GERALDINE DE LYS
Song
12 Mins.
Casbah, New York

Geraldine de Lys is a French-Egyptian chanteuse with a nice style, a fetching wagon (that's the newest for chassis), and a better than average voice. In short, she's a personality who fits this svelte room well, and will not be wanting for engagements henceforth. Although she bespeaks of some seasoning, she's a relative newcomer to Gotham.

She has showmanship besides class, and thus her song salesmanship is retailed to good values. Her gamut is in the popular vein, despite the multi-lingualistics, so that she can appeal generally. 'Granada,' in Spanish; 'Tu Sais' ('You Know'), with French and English lyrics; 'Oh What a Beautiful Morning,' with her own home-made French lyrics, and later in the Hammerstein-Rodgers original; and finally an Arabic mother's serenade make for an intelligent and highly appealing potpourri.

Abel.

Blue Barron band booked into Stanley, Pittsburgh, for its annual visit week of Sept. 17.

SHEILA BARRETT'S
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"My Face"
"Drunken Torch Singer"
"Blackout in London"
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Unit Review

'Skating Vanities of '44'
(ARENA, CLEVE.)

Cleveland, Sept. 2.

'Skating Vanities,' rollerskating extravaganza; produced by Harold Steinman with Gae Foster directing; Fanchon and Marco sponsoring. Cast: Gloria Nord, Dolly Durkin, Frank Foster, Bobby May, Lavada, Simmons, Hugh Thomas & Frank Weiszner; Whirlwinds, Lorna Lee, Billy Cavanaugh & Billy Lee; Bobby Johnson and Rose Piccola; Ken Davidson & Hugh Forgie; Marian Belett & English Bros.; Yvette & Bobby Whaling, Nirska and line of Rollerettes and Rollercadels.

Harold Steinman's enlarged 1943 wooden-wheel opera, which started road tour at Cleveland's 7,500-capacity Arena last Thursday (2), is overloaded with neck-breaking roller specialties, good standard vaude acts and four smartly costumed production numbers.

They are all imbued with gusty youthful spirit. There's enough thrill stunts, spectacular flash as well as grace in work of cast of 100 to make 'Skating Vanities' compare favorably with major ice revues, which it apes too closely. It looks like a natural for the circuit of sport arenas and civic auditoriums after it has been trimmed and shaken down.

Show was in obvious need of more polishing at the preem, which drew good 4,500 attendance. Although company had rehearsed five weeks, chorus work was ragged in timing, while precision teams also were often off tempo. Unit could be speeded up considerably by chopping several extraneous acts which made it run too long at opening. But outside of these rough spots, which undoubtedly will be ironed out by Gae Foster before local 10-day stay is over, it's 75% better in entertainment values that last year's first edition.

Best of its assets is Gloria Nord, a blond eyeful. Endowed with a figure of a pinup gal and an air of freshness, she zips around on eight wooden wheels with a scintillating gracefulness. She proves to be the Sonja Henie of the roller rinks when she goes into her intricate spins and easy leaps in 'Swingtime Down South.'

Chorines and chorus boys do their most precise work in this number, but their waltzing in 'Fourteen Steps' has a sockier appeal. Opening with gay 'Highland Belles,' they swing from a colorful 'Russia Dances' scene to the southern number and a brilliantly hued patriotic finale dubbed 'Here Comes the Navy.'

Hit No. 2 is Bobby May, juggler, an ace manipulator of balls or Indian clubs, he cuts a wide swathe through the revue with his humorously clever tricks on skates. Badminton and ball-bearings are a strange combo, yet the champ team of Ken Davidson and Hugh Forgie also slayed first nighters with their remarkably expert and exciting shuttlecock exhibition.

Standout skating dances include a pretty tango by cute Dolly Durkin and Frank Foster, and a vastly energetic jitterbug turn by Billy Lee, Billy Cavanaugh, and Lorna Lee. Latter's a dazzling blonde with nifty chassis. Quartet of Whirlwinds tear off daredevil acrobatics, nearly splattering their brains out on the floor while being whirled around by their teeth, and winding up on note of surfire travesty.

Comedy in 'Ballet Beautiful' is more questionable, since it's too rough in burlesque and not so funny. Nirska, billed as 'Rare Butterfly,' also seems more suitable for stage than this extravaganza which she slows up. Corny but amusing applies to the horseplay of Lavada Simmons, Hugh Thomas and Frank Weiszner, who bounce around on wheels disguised as a horse. They, as well as some production ensembles, imitate 'Ice-Capades' and 'Ice Follies' too closely but it was okay with crowd.

Pair of neat vaude teams are Marian Belett and English Bros. repeating their w.k. comedy acrobatic routine effectively, and the agile unicycling of Yvette and Bobby Whaling. Bobby Johnson and Rose Piccola snap out some amazing roller gymnastics for contrast. When it acquires more precision, a speedier tempo and wider range in lighting effects, Harold Steinman will have a best-seller on his hands. Sound of grating wheels was deadened considerably by use of a special Masonite floor installed at Arena.

Pullen.

Lyric, Allentown, Sets Vaude, Burley, Legit

Allentown, Pa., Sept. 7.

Lyric theatre here is planning busiest season in years, and will have vaudeville, burlesque and legit during the year.

Vaudeville will be presented every Saturday, burlesque shows Tuesdays and Wednesdays. Five legits now on Broadway have already been booked, with more to be brought here.

Audubon, N. Y., Reverts To Vaude From Legit

Audubon theatre, in upper Manhattan, New York, reverts to a vaudfilm policy, effective tomorrow (Thursday).

House, operated by the Brandts, wound up a season of rotary legit stock last week. Under the new policy, Audubon will have a five-act, double-feature picture policy.

Saranac Lake

By Happy Benway

Saranac, N. Y., Sept. 7.

Earle Larimore was handed his OK papers here and will return to Broadway legit via 'Rebecca.' During stay here he produced skits over station WNBZ.

Clayton Cornell, manager of Pontiac theatre, being complimented all around for his dandy showmanship in handling of 'This Is the Army' pic.

Walter (Loew's) Conley is up and flashing good reports. Hopes for full okay soon.

Sig Mealy (Welch, Mealy & Montrose) has added that so much poundage, he may have to diet. Ditto for Helen Inglee and Alice Farley.

Bill Chase (& La Tour), who cured here, is now holding down a good job in Chicago.

Bede Fidler (Fidler Sisters) and an ex-colonist, stopped off to visit the gang and hand out useful gifts.

Michael Cohen and Keith Mayo planed in from California to visit Aloca Gooding at the Will Rogers.

Louis Goldshlag takes time out between rest periods to book extra good pictures for the Rogers.

Isabelle Rook, who, has fought off many setbacks, is now one of the switchboard operators at the Will Rogers.

A large Army truck stopped in front of our 'Variety' office. A husky driver came to our desk and asked: 'Remember me? I am Dick Martell, who used to lead the band for Guy Brothers minstrels and I cured at the old N.V.A. sanatorium 18 years ago. Give my best to the gang.'

Write to those who are ill.

Hartford Nitery to Reopen

Hartford, Sept. 7.

Hotel Garde, which recently closed its Opry House after a two-year run, will be back shortly with a new nitery.

The room, terraced and carpeted, will have a hillbilly atmosphere with entertainment to match.

Legit Majestic, Hub, Goes Vaude

Boston, Sept. 7.

The Shuberts' Majestic theatre, under long-time lease by E. M. Loew chain, goes into stage-screen combos beginning Sept. 23. A. B. Marcus will produce, the plans including a seven-act 'revue' plus pit band and screen feature. First bill not announced so far.

The Majestic, one of the best located legit houses in the city, has been following a policy of pop film revivals since taken over by the Loew chain.

2 Still Due for Payoff On 'Silver Screen' Claim

Near final settlement was made last week in the two-year-old claim for salaries totaling $2,500 involving the shuttering of the 'Silver Screen,' vaudfilm unit which John Murray Anderson produced on the Coast in 1941. Unit folded before expiration of performers' contracts, resulting in the pay claims filed with the American Guild of Variety Artists.

Morton S. Rosenthal, national AGVA counsel, received word from the Coast this week that all but two performers have been piad off, with claims by Lorraine Jeffrey and Kay Fears still to be settled.

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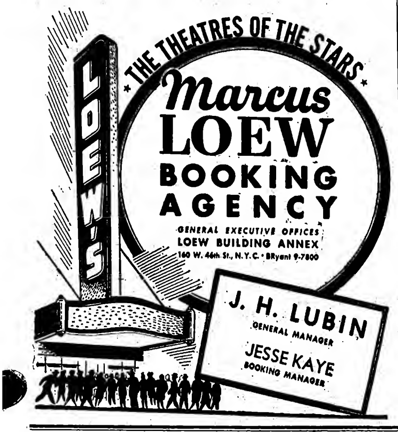

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Nitery Code

Continued from page 39

ing an 8% increase, to make up the 15% increase allowed by the Little Steel Formula. (The union has already procured a 7% increase). Guild will present its own demands, representing all the nitery clubs, and both will be jointly submitted to the War Labor Board for jurisdiction. One of the points that the Guild will ask for is a contract adjusted to the changing standard of living, so that the contract can be nullified in case prices rise or fall too radically.

Joint meeting with unions will be carried out in future on a national basis. The plan at present time is simply to form a code of nitery ethics, and also to protect nitery owners throughout the country. Typical of the points to be raised in the near future would be complaints against all the legitimate niteries caused by the clipping of customers in some 'blind pigs' in N. Y. and other crowded defense towns throughout the country.

Top spots in various sections of the country who have agreed to join the association include the Troika, Washington; Chez Paree, Chicago, and Hollywood's Earl Carroll's and N.T.G.'s. After national association charter is drawn up, state charters will be forthcoming, breaking down the nitery field into general classifications, state by state.

Essential part of the plan and program is as follows:

1. To maintain central office which will record and disseminate information regarding every phase of cafe and restaurant activity.

2. To formulate a general code of ethics for the welfare of the industry.

. To eliminate operative friction, as well as unfair and unprofitable practices.

4. To arbitrate differences between different members of the Guild.

5. To handle management and labor problems as a group so as to enjoy advantages of collective bargaining.

6. To represent the cafe industry in seeking favorable legislation with regard to curfew laws, taxation, and other matters.

7. To disseminate information on prevailing market prices of merchandise, services, and talent and to arrange cooperative urchasing wherever feasible.

8. To istribute data regarding credit standing of patrons so as to avoid undt losses to operator.

9. To arrange for representation of member clubs and restaurants through travel agents, convention bureaus and other sources of group and individual bookings.

Minevitch Not 'In Person' Riles Springfield Fans

Springfield, Mass., Sept. 7.

The Court Square Theatre got a lot of squawks this week for advertising 'in person,' Borrah Minevitch and his Harmonica Rascals.' parently none of the reviewers noticed that Minevitch wasn't here 'in person,' ut it wasn't long before film fans queried 'how come?'

icials of the E. M. Loew chain beefed to the William Morris agency, but were told that the act was offered as 'Borrah Minevitch's Harmonica Rascals' and that the theatre assumed the responsibility for thinking it had in advertising Minevitch 'in person.'

Made up in the Minevitch regalia, and using the Minevitch flutter-hand technique for directing, Carl King doubles for the harmonica wizard. Neither the theatre nor newspapers which discovered the hoax Saturday (4), the last day of the run, contended that they got a second rate show. They just didn't like the idea of being sucked in on the 'in person' stunt. The Daily News even used a cut of King, in advance, labeling it Minevitch in accordance with a story supplied by Jerry Finnegan, theatre manager. As a result, paper used a story Tuesday (27) informing its readers that it and they had been taken in. Theatre had booked in the Minevitch act, figuring so strong an attraction would help it meet competition of the Broadway, which this week also went into weekend vaudeville.

N. Y. CAFE OPS BEEF ON FIRE ORDINANCE

A New York City fire ordinance that compels nightclub operators to display conspicuously a sign specifying the occupancy limit of the nitery is being protested by many Gotham bonifaces. Sign must be placed at the entrance of all niteries.

Patrons seeing sign will more likely become jittery than if it were given less prominence, the nitery ops say.

One definite result of the local law, which goes into effect Sept. 24, has been the takeover of the Harlequin bar by the next-door Copacabana, with the bar slated to be used as a rear exit.

Earl Thomas Heads Lyons Agcy. in N. Y. In Expansion Move

Appointment of Earl G. Thomas as executive v.p. of A. & S. Lyons, Inc., to head the Lyons agency in New York, was announced yesterday (Tuesday). Thomas was recently given a discharge from the Army. As a captain in special services, he produced a number of soldier shows, both in this country and overseas. Recently he had been placed on inactive duty.

Before entering service, Thomas was radio director in the Chicago office of McCann Erickson, Inc., and was founder and first prexy of the Chicago Radio Management Club. From 1928 to 1936 he served as radio director for the Lyons agency.

Lyons organization says Thomas appointment is the first step in new expansion program in anticipation of increased post-war activity.

La. Niteries in Drive To Keep Out Minors

New Orleans, Sept. 7.

At the request of the State Probation Department, North Louisiana nightclub operators are cooperating in a move to bar youngsters under 18. Boys 18 or over will be admitted if showing their draft registration cards.

Move is in line with a campaign to curb juvenile delinquency.

Boston's Cocoanut Grove Disaster Cues New Building Code for Mass.

Boston, Sept. 7.

As a direct result of the catastrophe of the Coconut Grove fire last November, the safety code for the public buildings in Massachusetts has been radically revised. Going into effect on Sept. 12, the new code will drastically affect every public building in the state from pix houses to funeral parlors.

The code carries the provision, however, that because of the scarcity of building materials during the continuance of the war and for months thereafter, non-compliance shall not be a violation if it can be shown that compliance was impossible.

The new code wipes out what has been known as 'home rule' for os-ton, and places the entire state under one general safety code.

Inasmuch as most picture and legitimate theatres have already made sweeping structural and safety changes and have actually gone well beyond the requirements of the new code to ensure, so far as is humanly possible, any possibility of a second Grove disaster, few of them expect to be seriously affected by the new code. The only clause seeming to concern them is the one requiring the posting of a large placard stating the maximum number of persons allowed within a place of assembly. This may further restrict the lobby hold-out queues which are already heavily restricted. Holdouts now are almost wholly confined to the streets, and with the serious lack of ushers to keep queues from obstructing store doorways, the clause may present the one inconvenient feature of the new code.

It will be a different story with many of the smaller niteries, bars and bistroes, however, which may be ordered to make alterations out of proportion to their capacity to make the required changes.

Joe E. Lewis to Play Repeat at N. Y. Copa

Joe E. Lewis, comedian recently returned fr m an overseas USO-Camp Shows tour, opens at the Copacabana, New York nitery, Oct. 7. It's the fourth engagement at the spot for Lewis, who was there last year for 14 weeks. He's reported 'substantial increase' over is last take at the place, $2,500 per.

Lewis is currently playing the Mounds Club, Cleveland, and will go into the Troika, Washingt n, D. C., shortly for two weeks.

WARNERS, AFM SIGN PHILLY, CAMDEN PACTS

Philadelphia, Sept.

The Stanley-Warner company and Local 77, American Federation of Musicians, last week signed a new contract for orchestras at the Earle and the Stanley, Camden, N. J., calling for a 7% ise over the 1942 scale. The new termer is awaiting okay of the War Labor Board.

Under the new agreement, asic pay for Earle pitmen will be $68 a week. A commensurate increase was granted the Stanley crew. (The Stanley has vaude only on Sundays, when the attractions playing the Earle are shown there. Stage shows are out in Philly on the Sabbath).

For the first time in nearly four years Warners is hiring a band for a nabe house. Vaude will be tried on an experimental basis three days a week at the Allegheny, with a band of eight men at $36 for three days per man. The Allegheny is in booming industrial Kensington and in past years featured live acts as well as pix. If the experiment is successful Warners may bring back vaude to other nabes.

Joey Sims orch opened limited engagement Friday (3) at Vogue Terrace, Pittsburgh.

BACK THE ATTACK!

Thank You:---

HIPPODROME, BALTIMORE
EARLE THEATRE, PHILA.
STATE THEATRE, HARTFORD
RKO PALACE, COLUMBUS
STEEL PIER, ATLANTIC CITY
RKO PALACE, CLEVELAND

CLEVELAND PLAIN DEALER, SATURDAY, AUGUST 21, 1943

Smiley Burnette, Cactus Star Comedian of Talkies, Hits Bull's-Eye in Palace

y W. WARD MARSH

THAT CYCLE of entertainment which turns to the simpler and nobler form of entertainment deeply rooted in the soil of America finds Smiley urnette riding the upswing of popularity again.

He brought luscious sweet corn to the Palace's stage yesterday at the opening show, and if any skeptic hoped to find sugar-cured ham, also as indigenous to our stage as to our breakfast table, he must have been disappointed. This star may be corny but he is never hammy.

Smiley, "The Frog" in so many Gene Autry pictures and now a Western star in his own right, delivered a whole variety show in his brief act. It was as sure fire as it was wholesome; it was as big-time as it was just what the audiences want today.

I have seen him perform before—when he was the one-night-stander. Yesterday he proved that he could please what was once called the carriage trade as easily as he once kept the yokels rollin in the aisles with his gags.

He sang two songs—sang them quite as he does in his pictures. He played his guitar and also his accordion. His monologue was genuinely funny, timed to the split-second, and his entire act, shared in the second part with a lanky, rope-twirlin', whip-snappin' cowboy, is a real headliner.

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House Reviews

Continued from page 19

CAPITOL, WASH.

proved in both presentation music since their last appearance here.

Art Brown puts the audience in good mood with an organalog featuring comedy lyrics and winding up with a war bond song of his own composition. Sam Jack Kaufman's house band gets a vacation this week, with the traveling string sawers and horn tooters on the stage.

Added attractions are Sunny Rice, whose best contribution is a tap ballet to 'Eighteenth Century Drawing Room' and Ross Wyse, Jr., and June Mann, whose burlesque adagio is a solid smash. *Arke.*

TOWER, K. C.

Kansas City, Sept. .
Joe & Joey Mack, George Gass, 2 Swifts, Billy King, Cowboy Dan & Rough Riders, Tower Orch with Jack Parks & Marilyn Ballinger; 'Sarong Girl' (Mono) an 'Gals Incorporated' (U).

Tower is offering a fast 40-minute stage show combining standard acts, 'Discovery Night' winner and house orch.

After opening theme, the band tees off with 'In My Arms,' with Marilyn Ballinger warbling a chorus effectively. George Gass, who has a marimbaphone act later in the bill, doubles as m.c.

First act on is a skating turn by the Two Swifts, who gyrate at high speed on a small floor mat. Escape by the girl from a strait-jacket as she is whirled about by the man, their closing bit, provides sock thrills.

Deuce spot goes to Cowboy Dan and Rough Riders, a trio of 'Discovery Night' winners. The three juves, a girl and two boys, work in cowboy garb and play accordion, guitar and bass nicely. They close with 'Pistol Packin' Mama.'

Joe and Joey Mack score with their combo of tapping, violin playing and funny business. Their comedy clicks nicely, particularly the trick falls of the man.

George Gass, on next, opens his marimba playing with 'Brazil,' continues with some oper a excerpts, and closes with a George M. Cohan medley. Stubholders gave him a nice hand.

Billy King closes with a smooth juggling routine, using Indian clubs, hoops and other props. He works with ease, and his breezy style helps him in putting his stunts across with punch.

Biz good opening day and

APOLLO, N. Y.

Ink Spots (4), Rhapsody Underhill, Jigsaw Jackson, Pigmeat, George Wiltshire, Vivian Harris, Gaynor & Ross, Ray Sneed, Eddie Robinson Orch (16); 'False Faces' (U).

Jampacked house this week, paying tribute to top b.o. draw of the Ink Spots, who are making their first appearance at this house in a year.

Quartet sells in slick musical style, emphasizing, of course, the disparity in voices of high tenor man Billy Kenny, and bass talkie style of Orville Jones, who also strums a guitar. However, the deliberate showmanship, that of contrasting voices, is offset in many instances on the group's part at over exaggerated attempts at showmanship, and consequently their performance has a rough edge. Group's musicianship is so sound and sure-fire, that superfluous mannerisms and muggings by Deke Watson, or too dramatic usage of hands by Kenny while soloing, with Watson mugging at the same time, only go to take a dramatic edge off what is inherently there.

They do five numbers 'Put Your Arms Around Me,' 'You'll Never Know,' 'Your Feet's Too Big,' 'I Can't Stand Losing You,' and sock finale of 'If I Didn't Care,' tune that they made popular.

Rest of bill is backed by Eddie Robinson's orch, which is making its theatre debut this week. Group is obviously new and sounded ragged, especially when playing behind acts. Rhapsody Underhill, blues singer, is first on, and demonstrates exactly what material means to a singer. Her opening tune was slow, and hardly aroused a ripple from attendees, but her second number, 'Bye, Bye, Baby,' done in groovy style had the crowd yelling for more. Gal, displaying a restrained stage technique, has only a limited range, but it is ample for 'Baby' which she should stick to so far as style is concerned.

Gaynor and Ross, mixed skating duo, suffered because of ragged and slipshod musical background. Ray Sneed, dancer, is emceed as recently seen in film 'Stormy Weather,' and does a short stint that he did in the pic. Boy is on the ballet side, making plenty with the hands and body gestures, but failed to go in this house, where the accent demand is on plenty of footwork.

House comedians, George Wiltshire, 'Pigmeat' and Vivian Harris, score with a short skit.

EARLE, PHILLY

Philadelphia, Sept. 4.
Jan Savitt Orch (18) with Jerry Perkins, Elisse Cooper, Buddy Welcome; Yvette, Danny Drayson, 3 Sailors; 'Honeymoon Lodge' (U).

Jan Savitt, once a topflight violinist with the Philadelphia Symphony, comes home with a band of jivesters, who're as much at home in the jump-rhythm groove as any of the sepia aggregations which have made the rafters rattle at the Earle of late.

The Savitt outfit (which now has two femme tooters) tees off by making a play to the hepcats down front with 'Crazy Rhythm' providing a cue for Elisse Cooper to come on for her 'Mr. Bluebird' and 'Embraceable You.' Miss Cooper has a pleasing voice but she lacks the warmth to turn herself across to Philly's traditionally tough audiences. (When caught there were a few hecklers in the pews making it tough for the performers.)

Other vocalist is Jerry Perkins, another member of the swoon-croon fraternity. A personable kid; his voice gets the femme vote with 'You'll Never Know,' 'More Than Anything' and 'You're Everything Beautiful.'

Buddy Welcome, as usual, does a professional job with his instrumental solo and mike stint.

Yvette tops the supporting acts with a well-selected bundle of tunes (New Acts).

Danny Drayson talented comic hoofer, goes over nicely, but he spoils a real click by staying on too long. Funniest bit is his takeoff of a standee in a crowded subway.

The Three Sailors, standard act, haven't changed their stint one iota, but their rough-housing still nets plenty of laughs.

House well-filled reviewed (Saturday night). *Shal.*

MICHIGAN, DETROIT

Detroit, Sept. 3.
Will Osborne Orch (12) with Lee Pynes and Ernie Wright; Paula Kelly and The Modernaires (5), 3 Stooges; 'Above Suspicion' (M-G).

Current show at the Michigan is a triple-header which is sock with the heavy trade whether its the hot beat of Osborne's band, the show-stopping harmonizing of the Modernaires or for the extreme, the maniacal mauling of the Three Stooges.

Strong the brass section and with his great rhythm having them tapping it out with him, Osborne had no trouble even when he tosses a vocal on the corn of 'Pistol Packing Mama' for the fun of it. Cutting themselves in for a big slice of the appreciation was his piano, with Lee Pynes tossing off a terrific boogie on 'Stardust,' and Wright getting his ovation for his skin beating on 'Drum and Coke.' Nor was there any lag in appreciation for 'Rhapsody in Blue,' in which the boys even changed color themselves, nor 'All or Nothing At All.' If anything Osborne's band's blending and tempo seemed better than ever.

Bringing it up to a peak were the Glenn Miller Singers. With Paula Kelly in the Marion Hutton spot, the quintet do a romp with 'Juke Box Saturday Night,' 'Johnny Zero' and a deft song from their new picture, 'Get Along Little Chillun.' They could have done plenty more from the amount of palm-pounding they earned.

There's no analyzing the slap-happy antics of the Three Stooges, who prove you can get along in the world without subtlety, but from the amount of laughs they garner you can mark down that mayhem evidently has its place in the theatre. It marked up a three-fold triumph for the house's booking with a big crowd at the evening show caught clinching it. *Pool.*

RKO, BOSTON

Boston, Sept. 1.
Gracie Barrie Orch (13), Harry King & Arlina, Dick Buckley, Jerry Colonna; 'Frontier Badmen' (U).

Gracie Barrie, here in her husband's shoes as leader of the Dick Stabile band, turns in a smash performance both as leader and vocalist, and clicks like sixty from the down-beat. The layout is plenty pleasing throughout—Colonna, a Boston boy, being the ace—and the RKO is catching snappy trade as result.

Show is short and to the point. Miss arrie, never capitalizing on Stabile's rep, sings a song about taking over for the duration to lead off. Jimmy Palmer, swooner type vocalist follows with 'All Or Nothing at All' and 'Sunday, Monday.' Harry King and Arlina next in good terps, but need a little more zing in their presentation.

New here but socko from walk on is Dick Buckley. Pulls a quartet from the audience, sits behind them with a mike and as they waggle their jaws, he does an Amos and Andy skit, supplying each with the proper voice. If the kids fall in with it—as they invariably do—it's a howl. Wind-up is the batswitching routine, very funny. Had to beg off.

Colonna louder but not exactly funnier than ever. Could use a few snappier gags to advantage, but is plenty solid anyhow. In her own stint, Miss Barrie does 'Pack Up Your Troubles,' 'You'll Never Know,' 'I've Got To Get Hot' (with exceedingly clever parody stuff) and 'I Can't Say No' from 'Oklahoma' (with razor-sharp inflection). She's wham. *Elie.*

EMBASSY, N. Y.

(NEWSREELS)

At long last, graphic pictures of actual fleet that carried the Allied forces to Sicily, under fire, are shown on this new bill here. Paramount's handling of these vivid scenes is used, though all the reels had same footage, since they are official U. S. signal corps films. Several of invasion flotilla's boats that were hit by Axis bombs (only a few were lost out of more than 3,000 ships) are depicted burning. Most startling shot shows a direct hit with explosives and smoke filling the entire screen. Also included the additional films on the Sicily campaign, with number of prisoners bagged highlighted.

Roosevelt and Churchill at Quebec is nicely done by Par. Same news-reel's story on the Nazi crackup also is featured near the leadoff spot. Paramount taking the death of King Boris and the Bulgarian situation and the trouble in Denmark as indications of the crumbling Nazi situation. Pathe contributes views of daring raids on France, with unusual excitement attached to footage photographed from plane participating in raid. One camera view shows, while in flight, how anti-aircraft flak tore part of the plane's wing.

Fox Movietone does excellent work covering the landing and capture of the airfield near Munda, and memorial service to war dead on Attu. Same reel's sports division has good coverage on the College-All Star football game in Chicago. Par does likewise on the $825,000,000 war bond benefit baseball game in N. Y.

Arthur Hale's inside info in News Forum enlivens the bill, particularly his angle on peace drives and the fifth column in reverse in Sicily. 'One Day Before,' first Film Bulletin released by WAC, proves intelligent bally for the current bond drive.

Universal's fashion views, with Ed Herlihy spieling, covers bride's garb in previous wars. U also has a fine parachutist yarn with 'Chips,' a dog shown closeup, taking a leap and landing safely. Par shows Jack Benny and Wini Shaw at a reception for troops in Egypt. 'The Japan,' new March of Time, is as strong as it is unusual. *Wear.*

'Canteen' Influence

Continued from page 1

li ing of the hostesses and the Theatre Wing.

It's a case, too, they say, of the boys in uniform forgetting their real selves, if only in their imaginations, and envisioning themselves as the Hollywood hero and glamor boy and then trying to live up to the role. It's their one chance at acting, and they're playing the role to the hilt. And the gals at the canteen are all for it.

Real-Life Counterparts

As the hostess further remarked: 'Remember 'California' in the picture, the boy who'd never been kissed?' Well, thanks to the film, we're attracting any number of 'Californias' who apparently never before had the courage to venture into the canteen. There's a quiet demeanor and shy reserve about them, which somehow seems to lend an added touch of dignity the place.'

Then, of course, there are the inevitable lion-hunters who take their cue from the star-studded production and the minute they enter, start speaking in familiar terms about Alfred Lunt, Lynn Fontanne and Katharine Cornell and want to know how soon they'll be on.'

'Canteen' film, it's pointed out by Theatre Wing execs, has hypoed attendance at the 44th street spot considerably the past few weeks, with upwards of 25,000 boys in uniform now showing up weekly, with a nightly attendance of between 3,000 and 4,000.

ASCAP Plum

Continued from page 1

ASCAP's overhead has been lower than ever for the past two months. What has surprised the ASCAP management about recent collections is small loss suffered from the shutdown of summer resorts and roadhouses because of gasoline rationing, pleasure-driving ban, etc. The income from these sources for the first eight months of this year is but $36,000 less than it was for the like period of 1942.

Night Club Reviews

Starlight Roof, N. Y.

(WALDORF-ASTORIA, N. Y.)
Marina, Elizabeth Talbot-Martin, Hermanos Williams Trio, Leo Reisman and Mischa Borr's bands; $2 minimum.

Marina (New Acts), who has been around but is reviewed in detail elsewhere, tees off the new show at the Waldorf and whams 'em but for some needless over-emoting. A personable soprano, of truly extraordinary pipes, she overdoes the emotionalism, which is a new manifestation in light of previous catchings. However, she does ave a fuller opportunity here, which perhaps might have inspired this extra furbelow of showmanship, actually not needed.

Elizabeth Talbot - Martin, who made her eastern debut at the Rainbow Room several years ago to less happy results, is much improved although her mimicry is now in the standard stylized fashion. Some of it also open to question. Her Mrs. FDR impression, while doing 'Where Has My Little Dog Gone?', reminds of the basic Americanism—you may not like it, although we will all defend to the death her privilege for freedom of expression. None the less there are times when good taste, especially when the First Lady of the Land is involved, might forfend the caricature. Miss Talbot-Smith's statement that Mrs. Roosevelt undoubtedly would be the first laugh at herself may even be literally true, but that still doesn't offset the question of judgment. Especially is it pertinent because 'Little Dog Gone' is somewhat fulsomely done, what with the opening Hepburn and the Aimee McPherson. Her 'Subway Susie,' with a Brooklyn accent, is one of her best things. 'Sin to Tell a Lie' projects a tired saloon songstress and later as one of those socialite deb chantooseys. A Spanish number takes her off to fair returns. In toto, an improvement since last caught.

Hermanos Williams Trio remain tops with their acrobatic tango routine. The brothers, with the femme for atmosphere and prop guitaring, are ever impeccable in their natty gaucho getups.

Leo Reisman's crack dansapators have been justifiably held over, the seasoned maestro's conception of terp values getting 'em up on the floor from the opening pizzicato. Incidentally, the relief Mischa Borr ensemble, by the skillful expedient of adding a pair of Cubano maracas and bongo bangers, now shapes up as an excellent Latin band, when occasion warrants. Biz here is terrific, and Ambrose, per usual, handles the reservation list with charm and intelligence. The maitre problem in these shifting times, with so many new faces, is no small headache and calls for keen appraisal of customer values. It goes double in a massive transient hostelry like the Waldorf. *Abel.*

CASBAH, N. Y.

Geraldine De Lys, Danny Yates Orch (6), Bert Kaplan; $3-$4.50 minimum dinner, $2.50 supper minimum.

As heretofore opined, the Casbah, in the Novarro Hotel on Central Park South, could become a 'hot' room once the proper attraction is grooved.

Now that one of the freres—both repatriated from the French Pyrenees, where long domiciled until 1941—has gone to Washington on Government assignment, Lewis Riley is running the room with Fred de Chiaventone, one of the better known maitres; a personality greeter at the tape. And that mythical tape will be up in short order once the booking problem is licked.

The room has so much in its favor that, in light of the strong biz some of the more tired boites do around town, and elsewhere in these wartime United States, the answer must lie in but two basic elements. One is the show. The other is an obviously injudicious oversight in not properly 'dressing' the room.

When a legit does light business, a smart boxoffice man scatters seat locations so that the attendance takes on a fuller aura. And by the same token, if they seated a few customers facing the entrance it would immediately kill off that barren appearance. As it is now, because of the geographical nature of the room, the incomers sometimes see bare chairs, not realizing that around the bend, to the right, there might be a few people. The psychology of gregariousness among the saloon set is that an empty room chases 'em; a jampacked interior wants to make 'em fight their way through the mob.

At one time Fefe Ferry (nee Monte Carlo) thought that if he took the room over, a bar within the room, rather than in the outer lobby, might turn the trick. However, while it's unfortunate that the interior puts a handicap on the operation, Franklin Hughes, who did the Sahara motif of the Casbah, with its attractive canopy, has endowed it with an appeal all its own. This, coupled with expert catering and a fine menu, plus the show, especially if improved, is bound to get 'em.

The trick now is the proper keynote. The capacity limitations obviously forfend a Hildegarde or a Carl Brisson, but, speaking of Brisson, he could have been gotten at a more moderate price at first than now, since his Versailles click. But there have been people who could have turned the tide, and not break the joint. A Billy de Wolfe, a Russell Swann, a Joan Merrill and a couple of others in that not prohibitive bracket come to mind. But even as now, Geraldine De Lys (New Acts) is more than satisfactory; and in Danny Yates, first time back in New York in 15 years, the spot has a smart dance combo. Yates' last job was as concertmaster for Vincent Lopez at the old Casa Lopez (Winter Garden Bldg., now the Zanzibar) and he's been away from the metropolis—in spots from Montreal to Miami Beach—ever since. With Yates violin-soloing, a socko Strad, and with piano, drums, sax, trumpet and drums in background, the team is plenty OK for sound and hoof. Bert Kaplan does the Steinway interludes during the band's wails. *Abel.*

TROIKA, D. C.

Washington, Sept. 2.
Duncan Sisters, the D'Ivons (2), Don Lamond, Sacha Lucas and Meyer Davis Orchestra (6); minimum $2 weekdays, $3 Saturday.

Something new has been added in Washington—and the customers stand in line for tables. The perennial Duncan Sisters, doing their first stint in an eastern night club, have busted all cash register records for Helen Hamilton's popular spot. The sisters, now going into their sixth week—with the end not yet in sight—have answered the question nitery managers have had in mind for years. Can Topsy and Eva, who have done it successfully for years back of footlights, do it in the intimate and confined atmosphere of a supper club?

The answer is yes. spades. The old gags, the old routines fit into the Troika so cosily that the club has built up a very good repeat biz over the hot summer weeks with guys and gals coming back again and again to see the act. The Duncan's have developed such a large repertoire over the years that they are able to switch from week to week and keep their performance fresh. You know the routines—'Barnacle Bill,' 'Never Had No Mammy,' cowboy comic number, etc. For a place like the Troika, catering to mature trade, it's just like sugar candy.

Helen Hamilton contacted the sisters when they played the Capitol theatre here in June. The merger has been the biggest thing to hit Washington's night club row this summer, and scouts of some of New York's better spots have come down for a look-see. Only puzzle in the whole thing is why the Duncans weren't signed up for the nitery circuit years ago.

D'Ivons, ballroom dance team with a smoothly drilled precision, do something a little different from the run of the mill and draw a good hand. Their best crowd pleaser is a number called 'Nothin,' a medley of steps both classic and popular. Don Lamond, Troika's new m.c., fits the general pattern smoothly with some vocalizing.

Sacha Lucas, permanent maestro, continues to present his fiddle renditions of Brahm's 'Lullaby' and Schubert's 'Ave Maria.'

Frank Palumbo's, Philly

Philadelphia, Aug. 28.
Fats Waller, Dick Wirth, Barbara Lee, Nancy Carter, Bill Henriques, house line (8), Louis Del Rio orch (8); no cover; $1.50 min.

Fats Waller, long a headline stage attraction with his band, is top-drawer entertainment for anybody's money doing a single with his fog-horn voice and tickling the keyboard.

The crowd at Frank Palumbo's downtown bistro, not a tough audience under any conditions, were eating out of the Fat One's mitts from the moment he eased himself down on the piano stool, uttered a 'Yeah-Yeah' into the mike, and sailed into 'Feet's Too Big.'

Only complaint from customers was that he bowed off too soon—only eight numbers. Highlight of Fats' stint was his finale, a novelty tune, tabbed 'I Dreamed About a Reefer.'

Dick Wirth, pleasing baritone, does a workmanlike job of emceeing as well as clicking with his songs.

Vocalist, Barbara Lee better with pop tunes than when she essays light operetta airs.

Nancy Carter's terping is a high spot on the bill. She has good sense of rhythm; timing and goes over big.

Bill Henriques puts the line through its paces in three production numbers, best of which is a Chinese voodoo scene with Peggy Martin soloing.

Tapes were up when reviewed (Sat. supper). *Shal.*

Variety Bills

WEEK OF SEPTEMBER 10

Numerals in connection with bills below indicate opening day of show, whether full or split week.

Loew

NEW YORK CITY
Capitol (9)
Horace Heidt Orc
State (9)
Ed Sullivan
Harvest Moon Cu
Patsy Garrett
Sammy Birch
Ne Condos
Frank Gaby
Dante

WASHINGTON
Capitol (9)
Mildred Bailey
Jackie Miles
Blaire & Dean
Evelyn Tyner

Paramount

NEW YORK CITY
Paramount (8)
Benny Goodman Bd
Jack Marshall
Pops & Louie
CHICAGO
Chicago (9)
Ted Lewis Bd
Regal (9)
Count Basie Bd
Bloomingdale Girls
Apus & Estrellita
Thelma Carpenter
Pepper Welch

MIAMI
Olympia (8)
Martinguales
DiverSeed Co
Happy Lawson
Walter Donahue
2 Chords
Lynne Parri
OMAHA
Orpheum (8)
Teddy Powell Bd
Johnny Burke
SOUTH BEND
Palace (9)
Woody Herman Bd

RKO

BOSTON
RKO (9)
Ina Ray Hutton Orc
Carr Bros
Henny Youngman
Kim Loo Sis
Elton Britt
(2)
Gracie Barrie Orc
Jerry Colonna
Dick Buckley
H King & Arlena
CLEVELAND
Palace (9)
Gracie Barrie Orc
Jerry Colonna
Dick Buckley
Bob & M Clayton
(2)
Dante Co
COLUMBUS
Palace (14-16)
L Armstrong Orc
Hattie Noel
Joyner & Foster
Edwards Sis
4 Mills Bros

(5-8)
Vaughn Monroe Orc
Eddie Rio
Catherine Harris
SAN FRANCISCO
Golden Gate (9)
Hollyw'd Pin Up Gls
(2)
Hollyw'd Pin Up Gls

Warner

NEW YORK CITY
Strand (10)
Abe Lyman Orc
Jerry Lester
Lane & Ward
(3)
Abe Lyman Orc
Jerry Lester
Lane & Ward
PHILADELPHIA
Earle (10)
Ink Spots
Bobby Sherwood Orc
Lyda Sue
Johnny Woods
(3)
Jan Savitt Orc
Yvette
3 Sailors
Danny Drayson
PITTSBURGH
Stanley (10)
Dante Co

(3)
Russ Morgan Orc
Connie Haines
Calgary Bros
Eunice Healy
UTICA
Stanley (14-16)
Tommy Reynolds Orc
Bonnie Baker
June Preisser
WASHINGTON
Earle (10)
Roxyettes
Harry Reso
Barbara Blaine
Pat & Sylvia
(3)
Roxyettes
Harry Reso
Barbara Blaine
Pat & Sylvan

Independent

NEW YORK CITY
Music Hall (9)
Molasses & January
[illegible]
Frank Brooks
Jack Spoons
[illegible]
Velez & Yolanda
Jerry Colonna
[illegible]
Jeanne [illegible]
Pauline Koner
[illegible]
LONG ISLAND
Bayside (14)
[illegible]
Jamaica (9-12)
The Kidoodlers
The Fallidys
(13 to 6th only)
Gwendlyn Reed
(9-8)
Lois Lee
Juggling Jewels
[illegible]
Ford, Henny & B
[illegible]
AKRON
Palace (10)
Woody Herman Orc
[illegible]
3 Kings
ATLANTIC CITY
Steel Pier (11-12)
Jerry Wald Orc
3 Sailors
BALTIMORE
Hippodrome (9)
Fraser & Bolcik Sis
Paul Rigby's
Armand Bros
Ross Wyse Jr
Erwin Elliott Co
Royal (9)
Lil Green
Tiny Bradshaw Orc
Douglas Bros
Trimmer 2
Hal Bailey
State (9-11)
Eddie Anne
Eddie Manson Co
Yerk & Tracy

Starh & Dorio
(12-15)
Topsy
Bobby Dave
Don Ritz Favorites
BRIDGEPORT
Bridgeport (9-12)
Revue Americana
CAMDEN
Towers (10-12)
Dick Warth
Florette & Boyette
Bob Dupree & C
Smith & Hart
4 Elgins
FALL RIVER
Fall River (7-8)
Revue Americana
HARTFORD
State (10-12)
Cab Calloway Orc
(13-15)
Spike Jones
Dolly Dawn
INDIANAPOLIS
Circle (10)
Conee Boswell
Joe Venuti Or
Ray English
Rosalind Gordon
NEWARK
Adams (10)
C Cavallaro Orc
Carole Landis
Vic Hyde
Ruth & B Ambrose
PROVIDENCE
Metropolitan (10-12)
Sammy Kaye Orc
Sonny Rice
Shea & Raymond
WATERBURY
Poli's (8-11)
Cab Calloway Orc
Willow Grove
(12th only)
Bob Fuller's Co
WORCESTER
Plymouth (6-8)
Conway & Parks
Arthur Tracy
The Kemmys
The Fredysons
3 Stop Sis
Vic Hyde
Jerry Bergen

Cabaret Bills

NEW YORK CITY

Algiers
Don Baker Orc
Edith Barrie
Oklahoma (4)
Lolita Moya
Aquarium Rest.
M Powell Maddie
Alan Holmes Or
Armando's
Jerri Blanchard
Barbara Leeds
Geo Morris Orc
Bal Tabarin
Dawn & Russell
Roy Sedgley
Nino Cavallo
S Montmartre Gls
Builka Twins
Ronnie de Campo
Lou Harold Orc
Tony Grey
Bill Bertolotti's
Noctan Raymond
Sally Goodwin
Moya Gifford
Loretta Lane
Victor Hietz
Don Sylvio Orc
Roberto Orc
Bill's Gay 90's
Ethel Gilbert
Harry Donnelly
Charlie Ross
Bernie Grauer
Gay 90's Quartette
Blue Angel
Peters Sisters
Harry Noble
Frances Kim
Wally Rowe
Nora Sheridan
Stuart Ro

Victory Boys & Girl
Dave Roberts Trio
Don Baker
Barbary Coast Boys
Diamond Horseshoe
Bill Hall
Vivien Fay
Victoria Rube
Ross Sis
Keith Hall
Sylvia Barry
Harry Meehan
James B Allison
Four Rose Buds
Will Quedineyer
Rosita Grant
Belle Baker
Bobby Davis
Frances Henderson
Chip Wan
Nik Travers Orch
Jimmy Dwyer's
Gabe Gero
Marsha Fields
Joan Geary
Sunnie Walters
Keyboard Kutles
El Chico
Anita & R Camacho
Las Dos Mariss
Pilar Gomez
Rosalita Henriquez
The Charlaylin Lirico
Nino de Moraes Orc
El Morocco
Chauncey Grey Orc
Chiquito Orc
Andre Rodo
Charles Newold
Famous Door
Chet Roswell
Iris Raye

Mary Jane Yeo
Lee Sullivan
Corryne Church
Robert Wright
Mary Jane Lawson
Billy Foleran
Art Paulson Orch
Peter Kent Orch
Hotel Park Central
(Cocoanut Grove)
Max Hallett Orc
Capella & Patricia
Eleanor Teeman
Jerry Wayne
Loyal Pahai
Bagiline Smitty
Flo Hart
Frank Rosati
Linda Carroll
Hotel Pennsylvania
(Cafe Rouge)
Glen Gray Orc
Hotel Pierre
(Cotillion Room)
Myrus
Fred & E Barry
Stanley Melba Orc
(Cafe Pierre)
Ellen Mitchell
Stanley Melba Orc
Hotel Plaza
(Persian Room)
Rolly Rolls
Columbus
Lory Jones
Ted Straeter Orc
Hotel Roosevelt
Walter Perner Orc
Hotel Savoy Plaza
(Cafe Lounge)
Clemente Orc
Marta
Joseph Marcin Orc
Hotel Sheraton
(Satire Room)
Stefan & Armando
Hal Yates
King Johnson Orc
Hotel St. Moritz
Dolores Del Carmen
Bob Harris Orc
Hotel St. Regis
Larry Keyes Orc
Neva Patterson
Hotel Taft
Enoch Light Orch
Sonny Skylar
Hotel Waldorf-Astoria
Starlight Roof
Leo Reisman
H Williams
E Tellini Martin
Marina
Mischa Borr Orc
Hurricane
Duke Ellington
Letitia
Radio Aces
Callahan Sis
Al Hibbler
Coleman Clark

Diana
Freshmen
Dick Gasparre Orc
Ralph Rotgers Orc
Monte Carlo Garden
Allesandro Rosati
Milton Snyder
18th Hole Club
Chiquita Venezia
Mickey Mallory
Bill Mann Orc
Number One Bar
William Russell
Adelo Arden
Bob Downey
Fredric Venn
Hazel Webster
Old Roumanian
Henny Nadell
Fanchon
Leo Fuld
Sadie Banks
Joe LaPorte Orc
Place Elegante
Bill Farrell
Carmen Rosa
Vince de Costa
Art Tuberlini
Ernest Franz Orc
Queen Mary
Faye Gregg
Vera Niva
Castaine & Barry
Guy Martin Gls
Pat Clayton
Irving Conn Orc
Peter Rotunda Bd
Queens Terrace
Phil Foster
Susan Farol
Jeane & Phillips
Adams & Dell
Jack Allen
Ned Harvey Orc
Rainbow Inn
Bobby Lange
Toni Arden
Francine Fontaine
Earl Lindsay Gls
Sid Saunders Orc
Noro
Riobamba
Walter O'Keefe
Grace Hayes
Mary Healy
Gloria Hicks
Charles Baum Orc
Noro Morales Orc
Rogers Corner
Korn Kobblers
Adrian Rollini Trio
Rose Perfect
Ben Yost (3)
Harry Lefcourt Orc
The Aristocrats
Waikiki Hula Maids
Hoppe Claire
Charlie Carlile
Johnny Pineapple O
Meyer Davis Orc
Adams & Dell
Victor Quartet
Harold Green
Connie Howell
Hollander
Sater & Sherr
Stylists
Harold Sandler Orc
Roban Bleu
Maxine Sullivan
Fred Keating
Day, Dawn & Dusk
Julius Monk
Herman Chittison
Russian Kretchma
Daria Birse
Lola Zelinskaya
Sonya Karavaeff
Michel Michon
S Mailkov Orc
Vladimir Kavaleff
Nastia Poliakova
Marusia Sava
Misha Usdanoff
Samoa
Talima
Malihapa
3 Hot Peppers
Hawaiian Ser
Spivy's
Spivy
Miss Davis
Hildegarde Halliday
Ruthie Steele
Noble & Irving
Stork Club
Larry Siry Orc
Charles Baum Orc
Fausto Curbelo Orc
The Place
Irene Barclay
Pet Rine
Evelyn Brock
Sheets Tanner
Tony's Trouville
Rita Molina
Manuel San Miguel
Harry Gibson
Bus Davis
Tunnel Club
Viola Jefferson
Hot Cha Drew
Joe Washington
Chan & Brown
Claudia Wheeler
Sucasses Orc
Versailles
Val Olman Orc
Panchito Orc
Carl Bisson
Jerri McMahon
Ruby Rose Marie
Mitchell Brother
Sheila Bond
Six Ver-Sighs
Village Barn
Bernie West
Julie Sheeran
Tommy Reed
Scott & Sueanne
Barbara Ashley
Martha King
Don Richards
Zeb Carver
Tiny Clark
Ben Cutler Orc
Village Vanguard
Leadbelly
[illegible]
Jean Howe
Irv Free
Max Parker 3
Wivel
Bob Lee
Pevell & Mary Lou
Tommy Hayden
Gertrude Hild
Harry Horton Orc
Carlos Varelas Orc
Hilda Salazar
Thomas Bros Orch
Zanzibar
Ella Fitzgerald
Berry Bros
Maurice Rocco
Mole & Pole
Earle & Frank
Ace Andrews
Don Redman Orc

BOOKING THE NATION'S LEADING INDEPENDENT VAUDEVILLE THEATRES

EDWARD SHERMAN AGENCY

NEW YORK — PARAMOUNT BUILDING
BEVERLY HILLS, CAL. — CALIFORNIA BANK BLDG.

Leonard Ware Trio
Cafe Society (Midtown)
Hazel Scott
Jimmy Savo
Kenneth Spencer
Eugene Field Trio
Teddy Wilson Orc
Cafe Society (Village)
Pearl Primus
Mary Lou Williams
Ann Cornell
Josh White
Eddie Heywood Orc
Casablanca
Fanchon
Wilson Cox
Chanticleer
Marie Maher's Orc
Ralph Font Bd
Casbah
Geraldine De Lys
Danny Yates Orc
Casino Russe
Blanko
La Bella Alexia
Jascha Davidoff
George Sattan
Nadia & Sasha
Gypsy Chorus
Arlene
Bea Foley
Frances O'Connell
Mario Daley

Bino Drake
Bob Lips Page Orc
Greenwich Village Inn
Fats Waller
Evelyn Brooks
Neil Harvey Orc
Harlequin
Dale Belmont
Lucille Matthews
Irving Conn Orc
Havana-Madrid
Carito
Alex Montado
Wally Wanger Line
Don McGrane Orc
Hickory House
Diane Noble
Mel Sweet
Larry Bennett Orc
Hotel Astor
(Astor Roof)
Ina Ray Hutton Orc
Kim Loo Sis
Cocktail Lounge
Dick Kuhn
Hotel Belmont Plaza
(Glass Hat)
Bill Ames
Rajah Rabeh
The Hacomelles
Marie Morales
Frances Marr
Joe Parnny Bd

June Taylor Ocrs
Iceland Restaurant
Ruth Denning
Danny White
Cliff Conrad
Marilyn & Martinez
Lorrain Vernon
Great Johnson
Ted Eddy's Orc
Angelo Orc
Jimmy Kelly's
Glenda Hope
Mary Morray
Kay Marston
Honey Ames
Kay Marshall
Danny Higgins
Carter & Ross
Lorna Rhode
Harry Gray
Vaughn Comfort
Joe Capello Orc
Kelly's Stable
C Hawkins Orch
Chocolate Rocks
Clarence Profit 3
Nat Jaffe
Joe Stell
Marion Maye
Billy Daniels
La Conga
Nan Blakstone
ChuChu Martinez
Carla & Velino
Pat Mar Girls
Servando Diaz Trio
Machito Orc
Jose Curbelo Orc
La Martinique
Dick Haymes
Frances Faye
Danny Thomas
Jane Johnstone
La Martiniquettes
Maxl Bergere Orc
Socasses Orc
Latin Quarter
Georgie Price
Harrison & Fisher
Tristiani Family
Carol King
The Whalings
Adele Parrish
Rheinhardt Bros
Barbara Belmore
Four Rollerettes
Six Debutones
Georgia Francis
Pancho Bustoo
Jesse & James
Don McGrane Orch
Henry Noel Orch
La Vie Parisienne
Libby Holman
Paula Lawrence
Celeste Holm
Josh White
Milskaya
Rasha & Mirko
Lenn & Eddie's
Eddie Davis
De Mav Moore & M
Lulu & Alva
Kirk Wood
Raven
Fannie McKay
Phyllis Chens
Lena Palmer
Monte Carlo Bench
Mary Howard

Dorothy Mack
Marlene Francis
Paula Valera
Cerutti
Maryon Dale
Harland Wilson
Eddie Steele
Mae Barnes
Shirley Conklin
Inez Mathews
Mary Tally
Chateau Moderne
Kay Parsons
Terrace Rowa
Club 18
Jackie Gleason
Vince Curran
Joey Frisco
Gaye Dixon
Quinn Brazil
Madeline White
Althea
Hazel McNulty
Gordon Andrews Q
Club 51
Franklin Hyers
Pat Darlington
Marva
Peggy O'Neill
Marsha Kent
Darlene Francis
Club 1-2-3
Roger Stearns
Myra Kingsley
Copacabana
Ella Logan
Perry Como
The Dyrons
Harry Sis
Larry Brooks
Don Liberto
Wilma Seeley
Samba Sirens
Frank Marti Orc
Nat Brandwynne Or
Con Conse
Eluing Jarrot
Dick Wilson Orch
Bela Bizony
Jack Dempsey's

Autin Rossi Orc
Hal Saunders Orc
Hotel Biltmore
Carol Lynne
Ray Heatherton Orc
Hotel Commodore
(Century Room)
Mischel Gorner Orch
Hotel Dixie
(Plantation Room)
Al Trace
Hotel Edison
Les Elgart Orc
Follies Bergere
Stavy
Chaz Chase
Murtah Sis
Pat Lois
Clawson Triplets
Rosalie Royce
Mervisinas
Joey Toy
La Blanca & Garcia
Florence Lin Lowe
Lester Hoston Duo's
Roy Eldridge Orc
R Madriguera Orc
Hotel Essex House
(Casino on Park)
Barry Winton Orc
Rene Dannor
Hotel Lexington
(Hawaiian Rm)
Lani McIntyre Orc
Leilani
Mondkai
Hotel Lincoln
(Blue Room)
Henry Jerome Orc
Hotel Madison
Sonny Kendis Orc
Hotel McAlpin
(Marine Grill)
Gladys Tell
Johnny Messner Orc
Hotel New Yorker
(Terrace Room)
Johnny Long Orc
Marilyn Day
Gene Williams

EDDIE SMITH

Leading Independent Talent Representative

Paramount Building, New York

AL WILSON, Associate

1 Mills Bro. 1-A

Harry , portly member of the Mills Brothers, has been given a 1-A classification by his local draft board, after passing a preinduction physical. He may be deferred from final examination until the group finishes current contracts.

If he's inducted, a replacement will be made and the quartet will continue.

Vast New Music Field

Continued from page 1

tion Drive division of may cue the music industry start now on long-range planning to exploit this lush new market, which will cover literally thousands of factories.

Up to this point, the only real money being made is by the manufacturers of electrical equipment to pipe the music into the big factory rooms. On the basis of WPB findings, the field has been totally ignored as a source of extra coin by the publishers, composers and musicians. In some cases, at least, nothing has been done because the music has been used to help the war, and the music industry did not want to interfere.

Questions likely to rise when the music industry starts to explore the field will include payment for reproduction rights to copyright holders and AFM claims similar to those involved in the juke box and transcription fields.

WPB findings indicate there will be a number of new opportunities for the music biz to cash in. These include: specially tailored compositions to up output by industrial workers; special scoring of popular numbers to get maximum results above the din of factory machinery; use of live musicians at some industrial plants; substitution of entire transcription programs for ordinary phonograph records which now get the biggest play.

ASCAP, BMI Problems

Problems liable to trouble the publishers and such outfits as ASCAP and BMI is whether the sale of sheet music and records may not suffer as a result of workers hearing the new music during working hours—and what recompense should be made if this is so.

The facts today are these: hundreds of factories are piping music to their workers in one way or another. As a general thing, they report themselves well pleased with what the music is doing for added production and workers' morale. Hundreds of more plants are anxious to install equipment and are held up only by the problem of getting the necessary priorities from WPB. The question of whether to drop the bars and allow widespread priorities for mechanical equipment is now being studied by a WPB committee.

About 75% of the plants that furnish music to their workers use phonograph records broadcast over a public address system. This includes those who bring in music supplied over telephone wires by outfits such as Muzak Corp. Service in these cases is virtually identical with that supplied to restaurants and taprooms.

Of the remaining factories, some have live bands hired to supply music at stated periods. Others use bands and choruses of plant personnel. Still others use portable equipment which plays in lunch rooms and other places of assembly.

The field is so new that information about the best types of music, best times to supply it, etc., is still in the preliminary stage and doubtless due for many changes before and after the war.

Survey Covered 100 Plants

The WPB survey, conducted by Wheeler Beckett, composer and conductor, covered 100 plants in every part of the country and engaged in many different types of war production.

His findings on the likes and dislikes of the workers were that music of the Strauss waltz type was the most popular. Others in order of their popularity were: hit parade numbers, patriotic music, semi-classical and light salon music; hymns and Negro spirituals; with hot swing last. The younger workers cast their votes for the last category.

One interesting discovery was that the ordinary recording has too much variation for best results in a noisy factory. Pianissimo portions are drowned out by the racket of the machinery, which always annoys the workers. If this is corrected by stepping up the volume, the fortissimo blares in too loud.

Factory-tailored Arrangements

Result is that WPB is now experimenting with the first music especially tailored for use. Twelve experimental records have been made with the cooperation of Muzak and World Broadcasting Corp. Vocals have been completely eliminated and the orchestra holds the variations in volume and tone to far less than was written into the score. Among the numbers which are being used in the experiment are 'You'll Never Know,' 'Wing and a Prayer,' 'People Will Say We're in Love,' 'Can't Be Wrong,' and several musicals. The records sent out to factories with a request to give them a 30-day trial and report the workers' reactions.

Here are some of the highlight findings of the WPB survey:

1. 7% of plant managements said music improved morale; 10% didn't know, but said workers liked it; only 3% noticed no change.

2. Plants with longer programs had better results in both morale and production than plants with only half an hour or less of music per shift.

3. Music proved as successful in noisy departments as in quiet departments.

4. Quality of the equipment had a good deal to do with the results.

5. Best results were achieved where the program had a good deal of variety in the type of music.

6. Cheerful music at the beginning of a work shift was found to get the employees into the groove of their jobs speedier than without it. Music was found to have a restorative effect during those periods when the employees would normally slow down through fatigue. Music with meals was found to be good, providing it was not 'too forceful,' such as marches.

7. Music was most valuable as a morale builder in plants with a large number of women workers.

42d St. Revival

Continued from page 1

as the street of legit hits, an accolade bestowed in more recent years on west 45th street.

As a result a number of producers, particularly those with musicals skedded for Broadway this fall but with no houses to spot them in, have been huddling with Max A. Cohen, the indie film exhibitor, and Brandt Theatres (William and Harry Brandt) who between them operate the long string of former legit theatres between Seventh and Eighth avenues as grind double-feature houses.

Moss Hart or Billy Rose

The New Amsterdam, for years the home of Ziegfeld's 'Follies,' may go to either the Army Air Force for the new Moss Hart show due about Thanksgiving, or may be leased by Billy Rose for his forthcoming 'Carmen Jones' production. Rose was originally interested in spotting the show into Loew's Ziegfeld on Sixth avenue, but was outbid by Loew's, the present tenant. If Hart gets the New Amsterdam, Rose may take either the Selwyn or the Apollo theatres on 42d street. New Amsterdam and Apollo (latter housed the 13 editions of White's 'Scandals'), reportedly are particularly in demand because of the large stages and other equipment suitable for elaborate musical productions.

Other houses that may revert to legit as a result of the negotiations include the Times Square, Victory (formerly the Republic, where the original 'Abie's Irish Rose' had its then-record run), Liberty, Eltinge, Harris and Wallach (now the Anco, devoted to revivals of oldies).

Factor, producers point out, in seeking the houses is that they're all in suitable form for transfer to legit, despite the deterioration of the street itself in recent years.

New Deluxer

$300,000 annually.
45th-46th St. block
west side of Times Sq.

Preliminary plan for the proposed theatre is being submitted to various picture companies with view to attracting a tenant with sufficient product assured for a first-run showcase in New York.

The rental figure set by the real estate firm submitting the deal indicates optimistic slant on both Broadway realty and picture business in the postwar era.

Understood, however, that picture companies are mostly interested in renting on a percentage of the gross receipts rather than on a flat rental, if, as and when the theatre goes up.

Building may be a venture similar to the Criterion, with stores and theatre, latter though likely with much larger seating capacity.

Heat No Bar to Smash B'way Biz; 'Bed' Nifty $26,000, 'Harriet' 17½G, 'Stars on Ice' 37G, 'Follies' $38,200

Despite intense heat, visitors continue to flock into New York and legit attendance still booms accordingly. As before, the weekend trade slops over in both directions, swelling business Mondays and Fridays, and even Thursdays. Most shows improved slightly last week, with growing indications of a coming theatre shortage.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

'Angel Street,' Golden (91st week) (D-789; $3.30). Long-run thriller held its pace of about $6,000.

'Arsenic and Old Lace,' Fulton (129th week) (C-948; $3.30). Approximately $9,500 again; farce moves Sept. 27 to the Hudson, on a regular sharing arrangement instead of a flat rental as at the present house.

'Blithe Spirit,' Morosco (return engagement) (C-955; $3.30). Noel Coward comedy, with Haila Stoddard replacing Leonora Corbett as the only major cast change, reopened Monday (6) and skedded to remain through Oct. 2, then tours.

'Early to Bed,' Broadhurst (12th week) (M-1,160; $4.40). Richard Kollmar's musical climbed again to its best week to date, about $26,000.

'Harriet,' Miller (22nd week) (D-940; $3.85). Near capacity; $17,500 again.

'Janie,' Playhouse (52d week) (C-865; $3.30). Up a trifle to more than $10,000 and apparently due to stick awhile.

'Kiss and Tell' (24th) week) (C-920; $3.30). Held strong pace; $17,000 again.

'Laugh Time,' Shubert. Fred Finklehoffe-Paul Small vaude show, starring Ed Wynn, opens tonight (Wednesday).

'Life with Father,' Empire (197th week) (CD-1,082; $3.30). Climbed a little more to $13,700; nifty for the street's longest stayer.

'Murder Without Crime,' Cort (3d week) (D-1,064; $3.30). Slumped in second full week to $5,000; management trying to make a fight for it.

'My Dear Public,' 46th Street (opens tomorrow, Thursday) (M-1,347; $4.40). Irving Caesar musical arrives after second road tryout.

'Oklahoma,' St. James (23d week) (M-1,493; $4.40). Only change here is the number of standees; last week's takings came to $30,500.

'Rosalinda,' Imperial (45th week) (O-1,453; $3.30). New Opera's veteran stayer slid a bit to $24,000; still plenty good.

'Skin of Our Teeth,' Plymouth (42d week) (CD-1,075; $3.85). Despite cast replacements, Pulitzer Prizer inched up to about $12,000; due to tour Sept. 27.

'Something for the Boys,' Alvin (34th week) (M-1,337; $4.40). Near capacity again at $30,200.

'Stars on Ice,' Center (return engagement; 57th week) (R-3,000; $1.65). Holding to huge attendance at low scale; $37,000 again.

'Star and Garter,' Music Box (63d week) (R-1,000; $4.40). Mike Todd's lodestar revue took estimated $18,300; excellent for marathoner.

'The Doughgirls,' Lyceum (36th week) (C-997; $3.30). Gross for this laugh show holds almost level; $16,800 last week.

'The Snark Was a Boojum,' 48th Street (1st week) (C-925; $3.30). Opened Wednesday (1) and was panned; closed Saturday (4) after negligible pickings.

'Three's a Family,' Longacre (17th week) (C-1,016; $3.30). Increased business held at $10,000, which allows an operating profit.

'Tomorrow the World,' Barrymore (21st week) (D-1,064; $3.30). Holding to handsome profit; around $14,000 again; road company opens next week.

'Two Mrs. Carrolls,' Booth (4th week) (D-712; $3.30). Elisabeth Bergner proving a sock draw in mild thriller; $14,000 is virtual solid capacity in this house.

'Ziegfeld Follies,' Winter Garden (23d week) (R-1,523; $4.40). Takings tapered off a little to $38,200; still plenty potent.

REVIVALS

'Blossom Time,' Ambassador (O-1,156; $2.75). Sentimental oldie opened Saturday night (4) to poor press.

'Merry Widow,' Majestic (5th week) (O-1,695; $3.30). Standee business and plenty of profit for this New Opera revival at $31,500.

'Student Prince,' Broadway (13th week) (O-1,900; $2.75). Held to $19,000 pace, juicy profit.

'Tobacco Road,' Ritz (CD-945; $1.65). Jack Kirkland's turnip derby opened a limited revival Saturday night (4).

'The Army, Play by Play,' Beck (5th week) (1,214; $3.30). Soldier-written and produced one-acters drew estimated $9,000 again on the final week; closed Saturday (4).

SAMUEL FRENCH
SINCE 1830
Play Brokers and Authors' Representatives
25 West 45th Street, New York
811 West 7th Street, Los Angeles

'ARSENIC' $18,000 IN 2D-FINAL WASH. WEEK

Washington, Sept. 7.

'Arsenic and Old Lace' departed from the National after two weeks with better than $35,000 grossed. The final eight performances brought $18,000, amazing business at $2 top competing against late summer heat. There is talk of bringing it back later in the season.

Definite booking of the road company of 'Oklahoma' for Oct. 18 is expected to hypo the American Theatre Society subscription list. There are now 7,000 subscribers with the first week's reservations. 'Dark Eyes,' the Jed Harris attraction, has been circularized by the ATS as a bonus attraction and is expected to profit handsomely by the promotion.

Problem for producers in this area is whether to bring in new plays on the way to Broadway at $2 top. The popular-price scale attracts Government workers and especially cleans out the balcony tickets. Few plays in the tryout period annex any advance sale until the Washington critics have reported on the attraction. Those controlling the economic scales for touring attractions are reluctant to make the national capital a $2 city, even though the week's grosses will be higher. 'Another Love Story' even talked about a $3 top, basing the scale upon the fact that Lonsdale plays are loyally supported by the huge British population here. Scale will be $2.50 top.

At least 50% of the National theatre audiences are seeing legitimate plays for the first time. These Federal employees in the low-income brackets are stenographers and clerks from small towns who have come to Washington for war work. They can become steady playgoers if the boxoffice scale can be carved to meet the demands of their limited pocketbooks, it's averred.

CRIX NIX SOURS PITT ON 'PUBLIC,' $13,000

Pittsburgh, Sept. 7.

New Irving Caesar musical, 'My Dear Public,' ran into a snag last week at Nixon after turning in a big fortnight in Detroit. Show barely got around $13,000 at $3.30 top. Started off well, but the notices knocked the stuffings out of its chances for remainder of engagement.

Local reviews were something of a shock to management after the favorable comment 'Public' drew in its first tryout date in Detroit. Willie Howard and Ethel Shutta are both local favorites, but the press gang here was busy all through the critiques making apologies for them and paucity of their material in the musical.

Nixon has 'Army, Play by Play' currently, and during rest of September gets 'Tomorrow the World,' 'Dark Eyes' and Ed Wynn's vauder.

'ANOTHER HEAVEN' POOR $5,000 IN TORONTO BOW

Toronto, Sept. 7.

Tryout of Guy Bolton-John Golden 'Another Heaven' did a poor $5,000 at Royal Alexandra, with 1,525-seater scaled at $1.50 top, last week. Golden was up for latter part of week and may get around to a rewrite job, once Bolton finishes the musical he's completing for Vinton Freedley.

'Sons' 27½G, Starts Big Philly Season

Philadelphia, Sept. 7.

Off to a boom start, Philly's legit season goes into high this week with all three of the regular UBO-Shubert houses lighted by tonight (7).

'Sons o' Fun' got off to a galloping start at the Forrest last Tuesday night despite torrid weather, profiting plenty when the temperature dropped to mid-autumn figures Thursday evening. With quite a few Philadelphians staying in town over the weekend as a result, Saturday's sale soared. Week's gross was approximately $27,500 for six performances (no matinee Wednesday), and that figure should be topped during the remainder of the four-week engagement.

Season's No. 2 opener was 'You Can't Take It With You,' which bowed in at the Walnut with a matinee Kaufman-Hart comedy originally opened here. Fred Stone is now starred. Tonight the Locust relights with 'Star Dust,' Michael Meyerberg production of a new comedy by Walter Kerr (Georgetown University savant). Both these engagements are for two weeks, which brings next batch of opening on the 20th. They will be two return engagements (each a third-time visitor)—'Life With Father,' at the Walnut, and 'Arsenic and Old Lace,' with Boris Korloff's, at the Locust.

On Oct. 4 the Theatre Guild's revival of 'Othello,' with Paul Robeson, opens a fortnight's stay at the Locust as the first ATS subscription offering of the 1943-44 season and, on the same date, Noel Coward's 'Blithe Spirit' starts an engagement at the Walnut. Forrest also changes on Oct. 4, but booking—a musical—hasn't been announced.

Forrest, Locust and Walnut are almost solidly booked up to holidays, with numerous shows set thereafter. There is plenty of talk of a fourth house (indie) getting into the field, but the supply is sharply limited. The Shubert—one possibility—is now owned by Warners, although not being used by them yet as a film house. Erlanger, another likely candidate, is now controlled by William Goldman, who's been giving Warners plenty of competition lately. He's been quoted as saying he was not interested in legit bookings (he had a few when he first took house), but has booked the Philadelphia Opera Co. for a number of dates and will—presumably—have the Mask and Wig Club (U. of Pa.) show.

'Uncle Harry,' 'Husbands and Lovers' (Katharine Cornell tryout), 'Kiss and Tell,' 'Doughgirls,' 'The Patriots,' 'Tomorrow the World,' 'Abie's Irish Rose,' 'Junior Miss,' 'Three's a Family,' 'Oklahoma' (2d company), 'Big Time' (Ed Wynn), new 'Artists and Models,' new 'Connecticut Yankee' and 'Rosalinda' are all set for fall engagements here.

'ALL' AS BUFF TEEOFF

Buffalo, Sept. 7.

Legit season tees off here Thursday night (9) with three-day premiere of A. L. Berman's 'All For All' with Jack Pearl and Harry Green.

'The Army, Play by Play,' follows Sept. 13 for a week.

'Kiss' Keeps Chi Lead at Sock $19,000, 'Maid' 10½G, Passes Year, 'Ladies' 15G

Chicago, Sept. 7.

'Kiss and Tell' continues the top grosser with virtual capacity of $19,000 last week. Other attractions suffered a drop with exception of 'Good Night Ladies' at the Blackstone.

Estimates for Last Week

'The Doughgirls,' Selwyn (26th week) (1,000; $2.75). Will be followed Sept. 27 by 'Dark Eyes.' Dropped to $12,000.

'Good Night Ladies,' Blackstone (73rd week) (1,200; $2.75). Stayed around $15,000.

'Jane Eyre,' Erlanger (4th week) (1,300; $2.20). Closes Sept. 18. Slid to $9,000.

'Kiss and Tell,' Harris (17th week) (1,000; $2.75). Slightly short of capacity with $19,000.

'Maid in Ozarks,' Great Northern (53rd week) (1,400; $2.75). Entered its second year with $10,500.

FRISCO'S 'FLEDERMAUS' VERSION NEAT $19,500

San Francisco, Sept. 7.

Broadway has its 'Rosalinda' as an adaptation from the opera 'Die Fledermaus,' and now San Francisco is putting on the opera as 'The Rose Masque.' In its first week at the Curran, the revival did an excellent $19,500, estimated.

'Rose Masque' paced the local boxoffices last week, though the town's two other shows did well. 'Doughgirls,' in its seventh week at the Geary, chalked up $16,000, while 'Springtime for Henry,' at the Tivoli, registered a fine $9,000 in its opening stanza.

Boston Plenty Good, With Wynn Vauder 18G, 'Eyes' 10G, 'Father' 16G

Current Road Shows

(Sept. 8-18)

'A New Life' (tryout)—National, Washington (8-11).

'Abie's Irish Rose'—Royal Alexandra, Toronto (8-18).

'All for All' (tryout)—Erlanger, Buffalo (9-11) (premiere); Cass, Detroit (13-18).

'Othello' (tryout)—Shubert, New Haven (16-18) (premiere).

'Son's O' Fun'—Forrest, Philadelphia (8-18).

'Star Dust' (tryout)—Locust, Philadelphia (8-18) (premiere).

'Tomorrow the World' (2d Co.)—Nixon, Pittsburgh (13-18).

'You Can't Take It With You'—Walnut, Philadelphia (8-18).

'Kiss and Tell' (2d Co.)—Harris, Chicago (8-18).

'Kiss and Tell' (3d Co.)—Shubert, New Haven (8-11); Plymouth, Boston (13-18).

'Life With Father' (2d Co.)—Colonial, Boston (8-18).

'Maid in the Ozarks'—Great Northern, Chicago (8-18).

'Naked Genius' (tryout)—Wilbur, Boston (10-18) (premiere).

'One Touch of Venus' (tryout)—Shubert, Boston (16-18).

'Dark Eyes'—Plymouth, Boston (8-11); National, Washington (13-18).

'Doughgirls' (2d Co.)—Selwyn, Chicago (8-18).

'Doughgirls' (3d Co.)—Geary, San Francisco (8-18).

'Good Night Ladies'—Blackstone, Chicago (8-18).

'Ice Follies of 1943'—Winterland, San Francisco (8-18).

'Jane Eyre'—Erlanger, Chicago (8-18).

'Junior Miss'—Ford's, Baltimore (13-18).

'Army Play By Play'—Nixon, Pittsburgh (8-11); Erlanger, Buffalo (13-18).

'Arsenic and Old Lace'—Ford's Baltimore (8-11); Academy of Music, Roanoke (13); Lyric, Richmond (14-16); Playhouse, Wilmington (17-18).

'Big Time' (vaude)—Shubert, Boston (8-11); Metropolitan, Providence (13); Municipal Aud., Worcester (14); Court Sq., Springfield (15); Central High Aud., Bridgeport (16); Bushnell Aud., Hartford (17-18).

'Blackout of 1943' (vaude)—El Capitan, Hollywood (8-18).

'Bright Lights' (tryout)—Cass, Detroit (8-11).

Boston, Sept. 7.

Judging by reports on new season's first full week of legit activity here, biz is going to be bigger than hep dopesters figured it, and that was plenty big. List of prospects remains mammoth, all houses booked solid through October, and some of the entries are annoyed they can't have longer runs.

'One Touch of Venus,' Cheryl Crawford show, figured on three weeks at the Shubert, but has to settle for nine days to make way for 'Skin of Our Teeth.' Show not figured suited for Opera House, only open spot. Cambridge strawhat finished season Saturday (4) for want of booking. Outfit had troubles in booking shows all season.

Estimates for Last Week

'Big Time,' Shubert (1,500; $3.30). Vaude revue drew generally poor notices, and the estimated $18,000 (nine performances) is Ed Wynn's personal drawing power. Final week current, and show takes to the road for about six weeks prior to Broadway engagement.

'Dark Eyes,' Plymouth (1,350; $2.20). Good rep and notices took this show to an estimated $10,000 with okay advance. Final week current; 'Kiss and Tell' following Sept. 13.

'Life With Father,' Colonial (1,437; $2.20). Third visit, fabulous at estimated $16,000. Remains through Sept. 18 to clear for 'Othello' on 20th. This is the 28th week the show has had in town, and it's bigger than ever.

'You Can't Take It With You,' Wilbur (1,300; $2.20) (4th week). Moved to Philly Saturday (4) after taking estimated $6,500 final week. 'Naked Genius' company rehearsing here now to open Sept. 13.

BETTY FIELD-'NEW LIFE' NICE $11,200 IN BALTO

Baltimore, Sept. 7.

Season of legit was launched here at the indie-booked Maryland last week with the pre-Broadway trial of The Playwrights' production of Elmer Rice's 'A New Life,' featuring Betty Field. Nicely received by local crix and rated a good chance for success on the main stem after some fixing, comedy drama drew a nicely building gross estimated at $11,200 for the 1,290 seats scaled at $2.77 top.

'Arsenic and Old Lace' is current at the rebuilt Ford's, operated and booked by UBO, with 'Junior Miss' set to follow for two weeks. Guild subscription season covering six productions is being organized and substantial advance is already reported.

Plays on Broadway

BLOSSOM TIME
(REVIVAL)

Shuberts production of three-act operetta; music from melodies of Franz Shubert and H. Berte, adapted and augmented by Sigmund Romberg; book and lyrics adapted by Dorothy Donnelly from original of A. M. Willner and H. Reichert; features Alexander Gray, Barbara Scully, Roy Cropper, Doug Leavitt and Robert Chisholm. Staged by J. J. Shubert. Settings, Watson Barratt; costumes, Stage Costumes, Inc.; choreography, Carthay; revived at Ambassador theatre, N. Y., Sept. 4, 1943; $3.30 top.

Franz Schubert....Alexander Gray
Christian Kranz....Doug Leavitt
Baron Schober....Roy Cropper
Schoenteff....Robert Chisholm
Mitzi....Barbara Scully
Fritzi....Adelaide Bishop
Kitzi....Loraine Manners
Bellabruna....Helene Arthur
Flower Girl....Helen Thompson
Mrs. Kranz....Zella Russell
Mmd. Greta....Jacqueline Susann
Mmd. Rosie....Helena LeBerthon
Mrs. Coburg....Pamela Dow
Vogel....Roy Barnes
Von Schwindt....George Mitchell
Kuppelweiser....Nord Cornell
Novotny....Harry K. Morton
Domeyer....Walter Johnson
Erkman....George Beach
Binder....John O'Neill
Waitress....Alice Drake
Waiter....Walter Johnson
Prima Ballerina....Moina Montes
Flower Girls and Bridesmaids—Gloria Sterling, Marcella Markham, Edith Vincent, Jay Flower, V. Stowe.
Ballet Girls—Jacqueline Jacoby, Aura Vainio, Virginia Meyer, Mary Grey, Frances Spelz, Greta Borjusen, Lula Baker.

The Shuberts brought back to Broadway Saturday night (4), after a lapse of some years, the tuneful 'Blossom Time,' setting it up at the Ambassador, the same theatre where the operetta was launched on its American career in 1921. In view of the current vogue for operetta revivals, it's likely that 'Blossom Time' will find its boxoffice niche. However, had the Shuberts given it a more spectacular production and keyed it closer to a 1943 tempo, its chances of attaining its earlier popularity might have been enhanced.

Revival of 'Blossom Time' on the heels of a succession of operettas raises the question: What are the attributes that make these stylized

(Continued on page 48)

Plays Out of Town

BRIGHT LIGHTS

Detroit, Sept. 3.

Alexander H. Cohen (in association with Martin H. Poll) production of musical comedy in two acts, 21 scenes; book by Norman Anthony and Charles Sherman; music, Jerry Livingston and Mack David; staged by Anthony Brown; dances by Tracy McGee; settings and costumes, Perry Watkins. Opened at Cass theatre, Detroit, Sept. 3, 1943; $2.75.

The Boy....Jere McMahon
The Girl....Billie Worth
First Waiter....Joe Smith
Second Waiter....Chas. Dale
Mr. Levy....Sedon Barry
Mr. Marquardt....Dan Roberts
Mr. Farquardt....Avid Leonard
Mr. Potts....Russell Morrison
Miss Chandlers....Elaine Miller
Renee Carroll....Mina Lyime
Buddy Clark....Himself
Jayne Manners....Herself
James Barton....Himself
Frances Williams....Herself
John Kirby....Himself
The Royal Guards—Thomas Gleason, Arthur Barry, John Hamill, Carlton Male.
The Dancing Girls—Cere Eames, Betty de Elmo, Darlene Francys, Rose-Marie Magrill, Marcel Pins, Janet Joy.
John Kirby's Band—Charles Shavers, Russell Procope, Clyde Hart, William Bailey, William Beason.

Following after 'My Dear Public,' 'Bright Lights' is the second musical to premiere here in three weeks which only has merit when it escapes from what is purported to be the story and turns into sheer revue. In fact, 'Bright Lights' looks like a pair of different shows had been coupled together; the dreary first act having something to do with a show being shaped up at Sardi's and the second half, when it finally wakes up, disowning the first section and turning into meritable vaudeville. There must be a book somewhere, but from the looks of the musicals headed out of here they're all in libraries.

Still as rough as the revolving stage which kept getting stuck throughout the first act, 'Bright Lights' is hampered in the first act by some dialog which explains why vaudeville died, which falls the way of Smith and Dale who seem to be carrying the story as two Sardi

(Continued on page 46)

Detroit Musicians Local Enjoined From Picketing Lafayette, Legiter

Detroit, Sept. 7.

Refusal of the Lafayette here to sign a contract with the Detroit Federation of Musicians brought a one-day shuttering of Constance Bennett's 'Without Love' last week and was followed by a court injunction temporarily restraining the union from further picketing of the house.

The latest trouble is a repetition of a year ago ; following a similar clash over a house orchestra, the theatre management carried the case to the Michigan supreme court and obtained a significant ruling which prevented allied theatre unions from going out in sympathy with a striking local or the coercion of allied unions to obtain a contract.

Last Wednesday's closing of the play came after the theatre refused to reengage six musicians on the expiration of the contract on the grounds that the theatre did not require a house orchestra for non-musical productions. As a result, the Federation established a picket line prior to Wednesday night's opening with the stagehands and other employees affiliated with the IATSE and Moving Picture Operators refusing to enter the theatre. The theatre refunded money to a sellout house.

The following day David I. Hubar, attorney representing the management, obtained a temporary injunction to prevent further picketing of the house.

'The management maintains that music is not essential at the Shubert-Lafayette in view of the fact the theatre does not play musicals,' Hubar argued. 'The contention that the management has been coerced into accepting musicians in the past has been upheld by a ruling of the Michigan supreme court.'

The battle promises to be a strong one since the Lafayette has gone to the front on the fight against house orchestras and its position is bolstered by the supreme court ruling that other unions cannot join with the striking musicians since it amounts to coercion on the theatre and any contract signed may be voided.

Another bolt that the theatre shot was the charge that the musicians' union hired professional pickets and Hubar declared he would go before the War Manpower Commission 'to see why big, strapping men can be engaged as professional pickets and not be employed in essential industries badly needing workers.'

The press here has taken an editorial stand, backing up the theatre, with the Detroit News declaring:

'The case is not one in which union seeks to spread work among more persons than are needed to handle a necessary job efficiently but of attempting to coerce an employer into carrying on an unnecessary service. The assumption of organized musicians is sometimes based on a system of logic seemingly peculiar to themselves and quite apart from that which commonly governs the relation of organized employees and management. It is so in the present case.

'Why anyone who has no need of music in his enterprise must be obliged to hire musicians or, failing that, be driven out of business, is known only to musicians. Needless to say, the ultimate effect of that stand can hardly be beneficial to themselves. If an employer, having once hired musicians, must continue to hire them in perpetuity, he will be inclined to dispense with their services from the start.'

The ruling of the supreme court, which was returned several months ago, attracted wide attention since under a broad interpretation it ruled out all sympathy strikes and left picket lines only to the affected union.

SWING 'PINAFORE' DUE THIS SEASON

Swing version of 'H.M.S. Pinafore' is tentatively slated for Broadway production this winter by Irving Cooper. Don Walker and Buck Warnick have arranged the Gilbert and Sullivan score and lyrics, and Earle McGill, CBS staff producer-director, is to direct. No one is set for the cast.

Idea is to present the comic operetta as a show within a show, the framework being a summer camp production of G.&S.

Leventhal to Tour 'Counsellor at Law'

Jules J. Leventhal has concluded deal with John Golden for touring rights of 'Counsellor At Law,' which latter revived earlier in season with Paul Muni. Golden would have roadshowed 'Counsellor' on his own if Muni remained as star, but latter had to bow out for tour because of motion picture commitments.

Leventhal is angling with Otto Kruger to star in the road revival. Kruger substituted for Muni in the original production years ago when latter had to step out because of previous commitments.

No dates lined up yet.

Lee Shubert Ordered To Pay Milt Gropper $944 Royalty Award

Lee Shubert must pay $944 additional advance royalty wright Milton Gropper under an award issued last week by the American Arbitration Assn. The money is for Gropper's services in making a modernization, according to the producer's instructions, of 'The Street Singer,' originally produced in 1929. The dispute was over an interpretation of Shubert's contract with Gropper.

Specifically, the case hinged on whether Shubert had fulfilled the requirements of the Dramatist Guild's minimum basic agreement with the League of N. Y. Theatres in dropping his option on the Gropper script. Gropper contended he had never been notified of the producer's decision to drop it, while Shubert claimed that failure to make the scheduled advance royalty payment was adequate notice of the lapse of option.

In his argument before the AAA panel, Shubert not only denied owing Gropper any additional royalties, but sought return of the original $500 advance, on the plea that Gropper's adaptation had been unsatisfactory. The two-to-one decision of the arbitrators ordered the payment of Gropper's full claim of $944, gave ownership of the original script to Shubert and returned to Gropper the rights to his adaptation. Although the minimum basic agreement doesn't specifically cover the point, panel's ruling was that custom in the theatrical trade is that in dropping his option on a script a producer may not only neglect to make a scheduled royalty payment, but must take some affirmative action of notification.

'DOUGHGIRLS' $214,563 TOPS SUMMER LIST

Total gross for 'The Doughgirls,' at the Lyceum, N. Y., over the 13-week summer span, was $214,563, the highest of any straight show on Broadway during that period. Takings for the Joseph Field comedy remained almost constantly near capacity.

Lowest week's takings during the three-month interval was $16,164 and the highest was $16,873.

'Tomorrow the World' Chi Co. Tees Off in Pitt 13th

Chicago company of 'Tomorrow the World,' headed by Elissa Landi and Paul McGrath, has an invitation dress rehearsal Friday (10) at the Barrymore, N. Y., before opening Monday (13) in Pittsburgh, thence to Detroit for two weeks from Sept. 19, followed by Cleveland, Cincinnati, Columbus and Indianapolis (split week), St. Louis and Milwaukee before going into the Selwyn, Chicago, Nov. 7.

Theron Bamberger (Lester Mayer) plans a third company 'if we can properly cast it.'

New Omaha Director

Omaha, Sept. 7.

Kenneth Turner has become new director of Omaha Community Playhouse, which opens its 19th season Oct. 12 with Alec Coppel's mystery, 'I Killed the Count.'

Ober, Penman Dissatisfied With 'Genius' Parts, Quit

Recent withdrawal of Philip Ober and Lea Penman from the cast of 'The Naked Genius,' now in rehearsal, was due to their belief that they were not suitable for the parts in which they had been cast. It was previously reported that they had been motivated by dissatisfaction over billing.

Both actors have since been replaced by producer Michael Todd and director George S. Kaufman. Bertha Belmore, who scored in 'By Jupiter,' and Millard Mitchell are the replacements.

Lee Shubert To Do Mex Musical

Mexico City, Sept.

Plans are going ahead for Lee Shubert to produce a musical at the Iris theatre here this winter. The musical, probably a Victor Herbert, will feature Mexicans and will be skedded for a long stay.

Charles K. Gordon, representing Shubert here, has flown to New York, where final details will be worked out.

The Iris has housed many of Mexico's stage attractions, and at present is being used for pictures.

UNKNOWN SET BY ROSE AS LEAD IN 'CARMEN'

After a search for a colored Carmen which began last February, Billy Rose last week pacted a femme lead, Muriel Smith, for his forthcoming all-colored 'Carmen Jones' production to a run-of-the-play contract. The Negro singer, one of hundreds auditioned for the title role, was 'discovered' in Philadelphia at the Curtis Institute of Music. It'll be her initial stage show.

Entire cast will be comprised of unknowns or practically unknown singers and actors, recruited from all parts of the country by John Hammond, who scouted the talent for Rose. Musical goes into rehearsal next Monday (13), with an out-of-town tryout skedded for mid-October. Rose originally had planned to open 'Jones' cold in New York, but thus far he's been unable to secure a house for the show.

Hassart Short is staging 'Jones,' for which Oscar Hammerstein 2d did a modernized version of the Bizet score, with Russell Bennett orchestrating. Howard Bay is doing the settings.

Chorus $10 Raise Demand, Threat To Quit 'Stars on Ice,' Brings Wirtz East

Arthur Wirtz, co-producer with Sonja Henie of 'Stars On Ice,' at the Center theatre, N. Y., is due to arrive in New York from the Coast either today (Wednesday) or tomorrow in an effort to straighten out the chorus pay increase dispute which has resulted in notices going up that 'Stars' ill close on Saturday (11). Skaters, who are demanding a $10 raise, gave their two-week notices last week, although at the time the management denied the reports. It was confirmed on Monday (6), however, when the notice was posted backstage at the Center.

Chorus, in a wire to Wirtz late Monday, which resulted in the latter's decision to come east in an effort to straighten out the dispute, agreed to rescind its blanket resignation and asked for a deferment until Sept. 20. Meanwhile, the Associated Actors and Artists of America, at the request of the American Guild of Variety Artists, may step into the breach in an effort to line up the show on behalf of the vaude union. 'Stars' has been on the AGVA unfair list for more than a year as a result of the refusal of Wirtz to negotiate a contract. Latter feels the chorus should be under Equity jurisdiction, with the result that the performers have no union representation.

Chorus of 50—30 girls and 20 boys —are making $50 a week. When they presented demands for a $10 weekly tilt in pay last week, they threatened to leave the show next Tuesday (14) if the terms weren't met. Wirtz wired William H. Burke, his representative in N. Y., instructions to close this Saturday. When it was learned Wirtz was heading east, the chorus then asked for the Sept. 20 deadline.

'Stars' continues to be one of the smash attractions in town, taking in an estimated $39,360 last week, and playing to 71 standees Labor Day matinee.

STOLZ MAY REVIVE HIS 'TWO HEARTS' ON B'WAY

Robert Stolz, the Viennese conductor and composer, currently in the pit at the Majestic theatre, N. Y., where he conducts the Franz Lehar score in the New Opera Co.'s revival of 'The Merry Widow,' is mulling a revival of his own 'Two Hearts in Three-Quarter Time' operetta for Broadway production in the spring.

Revival of the operetta may wait until Stolz returns from his tour with the leading symphony orchestras in the country, in which he'll do a series of Viennese concerts featuring his compositions. He leaves 'Widow' in three weeks.

Stolz will probably be associated in the revival with Eric Wolfgang Korngold, with whom he'll confer when the Warner Bros. composer arrives east to start work on the Max Reinhardt production of 'La Belle Helene.'

It'll be the first time N. Y. will see 'Two Hearts,' although the German film of a decade ago was popular in America. Stage version was presented by the St. Louis Municipal Opera Co. in 1938.

While east Korngold may also arrange for a Broadway presentation of his 'Kathrin'' opera, which had its world premiere in Sweden in 1938.

Hatchecker Has Odd Show Contract—Like an Actress

Renee Carroll, Sardi's, N. Y., restaurant hatcheck girl who plays herself in the 'Bright Lights' musical, has a contract calling for the use of an understudy for the out-of-town tryout and for all matinees. Thus, when the show arrives Tuesday night (14) at the Forrest, N. Y., Miss Carroll will play only six performances a week. In order to get to the theatre in time for her 9 p.m. entrance, she'll have to rush from the restaurant to the theatre by cab and do a quick makeup job in her dressing room.

Alexander H. Cohen and Marti H. Poll, producers of 'Bright Lights,' asked Vincent Sardi, proprietor of the restaurant, to play himself in the show opening night, but he refused. The scene in which he would have appeared and in which Miss Carroll participates, is localed in Sardi's, with Joe Smith and Charles Dale playing comedy waiters.

Chinese-Language Theatre for N. Y.

A Chinese-language theatre, angeled by Mrs. Florence ike, co-owner of Ruby Foo's, . Y. chowmeinery, is slated for New York this season. Idea is to try and bring to the American public dramas whose simplicity will make them easily understood.

No definite plans for production or a theatre have been set.

Films' Type of Ballyhoo For Legit Brings Boston Partying Complications

Boston, Sept. 7.

Advance men for touring legits are now using film exploitation methods to plug their shows in Boston. It's a new wrinkle and is already causing complications.

Heretofore, legit agents have merely made the rounds of the local drama editors the week before (occasionally two weeks before) their shows arrive. In addition, they usually contrive to have dinner with several of the editors and critics. But, obviously swayed by the picture ballyhooers, they've now taken to heaving cocktail parties for the reviewers and scribes to meet the cast, producers, authors, etc., of their shows on the eve of the local openings.

Last week offered an example of how the practice may lead to complications. Three shows were due to premiere locally Monday night (30). So there was a cocktail party Sunday afternoon (29) for Ed Wynn and the 'Big Time' troupe, a dinner that night for Jed Harris and the cast of 'Dark Eyes' and a cocktail party Monday afternoon (31) for Oscar Serlin and Lindsay and Crouse and the cast of the 'Life With Father' road company. The cocktail party just before the Sunday dinner proved to be a tax on some of the boys, while the elbow-bending prior to the Monday opening was also tough on the lads who had to write reviews latter that evening.

Only two local critics were notable absentees from all the shindigs. Elliot Norton, of the Post, and Leslie Sloper, of the Christian Science Monitor, maintain a rule against attending such parties.

Legit Follow-Up

'THE SKIN OF OUR TEETH'
(Plymouth, N. Y.)

With Gladys George now starred in the leading part of Sabina, 'The Skin of Our Teeth' is in its final three weeks at the Plymouth, N. Y., before going on the road. During Conrad Nagel's absence last week, Leo Chalzel played Mr. Antrobus, while Florence Reed and Viola Frayne continued in the featured roles of the Fortune Teller and Mrs. Antrobus.

Miss George is a disappointment as Sabina. Her playing has vigor and she is a striking personality on the stage, but her performance lacks variety, scope and penetration. As Tallulah Bankhead and Miriam Hopkins showed, the Sabina role offers extraordinary range. But Miss George plays it on a single, monotonous key. What's more, even though she has had the part several weeks, she's still not line-perfect in it.

As caught last week, Chalzel was an ineffective substitute for Nagel and Miss Frayne's playing has grown broader than when seen last. Miss Reed still contributes a sock character bit to the second act, while Frances Heflin (who isn't going on the road with the show) has corrected the vocal defect that was the only serious flaw in her performance. In general, 'The Skin of Our Teeth' seems to need rehearsal and direction. It's now by no means the show that stirred the critics and won the Pulitzer Prize. *Hobe.*

'TOBACCO ROAD'
(Ritz, N. Y)

After more than a year's absence, Jack Kirkland has brought his 'Tobacco Road' adaptation of the Erskine Caldwell novel back to Broadway, ostensibly for a brief engagement before sending it on the road again. Despite extremely broad playing (though in the case of John Barton as Jeeter Lester the hokum is undeniably effective) and a ramshackle physical production, the drab tenant-farmer yarn is still a good show. The present overplaying probably appeals to the populous peanut-munching trade.

'Tobacco Road' premiered Dec. 4, 1933, at the Golden theatre (then called the Masque), N. Y., with Henry Hull as the rascally Jeeter. With various others, including James Barton, James Bell, Eddie Garr, Will Geer and Taylor Holmes, in the part the play ran in New York until 1941, and continued on the road until last spring.

It probably indicates something or other that the management is now selling 'souvenir booklets' on the show in the lobby during intermissions. *Hobe.*

'KISS AND TELL'
(Shubert, New Haven)

New Haven, Sept. 6.

Boston company of this laughfest, featuring Violet Heming, Walter Gilbert, and Betty Anne Nyman, got off to a whirlwind start at its break-in here tonight (6) and sent out a substantial house holding its sides.

Troupe as a whole came through with an exceptionally fast opening performance, with good jobs turned in by both vets and newcomers. Miss Heming carries well the mother role and Gilbert registers as the apoplectic father. Miss Nyman makes an attractive little bundle of adolescence and she steps from her former field of dancing into this straight comedy part with an assurance that sets her solidly in the new medium.

Balance of cast is Albert Vees, Kittie Cosgriff, Billy Nyman, Gloria Stroock, Gene Fuller, John Everett, Gaylord Mason, Ellen Hall, William David, Vera Tatum, Irving Mitchell and Ernest Woodward.

George Abbott has given this F. Hugh Herbert comedy sage staging and succeeds in punching out every possible laugh. John Root has added an attractive [illegible] one.

Literati

Salutes ANA on Bonds

Part played by advertisers in promoting the effort gets a special plug this week by the Dept. of Commerce.

'According to recent efforts by the Association of National Advertisers,' reports Commerce, '1,250 national advertisers have already devoted $200,000,000 in and time to furthering the war effort. nd this total has been increased in no small measure by the contributions of thousands of local and regional advertisers.

'A special case in point is that of three national advertisers who alone have initiated special projects that have resu ted in the sale of more than $500,000 worth of war bonds.'

'Pvt. Yardbird's' Syndicate

Broadway and Hollywood columnist now claiming largest circulation of any U. S. writer is 'Private Yardbird,' who turns in a weekly letter for the Army News Service which in turn sends it out to all Army, Navy, Marine corps camps and bases at home and abroad. Pvt. Yardbird estimates that, including magazines, mimeo sheets on ships, printed circulars, teletype material and bulletins his material goes to some 3,000 publications reaching the armed forces. 'Yardbird' frankly admits that he purloins 99.4% of his material from 'Variety.'

In private life Private Yardbird is Ben Serkowich, publicist for the Capitol theatre, New York.

More Show iz Themes

Wolfe Kaufman, now p.a. for Mike Todd, has done a fiction piece on Hollywood for Collier's. Dorothy Kilgallen has 'profiled' Xavier Cugat for the same weekly, both due at some future date. Another show biz subject is George Frazier's piece for Life in a couple of months on Hildegarde and her manager, Anna Sosenko.

Bennett Cerf's (Random House prexy) piece on George Gershwin in Saturday Review of Literature is due for Reader's Digest reprint which, incidentally, will do a regular 'Down Where the Trade Winds Blow' reprint of Cerf's SRL 'Trade Winds' col.

An Eye to Post-war Memoirs

Like Hollywood, which has future plans for filmizations of contemporaneous personalities like Churchill, Mountbatten, MacArthur, et al., the book publishers and literary agents have an eye to the future for the memoirs of the sundry United Nations statesmen and diplomats.

Feelers and advance royalty offers have gone out to a number of them, but little interest has been manifest by any to even think of writing a book until the main war job is successfully consummated.

Additional Newsprint Cut Likely

Unless some new action can be worked out as the result of the Congressional survey of the newsprint situation this summer, newspapers will shrink still further during the last three months of the year. A further 5% reduction in newsprint usage during Oct., Nov. and Dec. has been recommended by WPB. This would bring overall cuts to 15% for the year.

Congress has brought heavy pressure on WPB to give dailies plenty of paper, but the bottleneck lies in Canada, where there is a shortage of manpower in the lumbering industry.

Police Gazette Wins Postal OK

Postmaster General Frank C. Walker on Monday (6) restored full mailing privileges to the 98-year-old Police Gazette.

Weekly paper was barred from the mails about a year ago on charges of obscenity, but publishers made an issue of the ban, which resulted in the issuance of a temporary mailing privilege until Monday's restoration or

N. Y. News Again Slaps F.D.R.

N. Y. Daily News last Thursday (2) trained its editorial guns on President Roosevelt in a vitriolic blast in which the daily tab, longtime Administration foe, accused the President of trying to bring the nation's newspaper press under his control. Capt. J. M. Patterson's sheet let out all the stops, linking Roosevelt's recent condemnation of Drew Pearson as a 'chronic li sundry other incidents in the past, including the awarding of the German Iron Cross to the News' Washington office head, John J. O'Donnell, in its contention that the chief executive is trying desperately to swing the press into his power.

By a circuitous route, the News in the same breath ished out another belt at Soviet ussia, maintaining that Russia is helping its alleged Allies as little as it can. It held

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Plays on B'way

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BLOSSOM TIME

stilted period pieces of another generation fit into the roadway pattern of today? The answer, as witness the New Opera Co.'s smash revival of 'The Merry Widow' and osalinda,' lies in the lavishness and color that are prime requisites in overcoming the deficiencies of a dated book.

Unfortunately, as mounted by the Shuberts, the current 'Blossom Time' revival is on the skimpy side, with the three sets serving for background purposes but failing to add any color or atmosphere. Little more can be said for the costuming which, though representing an era of satin and lace, is als oon the dull side. As revived, its stands chiefly on its music and voices, with Sigmund Romberg's original compositions and adaptation of Franz Schubert's score still very listenable.

Credit the Shuberts with good lead selections. Alexander Gray, as the impoverished composer; Barbara Scully (switched over from the Shuberts' 'Student Prince' production) as the charming Mitzi, and Roy Cropper, of the original 1921 production, as the philandering Baron Schober, invest their ably sung roles with believable characterizations. The 'Song of Love,' 'Serenade,' etc., still retain their nostalgic sweetness and, as sung by the cast of principals, won a deserved number of encores.

Carthay is credited with doing the choreography for the ballet; the two brief dance numbers were poorly executed and singularly lacking in originality at the opening, a factor emphasized at a time when ballet is playing an increasingly important role in musical productions, particularly operettas.

Doug Leavitt tries nobly as the blustering, wine-imbibing papa, handling the pretty hard-to-take comedy lines with ease and giving the Dorothy Donnelly book its few topical switches. Robert Chisholm is excellent in the straight dramatic part of the suspicious an revengeful Scharnloff. *Rose.*

The Snark Was a Boojum

Alex Yokel in association with Jay Faggen production of comedy by Owen Davis, adapted from Richard Shattuck's novel of same name. Staged by Alexander Kirkland; setting, Frederick Fox. At 48th Street theatre, N. Y., Sept. 1, 1943; $3.30 top.

Rodney Shilly	Frank Lovejoy
Mrs. Wissie Wilson	Catherine Willard
Elwood	Dickie Van Patten
Millie Smith	Joan Banks
Sidney	Ben Lackland
Sandy Gate	Jane Huszagh
Martin	Mervyn Nelson
Maybelle	Florence MacMichael
Henry	Fleming Ward
Vivian	Phyllis Adams
Ward McKay	Francis Compton
Aunt Adeline	Ann Dere
Daybreak	Harold Waldrige
Dr. Moffice	Frank Wilcox
Rosie	Grania O'Malley

'The Snark Was a Boojum' is pitifully unfunny. Alex Yokel, in association with Jay Faggen, brought this alleged comedy to the 48th Street theatre last week after an out-of-town tryout. An adaptation by Owen Davis from Richard Shattuck's novel of the same name, it attempts to combine farce with whodunit melodrama, with a touch of romantic whimsy.

To be effective, farce should establish the creditibility of its premise in the first few minutes. Unless the audience believes the basic situation the subsequent farcical incongruities will not seem funny, but merely preposterous. That is what occurs in 'The Snark was a Boojum.'

When the three visibly pregnant women are presented as maternity sweepstakes entrants trying to inherit a fortune under the terms of a strange will, the spectator mentally refuses to accept it. So all the frantically far-fetched concoction thereafter simply becomes increasingly ridiculous.

That the staging is inept and the playing generally incompetent is comparatively unimportant. The vital factor is the script itself, which is impossible. Not only is it unbelievable, but numerous of its passages are uncomfortable to witness. Under the circumstances, certain of the actors deserve special credit for rising above their material. Frank Lovejoy manages to be likable in one of those brutal parts that supply a play's drive. Catherine Willard (Mrs. Ralph Bellamy) has poise and authority in a silly character lead. Jane Huszagh has a pert, expressive face and an appealing lack of artificiality as the somewhat fay love interest. Franklin Fox also rates a nod for his handsome, atmospheric and practical New ngland interior setting.

Jay Faggen, billed as associate producer, represents an investment group calling itself Angels, Inc. The original 'Snark Was a Boojum' novel was actually authored by Dora Shattuck, a schoolteacher, under her husband's name. *Hobe.*

Plays Out of Town

Continued from page 44

BRIGHT LIGHTS

waiters who angel a show after a moneybags runs out. From there on its catch-as-catch-can, with the idea falling out completely for the scenic and stanza, and such reliable performers as James Barton, Frances Williams, Jayne Manners, John Kirby's bouncing sextet and, particularly, the young team of McMahon and Worth shining through unhampered by the abandoned plot.

The merit of its people and music are the biggest assets of 'Bright Lights.' Barton, who stars, gets a heavy workout with everything from his old vaudeville turn, in which he maintains his reputation as the theatre's funniest drunk, to the finale number in which just about everybody in the show are used on 'Frankie and Johnnie.' Overly long but highly entertaining, the latter number has Miss Williams warbling the tune to Kirby's scorching music, with Miss Manners and Barton pantomimicing the tale and Miss Lynne, as Nellie Bly, tossing off the limit in stripteases.

Among the catchy tunes are 'Don't Forget the Girl from Punxatawney,' given plenty of verve by Miss Manners; 'A Lick, a Riff and a Slow Bounce,' which is of Broadway class in the deft teaming of Misses Williams, Manners and Billie Worth; 'Haven't We Met Before' and 'Your Face Is Your Fortune,' both of which fall the way of the team of McMahon and Worth, who register throughout the show with delightful hoofing and their fresh quality and spirit. Show also hits a new low in numbers with a streetwalker bit called 'Susie Wasn't Choosey.' Miss Williams isn't too fortunate in the numbers which fall her way but peps things with what she has, including another fair tune, 'Back Bay Beat.' Boddy Clark is at his best when he teams with Miss Williams to burlesque 'Your Face Is Your Fortune.'

Smith and Dale finally escape from the dialog of the show, which sounds like pointless ad-libbing, to come through with their old turn of 'Dr. Kronkhite.' The entire show lacks pace until it comes alive well along in the second section. The costomes and sets are on the simple side hot effective enough. *Pool.*

THAT OLD DEVIL

Los Angeles, Sept. 5.

Chelle Janis-J. C. Nugent production of comedy . Nugent in three acts; stars Nugent, Sally O'Neil, with Lon (Mrs. William Anthony) McGuire, Marjorie Wood, Douglas Wood, Katherine Grey, Gay Parkes, Wayne Douglass, Fred Howard, Richard French, Elaine Lockridge; opens at Left Bank, Los Angeles, Sept. 5, 1943; opening $5.50, thereafter $1.65.

Veteran playwright-actor . C. Nugent returns to the theatre with a spicy play to unveil Chelle Janis' new Left Bank theatre, intimate 100-seat house on the county strip. Piece also marks comeback of Sally O'Neil, star of silent pictures. Both contribute good performances to give farce chance for standard production and nod from cinema.

Comedies being in brisk demand by sprocket bosses, Nugent's 'Old Devil,' by dint of workmanlike going-over, could get over hurdles. Speedier pickup in first act and tightening of thir will enhance its saleability.

Nugent has given play witty dialog, hilarious situations and even spread of laughs. Fine hand of son Elliott, now film director, is seen in direction. Title role, naturally played by oldster Nugent, casts him as accused father of refugee girl's impending offspring. Puffed with pride and carrying on deception, he becomes envy of buddies in small town who give him that 'who'd-a thought it' look. Whispering campaign finally drives his frau from home and he glories in showered affections of neighboring women who spark life in the old boy. In third act unravelling develops that Irish gal emigre, befriended by Nugent and his wife, had secretly married town's ne'er-do-well and that motherhood is justified.

Part is natural for ugent, who plays it to hilt. Miss O'Neil, as starry-eyed Irish refugee, gives role nice shading and avoids overplaying and mugging so common to former stars hitting comeback trail. This performance should win her another try in cinema. Stars get good support from cast, which includes widow of William Anthony McGuire.

Left Bank enterprise of Miss Janis, one-time New York theatre manager, being devoted to new plays and showcasing of talent for films, stage and radio. Nugent's 'Devil' gives it an auspicious sendoff. Patsy Ruth Miller's 'Windy Hill' is next attraction.

OBITUARIES

FRANK CRUMIT

Frank Crumit, 54, whose course in show business included phonograph records, musical comedy and radio, died Sept. 7 in New York, following a heart attack. Crumit also wrote many published son . His death splits a professional as well as marital partnership of 18 with Julia Sanderson.

Crumit and his wife had devoted themselves exclusively to radio since 1928. Their first network starrer was the whilom ackstone cigar show. When radio adopted the quiz form of entertainment, the team was among the first established names to m.c. such a program under sponsorship. At his death Crumit and his wife had two commercials on CBS, one a daily daytimer (Southern Cotton Oil Co.) and the other a weekly nighttime quiz for the Lewis Howe Co.

Shortly after his graduation from the University of Ohio Crumit entered vaudeville, doing a singing act to the accompaniment of his ukulele. He broke into musical comedy in 1918 through 'Betty Be Good' and two years later joined the cast of 'Greenwich Village Follies.' He and Miss Sanderson first teamed up in 1922, while she was starring in 'Tangerine,' and they got married while playin 'Tangerine' ve years later.

Among the songs he wrote are 'A Gay Cabellero,' 'Get Away, Old Man, Get Away,' 'Sweet Lady' and 'Song of the Prune.'

Funeral services will be held in Springfield, Mass., tomorrow (Thursday), where he and his ife had their permanent home.

PROF. LELIO M. MOLINO

Lelio M. Molino, 61, St. Louis opera director and music teacher, died in St. Louis last week. Prof. Molino traveled with opera companies and at one time was assistant director of the New York Metropolitan Company. He was called to St. Louis as director of the early Municipal Opera Company, and later became affiliated with the St. Louis Italian Grand Opera Company. He later organized the St. Louis Grand Opera School.

FRED K. HUFFER

Fred K. Huffer, 64, composer and arranger, died in Chicago Aug. 28 of heart failure.

Huffer was a band arranger and composer of 30 marches, most famous of which was his 'Black Jack' of the last World War, and his latest, 'Gen. Douglas MacArthur March.' He was on the staff of the Will Rossiter, Chicago, at time of death.

JOE DIAMOND

Joe Diamond, 51, former minstrel and vaude performer, died Sept. 2 in Rochester, N. Y. He became a singer in vaudeville at 18 and then toured with the Six Dixie Minstrels on the Keith circuit. He quit show business 20 years ago to enter clothing business in Rochester.

BLANCHE JOHNSON

Blanche Johnson, 53, composer and music publisher, died at her ranch at Scotland, S. D., Sept. 1. She operated as publisher in Chicago and Denver and published 82 of her own compositions, the best known being 'While the World Sleeps On.'

ALOISE D. REITHE

Aloise D. Reithe, 53, pioneer motion picture actor and director, died in Los Angeles, Sept. 5. Born in Los Angeles he had appeared in and directed silent films. He had been working as location manager at time of death.

C. J. WALKER

Carl J. Walker, 55, northwest district manager for Warners theatres, died Sept. 6, in Beverly Hills. He started with Alexander Pantages and became his right-hand man during 25 years' ssociation.

GAYLORD LLOYD

Gaylord F. Lloyd, 55, brother of Harold Lloyd, died Sept. 1 at his home in Beverly Hills, following a heart attack. He was associate producer of Lloyd Productions in the days of silent pictures.

JACK ALTREE

Jack Altree, 48, died at Saranac, N. Y., Sept. 3. He came from Australia and had managed theatres in Brockton, Mass.

John McCraken, 85, dance hall operator, died Sept. in South Haven, Mich. He was operator for more than 35 years of the North Shore Pavilion in South Haven as well as other Michigan resort spots. He also was the operator of the Arcadia ballroom on Chicago's North Side.

Mother of Ben Bodec, radio editor of 'Variety,' died in New Haven Sept. 4 after a long illness. She was 72. Husband, two daughters nd another

Mother, 7 , of Jack Goldstein, 20th Century-Fox film publicity chief in N. Y., died in Boston Sept. 2.

Loy F. Thompson, 40, owner of theatres at New Bern and Mooresville, N. C., died Sept. 1 at Morganton, N. C.

Mother, 68, of Virginia Smith, legit actress, died Sept. 6 in N. Y. following a heart attack.

MARRIAGES

Barbara Langhart to Pfc. Reggi Rose, in N. Y., Sept. 5. Groom was formerly with the ad-publicity department of Warner Bros.

Peggy Van Vleet to Richard McCracken, in Chicago, Sept. 2. Both are members of the 'Kiss and Tell' cast at the Harris, Chicago.

Jean Rogers to Danny Winkler in Ventura, Cal., July 3, for the second time. Screen actress and agent were divorced June 3, 1941.

Lois Gibson to Lou Asher in Las Vegas, Nev., Sept. 5. Bride is Hoot Gibson's daughter, groom a screen player.

Constance Murray McCormick, sculptress, to Michael Raffetto, radio actor, Sept. 3 in Redlands, Calif.

Estelle Randolph to Jack Roper, in Yuma, Ariz., Sept. 4. Bride is an assistant casting director; groom former heavyweight boxer, now film actor.

Mrs. Birdie Goodman to Kahn in Dallas Sept. 5. Groom is manager of the Oak Hill Drive In theatre there.

Reba Krenik to Leo Lichtenhere, Sept. 5, in New York. Groom is a radio writer.

orothy Hauselman to Charles Day, in Cleveland, August 22. Groom is announcer on WGAR.

BIRTHS

Mr. and Mrs. Bert Lahr, daughter, in Santa Monica, Sept. 1. ather is the comedian.

Mr. and Mrs. Sam Koerner, daughter, in Hollywood, Sept. 2. Father is with the Lou Irwin agency.

Mr. and Mrs. Perry Botkin, daughter, Aug. 26 in Hollywood. Father is Bing Crosby's guitarist.

Mr. and Mrs. Clarence Strood, son, Sept. 1 in Los Angeles. Father is stage and nitery comic.

Mr. and Mrs. Lou Bring, son, Aug. 31 in Los Angeles. Father is Coast music director for RCA-Victor; mother is the former Frances Hunt, one-time singer with Benny Goodman's orchestra.

Mr. and Mrs. Robert M. Goilbert, son, Aug. 26, in Chicago. Father is continuity acceptance editor of NBC, Chicago.

Mr. and Mrs. Pat McGee, daughter, in Denver last week. Father is district manager for J. H. Cooper theatres.

Mr. and Mrs. C. Taylor, in Cleveland, Aug. 22. Father is engineer with WGAR.

Mr. and Mrs. Jimmy Martin, son, in Cleveland, Aug. 24. Father, WGAR announcer.

Mr. and Mrs. Bart Lytton, daughter, in Hollywood, Sept. 3. Father is a screen writer at Universal.

Mr. and Mrs. Ben Lerner, daughter, Sept. 2 in Brooklyn, N. Y. Father is assistant to Lou Walters, at the Latin Quarter, N. Y.

Mr. and Mrs. Irving Taylor, son, Aug. 17, in New York. Father is songwriter.

Capt. and Mrs. Winfield Sunlight, son, Aug. , in Brooklyn, N. Y. Mother is continuity writer of 'Great Moments in Music' program.

Mr. and Mrs. Carlton Pearl, son, Sept. 5, in N. Y. Father is member of the Columbia Broadcasting publicity department.

'Oscar Wilde's costume comedy, 'The Importance of Being Earnest,' being readied for revival by Vanguard Players at either Provincetown Playhouse or Cherry Lane theatre, both in Greenwich Village, N. Y.

Broadway

Mike Todd back from a quickie to the Coast.

Columbia Pix talking contract to illie Holliday, blues singer.

Helen Strauss, Paramount eastern story department, vacationing in Atlantic City.

Bill Gerard, formerly an assistant manager at the Rialto, now stationed at Camp Toccoa, Ga.

Virginia Peine (Mrs. Quentin Reynolds) out of the 5th Ave. hospital following a minor op.

Harry Michalson, RKO shorts sales chief, in Toronto and Montreal last week on new season deals.

Carol King, signed for 'Artists & Models,' sings with Henri Nocl's band at the Latin Quarter.

George Jessel's mother, who lives at the Bretton Hall hotel, fell on the street and broke her leg.

Don Ross, Jane Froman's husband, gets co-producer billing with Lou Walters on 'Artists and Models.'

Jose Curbelo, Latin maestro at La Conga, owns the Estrando Co., which controls two big jute plantations in Havana.

Richard Berger, producer-director of the St. Louis Opera Co., left last week for Hollywood to join Metro producer staff Oct. 1.

Al Woods' newest venture may be a comedy-drama called 'It Happened in Argentine,' by Hilda Debroland. It's not a political play.

Ann Cornell, colored singer at Cafe Society Downtown, struck by hit-and-run driver last week. Treated at St. Vincent's hospital.

Margaret Hartigan now with the Jean Dalrymple publicity office; formerly N. Y. and national press relations head for RCA Victor.

William J. Kupper, 20th-Fox general sales manager, back in N. Y. after visiting western exchanges following completion of L. A. sales meet.

Ben Kalmenson would have been on the wrecked Twentieth Century Limited yesterday morning (Tuesday) had he not been detained in Chicago.

AP writer on Latin affairs, Alvaro Perez, is penning a 2-page spread on Chucho Martinez, the Latin version of Sinatra-Como-Haymes, for AP's Latin subscribers.

Martin Gang, Hollywood attorney, back to Hollywood this week after multi-biz chores on behalf of F. Hugh Herbert on 'Kiss and Tell,' the Gus Kahn estate, etc.

Phyllis Perlman, George Abbott's publicity rep, to vacation in California with Theron Bamberger, her husband. Marion Byram will take over while she's gone.

Jane Hunter, former Hotel St. Regis p.a., now a WAVE, is now attached to the Admiral's office in San Francisco heading publicity on the recruiting of WAVES in that district.

Martin Smith, president of Independent Theatre Owners of Ohio and an Allied States director, has returned to Cleveland where he operates theatres in association with Bill Skirball.

Robert Booker Hunt, former WB and U writer, now a feature writer with OWI News Bureau in D. C., has a comedy on bureaucrats which is being eyed for way; title, 'Nose Above Water.'

Barney Hutchinson, for many years in publicity work in Hollywood and N. Y., now with the War Dept. at Redstone Arsenal, Huntsville, Ala., itching to get back in the picture biz.

Helen Brooks injured a ligament in her foot while playing croquet in the country over the weekend and is temporarily out of 'Arsenic and Old Lace,' at the Fulton. Jean Sincere, understudy, subbing.

Shirley Booth, femme lead of 'Tomorrow the World,' due to be married Sept. 24 to Corp. William H. Baker, Jr., provided his four-day leave from Ft. Jackson, S. C., isn't cancelled before then. She was divorced last year from Ed Gardner, comic lead of the 'Duffy's' radio program.

Pittsburgh

By Hal Cohen

Bob Gill has set October 12 for opening of Playhouse's 1943-44 season.

Sgt. Fred Kelly and Pvt. Bill Pillich, both of 'This Is the Army,' home on furloughs.

Parents of Charlie Kosco, 20th-Fox salesman, celebrated golden wedding anniversary.

Ralph Cinque back on the job as greeter with reopening of William Penn's Terrace Room.

Recent Kennel Club show at Gardens netted nearly $1,000 for USO-Variety Club Canteen.

Blanche Yurka flew in from Coast to narrate annual Labor Day pageant at Weirton, W. Va.

Mrs. Karl Krug, wife of critic, to MIT for son Freddy Krug's commissioning in Air Force.

Ladies Theatrical Club sponsoring Camp Shenango all-soldier show at Nixon on Sunday, Sept. 19.

Johnny Perkins, ex-vaudevillian, accompanied his favorite baseball team, the Cardinals, to town.

Sam Stratton in ahead of 'Tomorrow the World' and Howard Herrick here drum-beating 'Dark Eyes.'

Lt. Bill Zeiler, former Harris manager, in town on way from Fort Sill, Okla., to new post at Fort Bragg.

Hollywood Cavalcade will bring Dick Powell back to town where he got his start for first time in eight years.

Dave Tyson, chief announcer at WWSW, back from a vacation in Atlantic City and a week's spot at Steel Pier.

Sgt. Alex Kahn, Pittsburgh boy, here with 'Army, Play By Play.' He's coordinator of project for Producer John Golden.

Coast Guardsman Victor Mature in town today (8) for opening of Four Freedoms-Third War Loan show at Kaufmann's.

Sid Marke, the agent and uncle of S. Sylvan Simon, M-G director, now personal manager for George Baily, of photographic mind.

Mike Rosenker, Pittsburgh Symphony's concertmaster, has signed with New York Philharmonic as asst. concertmaster this season.

No B. O. Letdown

Continued from page 1

there is no reason why all this shouldn't continue for many years after the war.

'Here's the way I reason it: For one thing, comes peace tomorrow—and we all hope it comes even sooner than that—you don't for a moment think everything will shut down. Employment will continue to boom for a number of reasons, as I view it. Firstly, I'm afraid we've all learned an obvious lesson that a good strong policeman is the best way to curb crime in anybody's neighborhood, and it looks like we'll have to forget about musical comedy armies henceforth for the big Allied powers if we are to scare any upstarts like Adolf and Musso and Hirohito into remaining on their chastened behaviorism.

'But forgetting the continued war production, the changeover from war work back into automobiles, frigidaires and other normal peacetime industries alone will take care of the homecoming soldiers; the mamas and daughters will return to washing dishes, and the switch from war to peacetime pursuits should not be too difficult.

New Amusement Customers

'But leaving economics alone, although very pertinent to our business, there is the basic appeal of amusements in general. What has been happening to date? The boys in camps have seen the cream-of-the-crop in live stars and celluloid entertainment. By now it's been sufficiently publicized that many of the kids had never seen live actors; ofttimes they didn't know how to deport themselves, as witness when shows like 'Junior Miss' came to the camps, and half of them left the post theatre after the first act, not realizing there was more coming.

'Now, as for the home-defense public. We see all around us how fast they have assimilated ultra show tastes. The incoming crowds right here on Broadway prove that. The boys and girls from the Bridgeports and Patersons and kindred adjoining towns, in for a weekend whoopee, if they had the money before, only had enough for a movie and some bar or mediocre joint. Not so today. They pack the deluxers; they go to the topflight Broadway night clubs of the Latin Quarter and Diamond Horseshoe calibre. Some have graduated into the Copacabana and Riobamba groove; and some are even getting hep to proper behaviorism at the Storks and Moroccos. Ditto in the legit theatres, and in the big Times Square presentation theatres, where $1.25 to $1.65 admissions don't feaze them.

O. Insurance

'That is our best insurance for the future of show business. They have learned to appreciate the better things, and they will strive to continue patronizing this higher calibre of divertissement. That also goes for the Detroits and Chicagos and lesser keys.

'What's more, we must take into consideration merican ingenuity and enterpris which is bound to perfect gadgets to continue the public's spending. Whether it's new radios—just look what RCA did with that $20, camera-size 'personal radio'; it hypoed over 1,000,000,000 people into buying them. supplementary property. So it may be television, and there certainly will be other commodities of the necessary or luxury category.

'And in line with the opening up of the formerly closed foreign markets, that, too, is bound to improve the spending dollar. On top of all this, I feel that trade unionism has worked around to a shorter workweek and a spreading of employment which, creating more leisure for the working classes, can only mean a benefit for the theatre's boxoffice.'

Washington

Howard Herrick in town ahead of 'Dark Eyes.'

Duncan Sisters held over again at Helen Hamilton's Troika.

Victory hut on E street now distributes 2,500 free tickets to servicemen daily.

Glen Echo Park closed on Labor Day (6) after the most successful season in 28 years.

Rufus Blair from the Paramount studios visiting drama desks for suggestions and complaints.

Olmstead's restaurant will be remodeled into a night club. Plans to open from 10 p.m. to 2 a.m.

Nat Glasser, district manager for Warner Bros. Maryland theatres, back at his desk after short illness.

C. Fred Clark has resigned as contractor for Warner Bros. Earle theatre orchestra. May open concert bureau.

Lamplighter Club is latest after midnight rendezvous for musicians. Employs three union card melody makers.

Oscar Doob, of Loew's, has beaten the high cost of living by taking quarters with Ted Gamble, of the Treasury, at Hotel 2400.

Phil Stevenson, here in advance of 'New Life' notified Columbia Pictures bought screen version of his translated play, 'Counterattack.'

Minneapolis

By Les Rees

Paramount office staff held annual wiener roast.

Herb Miller band held over at Happy Hour nitery.

M. A. Levy, 20th-Fox district manager, visiting Omaha branch.

Leo Selzer in from Chicago looking over his Roller Derby interests.

Paul Allen, singer, just released from armed services, into Curly's nitery.

RKO's 'Rising Son' to have 50 day and date engagements in territory Sept. 17.

Ben Landy, Columbia office manager, vacationing with relatives in New York.

Wife of Gib Courshon, Universal salesman, ill in Chicago hospital and he's there at bedside.

City to put into effect 9:30 or 10 p.m. curfew to give kids chance to see first evening film shows.

Sales of University of Minnesota season football tickets well over $50,000 to date and practically same as last year.

Jack Barnett, newsreel war cameraman just returned from fighting front and recuperating from wounds, here visiting wife's relatives.

Captured two-man Japanese submarine touring 58 of territory's towns as part of industry's war bond sales' campaign with Norman Pyle, M-G exploiteer, ahead as advance agent.

After 13 weeks' run, Dorothy Lewis ice show giving way at Hotel Nicollet Minnesota Terrace to 'Musical Moments,' package show with Rita Oehman, Paul & Paulette Blanchard and line of six Dorothy Hill girls; the Perry Martin orchestra remaining.

Seattle

By Dave Trepp

Gene Dennis, busy gal, readying for radio program.

Bill Hamrick resigned as manager of Music Hall and into the Navy.

Frank L. Newman, Sr., off to L. A. for confab with Charles Skouras.

Carl Walker, western manager for W. B. Theatres, visiting on Film Row.

Herman Wobber here from south for 20th-Fox conference at local exchange.

'The Drunkard' packing 'em in eighth week at Sterling's Rivoli Gardens.

John Hamrick recently shot a one over par 71 on Broadmoor. His game since then has been jittery.

Jules Buffano, band leader and emcee a decade ago, now pipefitter at Boeing's; leads Boeing band, aired once a week.

Carl Muhne and Doug Forbes visited the Apple Capital, Wenatchee, over weekend, conferring with Morrie Zimmer, Evergreen city manager there.

Vic Gauntlett, advertising manager of H-E string, back after two weeks' vacation on Hood's Canal; Joe Cooper manned the guns while Vic was resting.

South Africa

y J. Hanson

'Desert Victory' still hitting highs.

'Pinocchio' (RKO) having first South African screenings via United Artists.

Metro's 'Blossoms in Dust' having belated showings due to prints of film being twice sunk.

Otto Bolle, newly appointed 20th-Fox representative in Australia, arrived here from U. S. Will spend a few months clearing up affairs here before proceeding to Australia.

New regulation introduced by Cape Town City Council enforces licensing of all projectionists. This brings Cape Town in line with Johannesburg, where law has been in force for 15 years.

Schlesinger interests opened Roof Garden restaurant and dancery at His Majesty's theatre building, Johannesburg. Dansapation provided by Lewis Verona's Cuban band, recently imported from Argentina.

General Manager Harmel of African Theatres wed Sandra Shub at fashionable Johannesburg wedding, attended by mayor and councillors, many members of Union Government, and representatives of film business.

Mexico City

na Maria is being featured at current showing of Spanish Ballet.

Jose Benevide, local film director, headed for Hollywood to pick up a few pointers.

Ed Morgan quits as United Press correspondent to go to London for a Chicago newspaper.

Robert Bolt, radio commentator, returning to U.S. after several weeks of broadcasting in Mexico.

Mrs. Jimmy Fidler in from Hollywood. Says Mex City high altitude is just what the doctor ordered.

Everett Hoagland, orch leader who came to Mexico City for a four-week stay to open Ciro's night club, is still here after a six-month run in the swank spot, with no signs of the engagement being terminated.

Sidney Franklin, Brooklynite who made a hit as a bullfighter, is getting plenty of newspaper space as the star of the Mexican film he recently made. In the picture Franklin is east—of course—as a bullfighter.

Literati

Continued from page 46

Russia to blame for the 40% loss of the air fleet that raided the Ploesti, Roumania, oil fields, because of 'Russia's refusal to let the U. S. base its bombers in Russia.'

Editorial cites as a 'poor excuse' Roosevelt's ument that he denounced Pearson because it's essential to keep Soviet Russia convinced that the U. S. is its true friend.' 'If,' argued the News, 'this Administration has not already so convinced Russia, it never can.'

Ship Named for Broun

The liberty ship Heywood Broun, named for the late newspaper columnist and president of the American Newspaper Guild, was launched at the Bethlehem-Fairfield Shipyards, Baltimore, Md., Monday (6). Mrs. Broun officiated.

Broun died in 1940.

CHATTER

Hazel Scott writing her autobiography for Doubleday-Doran.

New book by Joan Bennett titled 'How to be Attractive,' published by Knopf, Tuesday (7).

Henrietta Murdock in Hollywood to interview film greats for the Ladies' Home Journal.

Dr. Eduardo Morgan, Pedro Julio Garcia and Neustro Diario, Latin American editors, gandering Hollywood studios.

Steve Fisher's novel, 'Destination Tokyo,' now being filmed by Warners, will be published Nov. 22 by Appleton-Century.

Frank Brady has joined the United Press as promotion manager. Former connections included the N. Y. Tribune, N. Y. Sun and Metro.

John Lester is new amusements editor of the New Orleans Item, afternoon sheet. He succeeds Ben Franklyn Hay, who enlisted in the Merchant Marine.

Ben Merson, of the N. Y. Journal-American staff, scoring as a fiction scribbler. Has a short story in this week's Liberty, and has sold two others to Collier's.

'Books Are Bullets' show over WQXR, N. Y., returns to the air today (8) under Bennett Cerf's aegis, with John Roy Carlson, author of 'Under Cover,' as first guester.

Gene Fowler wound up his writing of 'The Grampian Hills,' a biography of John Barrymore, for autumn publication. Cover will carry John Decker's portrait of the Great Profile.

Cecil Brown is going off the air, in the former Elmer Davis spot, as soon as he finishes his new book, 'War Correspondent's Report on America'; leaving for a foreign assignment.

Floreida Bush has quit the Buffalo Evening News editorial staff to join the editorial department of Hillman Periodicals in N. Y. Will serve as aide to Mary Rollins on the firm's confession-story mags.

Carl J. Balliett, Jr., has joined Bethlehem Steel, Bethlehem, Pa., as a copy-writer. Formerly an associate editor of Time mag, he's the son of Carl J. Balliett, president of Morse International, Inc., ad agency.

Donald McDonald Irwin, of the N. Y. Herald Trib staff, married Sarah Ray, who writes for Newsweek. Wallace Irwin and Will Irwin, who scribbles, too, are the groom's parent and uncle, respectively.

Hollywood

B. G. DeSylva laid up with bronchitis.

Martha Raye with fected foot.

Ernst Lubitsch recovering fro heart attack.

Robert Anderson's new film name is Peter Clay.

Fritz Lang celebrating his 25th year in motion pictures.

Paulette Goddard to Mexico City for a two-week vacation.

Grace Fischler joined Metro's flackery as fashion editor.

Virginia O'Brien trouping east for stage and camp appearances.

June Marlowe returned after years of film acting in Argentina.

Jeane Cohen gave up agenting to become story editor for Sol Lesser.

Lois Collier, screen actress, divorced Robert A. Duncan, bank official.

Fred W. Beetson recuperating in Hollywood hospital following a heart attack.

Whitney Bolton checked in at Columbia to start his new exploitation chores.

Major John Aalberg left for overseas duty with an Army motion picture unit.

Desi Arnez back in town on an Army furlough to visit his wife, Lucille Ball.

Margaret Lee resigned as Harry Cohn's executive secretary to write screen stories.

Jean Bosquet joined Universal's publicity staff after a whirl at publicizing aircraft plants.

Robert Alton, Broadway dance director, took over Marlene Dietrich's house in Beverly Hills.

B. G. DeSylva hosted 300 soldiers at weekly dinner of Masquers Service Men's Morale Corps.

Corp. Edward Ashley, former screen actor of Australian birth, became an American citizen.

Shirley Temple became an aunt when a son was born to Corporal and Mrs. Jack Temple at Palo Alto.

Frances Farmer released from a private sanitarium under bond, in care of her mother in Seattle.

Harold Hopper left for Washington after two weeks of studio huddles for War Production Board.

Werner Janssen, composer-conductor, checked in as a swing shift worker at the Douglas airplane plant.

Fortunio Bonanova deserting Hollywood for a month to put on concerts in Mexico and Central America.

Edward Sherman, manager for Abbott and Costello, bought the old Lowell Sherman home in Beverly Hills.

Helen O'Hara of the films announced her engagement to Lieut. Maurice Kelly, formerly of the Broadway stage.

Harry Long in the hospital with a broken hand, sustained while rehearsing a chorus for a new Earl Carroll traveling unit.

Marie Doro, former stage star, inherited her mother's estate, valued at 'more than $10,000,' under a will probated in Los Angeles.

W. T. Lackey, film producer, joined Los Angeles censorship staff.

Nathan Levinsons celebrated their 28th wedding anniversary.

James Brown, of dear old Paramount, beat Stanley Briggs, of dear old Metro, in the finals of annual motion picture tennis championships.

Chicago

Charley Freedman, owner of Charlie's Inn, Miami Beach, Fla., here on talent quest.

'Eggs' Royer, featured pianist at Helsings' downtown spot, is in the Mercy Hospital recovering from pneumonia.

Ralph Berger, manager of the Latin Quarter, will produce a two-a-day vaude show if he can get a Loop legit house in which to spot it.

Chuck Jacobson, formerly associated with the Latin Quarter, has taken over Harry's New Yorker and is transforming it into a smart, intimate club to be known as the Rio-cabana with Nov. 4 set as opening date.

Margaret Faber Dancers (6) have had contract renewed for another four weeks for overseas unit of USO Camp Shows. Girls will remain in North Pacific spot and put on shows augmented by army personnel performers.

Philadelphia

By Si Shaltz

Ruth Chilton takes over 'For Women Only' show at WCAU.

Lee Vines, CBS announcer, got his 'greetings' from the Camden, N. J., draft board last week.

Ted Mack and Joe Chazin, local tooters, have received honorable discharges from the Army.

Harry Murdock was farewelled by press boys as he left WCAU for new post as drama ed of Chicago Sun.

Marguerite Chapman made a personal appearance to a mob of shipyard workers at Cramp's Thurs. (3).

Bonnie Baker and Yvette were among showfolk who entertained wounded soldiers at Valley Forge hospital this week.

Johnston Kerkhoff, ace rewriteman of the Record and former New York newspaperman, has retired to his Michigan farm for his health.

BENNY GOODMAN OPENED...

HARRY JAMES FOLLOWED...

THEN...

A POTENT BOX-OFFICE DRAW **took over!**

FRED A. MUSCHENHEIM
President

R. K. CHRISTENBERRY
Vice President and General Manager

HOTEL ASTOR
Times Square, New York

Telephone Circle 6-6000

September 1st, 1943

Miss Ina Ray Hutton
Astor Roof
Hotel Astor
New York City

Dear Miss Hutton:-

I could not permit your engagement to come to a close without expressing our appreciation of the splendid efforts of you and your very fine orchestra during your stay at the Astor Roof.

Your willingness to cooperate in all instances and the fact that you have enabled us to maintain our usual top grosses speak for themselves.

On the occasion of your next visit, which we hope will be in the not too distant future, it is our hope that it will be possible for you to stay much longer than four weeks.

Our entire staff joins me in wishing you the future success you so justly deserve and we are happy to say 'au revoir' and not goodbye.

Sincerely,

R. K. CHRISTENBERRY
Vice President and
General Manager

"Thank you, Mr. Christenberry"
Ina Ray

"...there aren't many bands around that equal Miss Hutton's..." —VARIETY

"...the 16 piece band on the Astor stand is about the best Miss Hutton has ever had behind her..." —BILLBOARD

"...the band plays second fiddle to nobody." —DOWNBEAT

A WAR BOND IS A MONEY-MAKER TOO!

QUEEN OF THE NAME BANDS

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PETRILLO-DISC DEAL ON TAP

Sets Up 1st Pro Outlet for Vast Pool Of Fine Amateur Talent Now in Army

By ABEL GREEN

Capt. Earl G. Thomas, just appointed executive v.p. of the A. & S. Lyons agency in New York, having been discharged from the Army Aug. 10, is setting up what is the first professional outlet for soldier-actors, who will extend their new-found talents in the direction of the theatre postwar. Thomas right now is in contact 'with scores of clever writers, directors, actors and scenic designers, who, I know, will be a very valuable asset to our business as soon as the war is over,' to quote him.

Thomas, when he was theatrical advisor to the 8th Service Command, embracing 128 post camps and stations in New Mexico, Texas, Oklahoma, Arkansas and Louisiana, learned anew that 'there is more talent outside the theatre than in it. This has always been a show business axiom, you know,' says he, 'and did I find it to be true when I returned to Army service.

'I was a lieutenant in the first war, and when I was called upon as Theatrical Advisor, with the rank of captain, this time, it was amazing

(Continued on page 63)

Raps B'way Producers For Detroit 'Rehearsals' Of Shows in Tryouts

Detroit, Sept. 14.

A rap at producers for opening their shows here in rough condition and asking 'Detroiters to pay to sit through the dress-rehearsals' was taken by Tony Weitzel in his 'Town Crier' broadcast via WJR.

'New York has no right to beef over the new $5.50 price which has gone in for some shows there when Detroiters are paying $2.65 to see a production being whipped into shape,' Weitzel said. 'It takes a lot of nerve, even in show business, to ask the public to pay to sit in on what amounts to dress rehearsals.'

His raps were aimed at the short-lived 'My Dear Public,' which was put through the cutting stage at the Cass here for two weeks and was followed by ' right Lights,' another musical which was apparently hurried into a rough week here.

Loesser Donates War Song to U. S. Treasury

Hollywood, Sept. 14.

'Road to Victory,' new war song introduced Wednesday night (8) by Bing Crosby and Dinah Shore on the big broadcast which launched the bond drive, has been donated to the Treasury Department by its composer, soldier - songwriter Frank Loesser. Proceeds from the sale of sheet music and records will go to the National War Fund.

At the request of the Treasury, Loesser was given a week's furlough to write 'Road to Victory.'

Nelson May Allow WPB Liquor Replenishment

Washington, Sept. 14.

Something may be done about the Big Drought.

WPB chairman Donald M. Nelson may permit distilleries to run alcohol and new whisky to replenish the country's sinking stocks. Contrary to earlier stories that the run would be for a period of days, present version is that the distillers would be permitted to produce a percentage of normal output, with no time element involved.

U. S. May Take Over the CIAA

Washington, Sept. 14.

Control of U. S. radio and film propaganda to Latin America may switch directly under the State Department, according to information from authoritative sources. Report is that President Roosevelt is readying a directive to place the Coordinator of Inter-American Affairs and several other independent agencies in the State Department, with their chiefs becoming Assistant Secretaries of State.

This would result in Nelson Rockefeller becoming an Assistant Secretary of State and CIAA becoming a bureau in the department. Move could affect existing contracts held by CIAA with its shortwave broadcast outlets and deals made with Walt Disney and other producers regarding films for the Latin market.

Earl Hines Pulls Switch, Using Ofays in Band

Earl Hines' reorganized orchestra, which opens at the Apollo theatre, N. Y., Friday (17), is reversing the usual practice of white leaders using Negro musicians by including several ofays in his otherwise colored orchestra. He also is including in the rebuilt outfit a femme fiddle section of four.

Hines' debut at the Apollo will include a reserved-seat affair which has been worked out for the final evening show.

Dishes, Not Food, Short

Dining out being what it is nowadays, with so many more people employed and hence downtown, an unusual sidelight on manpower shortage are the long lines in front of popular priced restaurants in key cities like Detroit and elsewhere.

The paradox is not a shortage of food or capacity, but that diners are deliberately kept outside and admitted in relays only as fast as dishes are cleared.

SEE AN EARLY PLATTER PEACE

Recorders and AFM on Verge of a Truce, with Decca Probably Leading the Way—Petrillo Salutes Major Disker's Counsel for 'Kind' Words at WLB Hearing

'EVERY MAN FOR SELF'

A strong impression prevails within the band booking industry and music publishing business that the recording ban is on the verge of a break. Reports from sources close to the contending principals are that Decca Record Corp. and the American Federation of Musicians will shortly announce that they concluded an agreement whereby the Federation will receive a royalty, perhaps 2c, on each record sold by that company.

The same report has it that Milton Diamond, counsel for Decca, recently advised a meeting of the three leading phonograph record manufac-

(Continued on page 62)

JOLSON AND BENNY PROBABLY TO ITALY

Al Jolson and Jack Benny, currently overseas entertaining Yank troops, will probably be the first to go into Italy for USO-Camp Shows. It's even considered likely that at least one of them has already set foot on Italian soil in 'following through' with the invasion forces.

Capitulation of Italy is expected to result in a vast expansion of Camp Shows overseas activities, with the CSI execs currently awaiting orders from the War Dept. in Washington on the routing of the offshore stars to take in Italian territory. The Bob Hope troupe, recently returned, performed in Sicily for three days, while the Miles Bell unit spent some time in Pantelleria.

Opening of the new territory will likewise lift the CSI overseas budget costs, which is presently geared to $40,0000 a week, though may go far beyond that figure in the near future.

Preparedness

Tin Pan Alley was all ready for Italy's capitulation. Song by Ray Henderson and Lew Brown, published by ABC Music, titled 'One Down and Two More to Go' (referring to Germany and Japan) came out on day of Italy's surrender (8).

Also, Army Hit Kit is using Americanized version of the 'Garibaldi Hymn,' Italian favorite prior to Mussolini, in its October issue. English lyrics were written by Pfc. Hy Zaret.

Sen. Downey Cites Manpower Need In the 'Essential' Picture Industry

Washington, Sept. 14.

Heavy manpower slash suffered by Hollywood was emphasized here last Thursday (9) by Sen. Sheridan Downey (D., Cal.). He was just back here after conferring with film people on the Coast.

'I believe,' he said, 'that the entire industry in Southern California today employs only about 18,000 persons, many of them women; and employment has been high as 30,000.'

Downey added that the picture production biz has been stripped to the bone in manpower and that he didn't 'see how it could be cut any further.'

'Any further cuts,' he said, 'will hurt an industry which has been classed essential by the War Manpower Commission, and is liable to reflect in the calibre of the product turned out by the studios.' The country should know by now that good motion pictures are an important factor in home front morale.'

Downey's feelings were endorsed by Don H. Roney, assistant WMC regional director on the Coast.

'The studios,' said Roney, 'should

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'Show Boat' at the Met Is Edna Ferber's Idea

This being open season for stage-hit revivals, 'Show Boat' is being considered by several producers, but Edna Ferber, who authored it, is of the opinion that her famed operetta 'belongs in the Metropolitan Opera House as a truly American work which, if it's to be revived at all, should be produced at the Met.'

Oscar Hammerstein 2d, who did the libretto to Jerome Kern's score, is known not to be opposed to the revival idea, in or out of the Met.

Serious Themes In Postwar Pix

Despite the large number of musicals on current production schedules, the percentage of film subject matter available with more sobering themes is increasing and the postwar era is expected to produce a larger proportion of pictures along less frivolous lines. Production department execs believe that more informative and factual material than ever will find its way to the screen, a belief prevailing in film circles for some time before President Roosevelt's radio address Sept.

(Continued on page 61)

Chi Trib's About-Face

Hollywood is due for another bath by the Chicago Tribune, this time a cleansing operation by Olive Goetz, as a sort of antidote to the recent mud bath by Marcia Winn.

Understood Miss Goetz is assigned to evaluate the film industry as is, and not as it looks from a mud-slinging angle.

Move to Merge AFL, CIO Labor Revues in Order To Duck Partisanship

Fears in some quarters that out of the separate show business ventures now in preparation by the American Federation of Labor and the CIO may come an even greater feeling of hostility between the two labor organizations have resulted in a move being initiated by labor and show biz people to tie the two projects together.

There's a considerable hush-hush concerning the collaboration move which, if consummated, would result in one overall production pro-

(Continued on page 62)

The Hour Of Charm

All-Girl Orchestra and Choir

Conducted by

Phil Spitalny

Jolson's USO Overseas Trip a Saga Of 3 Shows a Night in Hellholes

By AL JOLSON

Marakesh, French Morocco.

This is being written on the ninth day out of Miami, and we've really covered a great deal of territory. I mean Harry Akst and I. At the moment we are sitting around a glorious swimming pool, which is part of a villa that is indescribably beautiful. It is situated at a place where an historic conference was recently held—and I don't mean the Casa Manana. This is so gorgeous. I'm happy to know we've recaptured it from the Nazis.

Don't gather from the foregoing that every place we've been has been as comfortable as this, and that all we do is sit around pools. Believe me, we've been around some hell-holes.

Now just a quick resume of our trip so far and how many shows we've done to date. Our first stop was Georgetown, British Guiana, a 10-hour hop. Arrived at about four in the afternoon, and after mess with the soldiers we gave our first two shows of about an hour's duration each. Finished at 11 p.m. and left two hours later by plane for Belem, Brazil, where we had breakfast while refuelin. They called it breakfast, but we called it lots of other things. Powdered eggs, powdered milk, and if there's anything else that wasn't powdered we'd like to know what.

3,000 in Audience

After Belem, we took off for Natal. On arrival we had dinner with the men, clowned with them 'til show time. First show open-air to 3,000

(Continued on page 56)

Jazzed-Up Axis

Banning of jazz in Germany and Japan as 'degraded music' is typical of Axis type of propaganda. According to Office of War Information, all jazz in cabarets and on records is forbidden in the country as typical of the 'decadent civilization' over here.

However, the records are not banned in short wave propaganda broadcasts to our troops. The Axis gets the latest discs from Argentina, and then tries to get in dirty digs between records, although our boys don't fo for its 'commercials.'

HARRY JAMES NEARS INDUCTION BY ARMY

Harry James may not be able to do the second of two films Metro has scheduled for him between now and Xmas. Leader is reported in a 1-A classification and Metro is said to have secured a deferment to allow him to complete work on 'Mr. Co-Ed,' now in work. Second film was to be 'Tale of Two Sisters.'

James also was to have played the Palladium Ballroom, Hollywood, for five weeks, opening Dec. 27. Spot has asked Sammy Kaye, who's booked for six weeks opening Feb. 8, for an option on a date beginning Jan. 11 to partially fill the void that will be left if James is inducted. Spot figures that if the trumpeter is conscripted Dec. 27, it will be able to hold over the band preceding James at least until after the New Year holiday and possibly until Kaye can open on the 11th.

Honor Soviet Pair

Raymond Massey and Maxwell Anderson will be principal speakers at a reception by people in show business for Prof. Solomon Michaels, Soviet actor-director, and Lt. Col. Itzik Feffer, Soviet author and poet. Event will be held Friday night (17) at the Royale theatre, N. Y., at 11:30 p.m., the late hour being chosen to permit legit performers to turn out en masse.

Prof. Michaels and Col. Feffer will talk on the Soviet theatre. Massey will m.c. the program, which is being held under auspices of the National Theatre Reception Committee of the Soviet Delegation. Sponsors include S. N. Behrman, Jane Cowl, Duke Ellington, Oscar Hammerstein 2d, Moss Hart, Helen Hayes, Elia Kazan, William Morris, Dudley Nichols, Elmer Rice, Rex Stout and Kurt Weill. Albert Einstein is honorary chairman.

Leni Lynn Set for 3 Pix In England; Comeback For Jessie Matthews

London, Sept. 1.

Leni Lynn, former Hollywood player, has been signatured for three pictures by British National Films. First is 'Heaven's Around the Corner,' original by Austin Melford, McLean Rogers and Fred Zelnik, which starts shooting middle September, as soon as 'Mother Riley Overseas,' now in production, is completed at National's studios, the former Rock Studios, Elstree. In this she plays leading femme role to Will Fyffe.

Picture is expected to take six to eight weeks, and will be followed by 'The Mouse Who Wouldn't Play Ball,' from the best seller of same name by Anthony Gilbert. Jessie Matthews, who's been away from British films since the war, makes comeback in this one.

PAR SUSPENDS DONLEVY; BALKS AT GUINAN PIC

Hollywood, Sept. 14.

Paramount has suspended Brian Donlevy for refusing to accept a part in 'Incendiary Blonde,' a film based on the career of Tex Guinan. Betty Hutton has the name role.

The actor declared that the part is not important enough for him. Y. Frank Freeman said that the film will be shelved until Donlevy is ready to do the role, as no other actor around is acceptable. This is the second offense for Donlevy, who recently turned down the top character part in 'Double Indemnity,' which had him cast as a murderer.

His Paramount contract has three years to go, calling for three pictures annually with one outsider permitted. Donlevy says he will make an Alaskan tour for USO-Camp Shows, Inc., during the suspension period.

O'Shea's Busted Tootsie Sets Back Pic 130G

Hollywood, Sept. 14.

Michael O'Shea's broken toe, injured in a motor-scooter crash on the Goldwyn lot, will cost the 'Jack London' production about $130,000 in delay, most of which is covered by accident insurance taken out by Samuel Bronston, producing the picture for United Artists release.

Filming has been resumed after a 10-day wait during which several scenes have been rewritten by Ernest Pascal to accommodate several feature players who will now have to bicycle between two jobs.

ILONA'S RIO HOP

Ilona Massey planed out of N. Y. last night (Tuesday) for Rio de Janiero.

She opens an eight-week engagement there at the Copacabana nitery on Sept. 28.

BERT LAHR WITH 'CLAUDIA'

Hollywood, Sept. 14.

Bert Lahr has been set for a two-week personal appearance at the Roxy, N. Y., Sept. 29 or Oct. 6, when 'Claudia' is skedded to open.

KEN MURRAY

"Blackouts of 1943," now in its 2nd Year, El Capitan Theatre, Hollywood, Calif.

Dear Ken:

I told you opening night that you would run a year and I demand proper recognition as a prophet. I salute you and all the members of your cast, and will wire you again on the occasion of your second anniversary. Best Always.

Damon Runyon.

WB's $350,000 To H'wood Canteen For Pix Rights

Hollywood, Sept.

Warners is plunking down $350,000 for the film rights to Hollywood Canteen, with 40% of profits earmarked for the Canteen. The picture will be a high budget musical and will include most of the studio's top names in the cast.

Bette Davis, who heads the Hollywood Canteen will be starred along with Errol Flynn, Olivia De Havilland, Joan Leslie, Humphrey Bogart, Ann Sheridan, Paul Henreid, Ida Lupino, John Garfield, and Dennis Morgan.

Under the terms of a sharing arrangement, the Hollywood Canteen will give 25% of its proceeds to the American Theatre Wing, which operates the N. Y. Stage Door Canteen, in return for the latter's percentage of 'take' from 'Stage Door Canteen.' It is understood that Sol Lesser is considering a sequel to 'Stage Door,' which has been geared for $3,500,000 profit. Lesser is heading east within a few weeks to present Stage Door Canteen with a check for $1,000,000 as the first lump sum payoff on the film's earnings.

LUBITSCH BETTER BUT MUST TAKE LONG REST

Hollywood, Sept. 14.

Ernst Lubitsch is reported considerably improved from his heart attack, but he is being held in the hospital another week or two.

He'll take a long rest before returning to active production.

FLOYD HENRY, JAP PRISONER

Direct word from Floyd Henry, formerly Paramount's manager in the Philippines, from Jap prison camp in the Philippines has been received by Par's homeoffice.

Note written by Henry was directed to John W. Hicks, Jr., foreign sales manager.

THE BERLE-ING POINT

By Milton Berle

Listen to this theory,
And in love you will be smarter,
If at first you don't succeed,
Try a little ardor!

Nowadays when you go shopping there's always a short pause for ration identification.

Unconditional surrender means that we won't stop fighting until Germany is un-licit-ated . . .

One Broadway show has so many backers that when they sign checks they look like chain letters.

Last week there were two great surrenders. Allies and Orson Welles to Rita Hayworth.

-- WAR BONDS
You can't buy enuff,
—Of the stuff!

Hollywood Runaround

By Radie Harris

Hollywood, Sept. 14.

Gene Kelly will play Al Jolson in Columbia's life story of the jazz singer, but it will be Al's own voice that will be dubbed in for 'Sonny Boy,' 'Mammy,' 'April Showers' and all the other knee-bending sequence. . . strong likelihood that Janet Blair will be Ruby Keeler and Rita Hayworth the purely fictional romantic lead...Francis Lederer, Alex d'Arcy and Anthony Quinn screen testing to hero opposite Lynn Bari in 'The Bridge of San Luis Rey' (Ben Bogeaus). Louis Calhern is already set for the governor general...Laura La Plante to Washington to welcome her new major, Irving Asher, where he has just arrived from ngland. An attache of Admiral Lord Mountbatten's staff, he will commute between the capital, New York and L. A. on official business...too bad that more visitors like Marjorie Gateson and Clara Belle Walsh don't help cheer up Neville Fleeson at his bedside in Sawtelle Sanatorium...Nunnally Johnson is so charmed by Thomas Bell's current best seller, 'ill You Come Back to Me,' that he'd like to make a dramatization of it. And Jed Harris has already put in first bid as producer...Joan ('Oklahoma') Roberts' contract with David Selznick, not effective until 1944, starts at $750 per and stipulates that her natural blonde tresses remain that way...Lee Bowman is storing up his gasoline supply for that daily motor trip to Santa Monica, when 'Jr.' arrives at the St. John's Hospital next week...Ed Gardner has bought the Harry Edington estate at Bel-Air, and in the words of 'Archie,' 'that's really a tavern which is a class jernt!'

Dissa and Data

Samson Raphaelson, who can write his own ticket at any studio, has thumbed down all offers and returns to his Hotel Des Artistes apartment to ignite the germ of a play idea for Gertrude Lawrence...Robert Milton, Dorothy Gish, Sara Allgood, Walter Woolf King, Louis Calhern, Patsy Ruth Miller, Harold Winston, Elliott Nugent, Laura Wilk, Edgar and Arch Selwyn turned out for the opening of the 'The Old Devil,' the J. C. Nugent tryout at the Left Bank theatre, another farce about pregnancy...Al Trahan, recuperating at the Hotel Roosevelt from the illness that has laid him low since January, is huddling with Don Gilman over a new NBC radio show that will feature him as comic, Susanna Foster as singing star, and Paul Whiteman's orchestra...Michael Joran is the new moniker for Renee de Marco's handsome young groom, who is being hailed as the new threat in glamor boys.

Lowdown on Higher Ups

When Irvin Cobb's daughter, Buff, checks in at the Hotel Sheraton this week, packed in her brief case will be the finished manuscript of her adaptation of 'Spinster of This Parish,' in which Gilbert Miller is interested, although David Selznick already controls the screen rights to the original novel...Ernie Holst plays two weeks at the Palace hotel, San Francisco, and then follows Emil Coleman into the Mocambo...Edgar Bergen takes Charlie McCarthy and Co. to New York (Oct. 3) for three weeks of east coast audiences...Metro, which loaned Edmund Gwenn to Broadway for two seasons ('The Wookey' and 'Three Sisters') won't give the nod again, so his contemplated appearance in Somerset Maugham's 'Sheppy' will have to be indefinitely postponed...Warner Bros. acquired the rights to a story based on college life at Bennington...although 'R.U.R.' was a short-lived revival, it lasted long enough for Kathryn Balfour to be o.o.'ed by Marvin Schenck. Now under a term contract to Metro, she is being tested for the role of 'Orchid' in 'Dragon Seed.' Other testees of the week for this Pearl Buck epic of China include Dean Murphy, Bob Walker, Agnes Morehead, Scott Edwards and Eric Sinclair... speaking of Dean Murphy, when he went in to look at his test the other day, every other test from Greer Garson to Judy Garland was run off for him...he was a little bit bewildered by this hour's 'show' until he emerged from the projection room and was greeted by the operator... 'You're new on this lot, aren't you?' he asked. 'Yes,' replied Murphy. 'Well, good luck. You producers check in and out so fast it's hard to keep up with you!'

Hellman's 'Will Rogers' Tale Ready for Hellinger

Hollywood, Sept. 14.

Sam Hellman turned in the completed script of 'The Life of Will Rogers,' to be produced as a high-budget picture by Mark Hellinger at Warners.

Studio has revived the search for an actor capable of handling the title role.

Doubling as Doughgirls Tough, Hodges Quits Cafe

San Francisco, Sept. 14.

Joy Hodges, one of the leads in 'Doughgirls,' turned down her option take-up at the Persian Room at the Sir Francis Drake hotel, into which she had been doubling.

Too tough on the nerves what with seven nights Doughgirling and six nights nitery singing.

ED MARIN'S CANTOR PIC

Hollywood, Sept. 14.

Ed Marin has been assigned the direction of Eddie Cantor's 'Show Business' at RKO.

Supporting principals set so far include George Murphy, June Havoc and Constance Moore.

Fran Farmer Back Home

Hollywood, Sept. 14.

Frances Farmer, released from the sanatarium where she was confined the past several months, after a run-in with the law, has been taken back to her Seattle home by her mother.

Par Extends Bing

Hollywood, Sept. 14.

Paramount has inked Bing Crosby to a new contract which commits him to two films in addition to the seven he already owes the studio under previous commitment.

The new pact holds him for Paramount through June, 1946.

BACK THE ATTACK!

GIRL DANCE TRIO DEAD IN PHILLY TRAIN WRECK

Philadelphia, Sept. 14.

Three members of a girl dancin troupe, the Craig Trio, on their way to New York from the Royal Casino in Washington, were killed in the wreck of the Congressional Limited here last Monday night (6). Their bodies were identified Thursday (9) by friends and relatives.

The girls were Marie D. Merrick, 23, Beachmont, Mass.; Josephine DiPietro, 19, Somerville, Mass., and Lorraine Menzies, 20, Medford, Mass. They were originally known professionally as The Three Kings.

Girls were en route to a date at Proctor's theatre, Yonkers, at the time of the crash.

The Show Goes On

Chicago, Sept. 14.

'The show must go on' theory was demonstrated last week at the Chicago theatre during the last couple of days of Lowe, Hite and Stanley's engagement here.

Eddie Hayes, 'Lowe' of the trio, did his comedy routine as though nothing had happened after being notified that his fiancee, Mitzi Craig, of the Craig Trio, had been killed in the wreck of the Congressional Limited.

Hayes easted Thursday night (9) and will rejoin the act when it opens at the Orpheum, Omaha, on Sept. 17.

John Garfield May Do Anderson's New Play

Maxwell Anderson's as yet titled new play, dealing with the Yank invasion forces in North Africa, may have John Garfield as its star.

Garfield is currently in N. Y. discussing the deal. Anderson's play, just completed, may be presented under official Government auspices. The playwright spent some time in the North African fighting sector obtaining material for the play.

OWI SEIZES FASCIST PIX

AFRA, Equity, AGMA Committees Meet to Work Out Possible Merger

Equity has been asked by the American Federation of Radio Artists to 'approve in principle' the proposed merger of the two unions with the American Guild of Musical Artists. The legit union council has also been requested to name a committee to work out with AFRA and AGMA representatives the procedure for such a consolidation.

Those new moves in the latest unification attempt were made yesterday (Tuesday) at a joint meeting of committees representing Equity and AFRA. Since the Equity group lacked authority, it made no commitment. However, the AFRA representatives voted the resolution asking the Equity council to indicate a desire for the merger and appoint a committee to work out details.

Merger Committees

The AFRA committee included Lawrence Tibbett (president of both AFRA and AGMA), Bill Adams, Minerva Pious, Ken Roberts, Anne Seymour, John Brown, Alex McKee, Lucille Wall, Alan Bunce and Ben Grauer, all from New York; Virginia Payne and Paul Nettinga, from Chicago; Tudor Williams and Florence Freebairn-mith, for Los Angeles, and Emily Holt, George Heller and

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OWI'S REORG ON CUT BUDGET LINES NOW SET

Washington, Sept. 14.

The full reorganization of the Office of War Information Domestic Branch, along the lines made necessary by the budget cuts, was outlined yesterday (Monday) by Palmer Hoyt, Domestic chief. The job of head of the Motion Picture Bureau, vacant since the resignation of Lowell Mellett, remains unfilled, but Hoyt hopes to plug that hole soon.

Don Stauffer remains boss over the Radio Bureau, although it is only a matter of days until the OWI announces his resignation and the new plan under which a group of radio and ad agency biggies will rotate n the job.

Major changes include: Promotion of Stephen E. Fitzgerald, ex-Baltimore Sun man, former director of War Production Board information and OWI deputy, to assistant director in charge of operations; George H. Lyon, head of the OWI news bureau and ex-World-Telly city editor, becomes deputy director in charge of news liaison with the Army and Navy; Charles L. Allen, who handled the news bureau during Lyon's vacation, is filling the latter's job; Herbert Little, former Scripps-Howard writer and head of the OWI labor news desk, is upped to deputy director in charge of contact with all federal labor and civilian welfare agencies; A. R. Whitman, former Benton and Bowles v.p., becomes deputy director for liaison with the food rationing and price control

Eleanor Powell Vaude Unit Getting $8,500

Hollywood, Sept. 14.

Eleanor Powell unit which opens at the San Francisco Golden Gate Sept. 30, has been packaged for an $8,500 guarantee against a 50-50 split over $20,000.

Pinky Tomlin, emcee Lindsay Laverne, Betty Cardini and Gene Sheldon have been booked with the dancer by the William Morris agency.

Allen's Pic After All

Hollywood, Sept.

red Allen reports to the Spitz-Skirball production outfit here in two weeks to fulfill his commitment for one film. This is a new story: he had nixed a previous yarn.

It is understood he will skip the first quarter of the new radio season and resume for Texaco around the first of the year.

Jane Cowl Accidentally Does a 'Baby Snooks'

The cute two-year-old who does a heavy on War Bond posters, with the threatening 'So yuh won't buy bonds, eh?' was to be interviewed by Jane Cowl last week on an OWI transcription for shortwave to Australia. The kid came, took a peek at Miss Cowl and the cast, and scrammed out of the studio. Enticed back, he did a repeat exit.

Meanwhile, rehearsals went on, with Miss Cowl kiddingly pitching in with the baby lingo. The cast took a dress rehearsal, and Jr.'s daddy was still in the hallway, offering the kid a lollypop.

Known to the cast, the record was cut during the 'dress,' with Miss Cowl dubbed as a 'Baby Snooks.'

Religious Sect, Owner Of 2 Stations, Opposes Willkie Due to Pix Views

Denver, Sept. 14.

The Pillar of Fire, a religious sect which owns two radio stations and several publishing plants, has come out against Wendell Willkie because it doesn't like 'his cry for a new internationalism' and because he is a 'believer in filthy American motion pictures.'

Alma White, bishop of the sect, declared last week that all the Pillar's facilities would be used to oppose Willkie and that she had already addressed a letter of protest to all Republican national committeemen and women.

MORE SINATRICKS FOR RKO; GETS NEW DEAL

Hollywood, Sept. 14.

Frank Sinatra signed a contract for further crooning at RKO, with his next icture slated to start shortly after Thanksgiving. Singer wound up his first featured role in 'Higher and Higher,' starring Michele Morgan and Jack Haley, and planed eastward.

First stop will be Philadelphia where he is booked to sing Thursday (16) at a benefit football game for the Red Cross. He opens at the Waldorf Oct. 1.

Rainbow Room, N. Y., Not Reopening 'Til Postwar

Any possibility for reopening the Rainbow Room, atop Rockefeller Center, is out for the duration, it was stated last week, despite reports that some nitery interests had been making overtures to take over the swank spot to cash in on the ample supply of lush coin that's around.

The former operators of the room, representing the Rockefeller Center interests, who folded the nitery on Jan. 1, principally due to manpower difficulties, say as far as they're concerned the situation hasn't materially changed and that the status quo is entirely satisfactory to all parties concerned. Rainbow Room and Grill have been taken over by the Union News Co. as private luncheon clubs for corporation execs located in Rockefeller Center.

VISAROFF'S PLAY CHOICES

Michael Visaroff, film character man, arrived in New York last week for confabs about returning to the stage. He's talking about a part in the Eugene Bryden-Theatre Guild presentation of 'The Inspector General' or the Clifford Hayman production of a Russian play.

He'll remain east a couple of weeks and then returns to Hollywood to appear in 'Passage to Marseilles,' for Warners.

SPEEDING U.S. PRINTS TO ITALY

Within 24 hours after Italy capitulated to the Allied forces, the OWI Overseas Film Division put into motion a three-fold, stepped-up program involving additional prints, an expansion and reshuffling of its overseas staff and the seizure of German and Italian pix throughout Italy.

The Overseas Film ureau execs, topped by Robert Riskin, huddled in N. Y. last Thursday (9) to set up its vast new program, calling upon distributors to step up the print deliveries on the 40 pictures that have been selected as 'best projecting the American scene' into the liberated countries of Europe. With nine prints on each of the films to be made available to the OWI, the agency will have a total of 360 to service Italy's approximate 4,000 civilian theatres. Films, of course, will have superimposed titles as will apply when the OWI steps into the Balkans, France, etc. Specially selected films represent Metro, Paramount, RKO, Universal, Warners, 20th-Fox, Columbia and United Artists, with the pix going into release on a commercial basis in areas which have not seen Hollywood product since the war began.

Sudden change in events in the

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Italy's K. O. No Concern to Pix On Story Values

The sudden collapse of Italy last week found the film companies with no important stories tied in with the Italian situation, and therefore the dramatic course of events in no way caught them off base in regard to production investments.

Unlike Germany or Japan, which have within the past few years been treated with brass knuckles on the screen, Italy managed to survive 22 years of fascism, including four years of war against the Allies, without her 'sins' spotlighted by Hollywood. The explanations offered are that prior to 1938-39 American films met with a favorable response in Italy, and it was not until Mussolini pegged his policies to Hitler's that the U. S. film exports there were curtailed. Since the outbreak of war and the entrance of U. S. into the conflict the reason for sidestepping the Italian situation became more political than commercial.

It has been suggested that Holly-

(Continued on page 62)

Injunction Denied Touhy On Fox Picture; Charged 'Defamation of Character'

Chicago, Sept.

Roger Touhy was denied an injunction last week by Federal Judge William H. Holly to restrain 20th-Fox, Bryan Foy, director, and Joseph E. Ragen, warden of the Stateville penitentiary where Touhy is an inmate, from showing the film, 'Roger Touhy, Gangster.'

Judge Holly advised Irving S. Roth, Touhy's attorney, that he might sue for damages. Roth said he would appeal.

Touhy said the film defamed his character.

Beck Leaves MCA for Pix

Hollywood, Sept. 14.

John Beck, Jr., ve years with Music Corp. of America, checks in at International Pictures Oct. 1 to handle production deals for William Goetz and Leo Spitz.

First job under the new contract will be the Gypsy Rose Lee-Technicolor musical, 'Belle of the Yukon.'

Pix Stars' Terrific Bond Pitch Tops All Quotas; May Raise $2,000,000,000

By MORI KRUSHEN

Originally setting what then seemed a fantastic quota of $500,000,000 in bond sales for Hollywood Bond Cavalcade appearances in arenas, it now appears that the film stars, turning out to be Uncle Sam's greatest aggregation of super-duper salesmen, will bring in a couple of billions, xceeding all early expectations or quotas. The Hollywood Cavalcade had rolled up more than $152,000,000 in bond sales for Madison Square Garden as tabulated by last Saturday night (11), but final returns are now expected to be much higher.

single loge at the Garden show

Hollywood Star Cavalcade tour is likely to be extended to include more than the 14 key city areas originally set on the itinerary.

Move is being mulled in view of the tremendous bond purchases being stimulated by star appearances.

Though bond-sale progress has been encouraging so far, Treasury officials early this week cautioned against excessive optimism until the $15,000,000,000 objective has been reached or topped.

sold for $40,000,000. ickets bought by corporations and banks were sold and re-sold to their executives. Percy Straus, head of Macy's department store, N. Y., needing two extra tickets at the last minute, of-

(Continued on page 25)

Jeanne Cagney Prefers Legit to Bros.' Film

Preferring a career in legit, Jeanne Cagney has declined an offer from her brothers, Jimmy and producer Bill, to go into the second picture, as yet undecided upon, that the Cagney freres will produce. Bill Cagney wanted her to join the film stock company that already includes Grace George, Edward McNamara and Marjorie Lloyd.

Miss Cagney, who has been in legit stock this season at the Cambridge Summer Theatre, Cambridge, Mass., returned to N. Y. last week. She has offers for new legit shows, 'The Inspector General' and 'Suds in Your Eye,' well as for tours on the road.

Bill Cagney and Charles Daggett, in charge of publicity-advertising for the Cagneys on the Coast, are remaining east until Sept. 25.

Special USO Fund For Any Accident Victims; Settle 3

Following approval by the parent USO organization, the executive committee of Camp Shows, Inc., at a meeting last week (10), took final action on rendering financial assistance to Mrs. Roy Rognan, Jane Froman and Gypsy Markoff, who were injured in the Clipper clash at Lisbon last February.

Action was taken as a result of a special appropriation made by the USO to Camp Shows providing the latter with funds to make such payments. The question of financial assistance was brought to a head recently when Don Ross, husband of Miss Froman, who is recovering in Doctors hospital, N. Y., from critical

(Continued on page 62)

BARBARA BENNETT, NEW HUSBAND IN VAUDE TRY

Barbara Bennett (ex-Mrs. Morton Downey), in an act with her new husband, Jack Randall, cowboy film player, is essaying a stage comeback via vaude.

Miss Bennett and Randall have been playing USO dates, breaking in an act written for them by Harry Puck.

Stars Will Cheer For Yanks in Show Biz Pic

Hollywood, Sept. 14.

Charles K. Feldman has lined up a cast of names to play themselves in 'Three Cheers for the Boys,' a cavalcade of show business with a background of wartime entertainment in Army camps.

Signed thus far for the Universal picture are George Raft, Marlene Dietrich, Sophie Tucker, Ted Lewis, Carmen Amaya, Orson Welles, Dinah Shore, Zorina, Grace McDonald, Charles Grapewin, Charles Butterworth and the Freddie Slack and Charlie Spivak bands.

Cantor's New Thrush

Hollywood, Sept. 14.

There'll be a new thrush on Eddie Cantor's program when 'Time to Smile' resumes Sept. 29. She is Nora Martin, product of Portland, Ore., and heard by Cantor KFWB in Hollywood.

Some of Cantor's other ing discoveries were Deanna Durbin, Bobby Breen and Dinah Shore.

'Half Moon' for Helen

Hollywood, Sept. 14.

Paramount assigned Helen Walker, currently in the midwest on a USO camp tour, to co-star with Nils Asther in 'The Man in Half Moon Street.'

Walter MacEwen produces and Ralph Murphy directs, starting next week.

ACTOR LINGUISTS HAVE EASY FILM PICKINGS

Aimed at post-war distribution of dubbed pictures in the liberated countries of Europe, film companies are already looking around for actors with a knowledge of foreign languages.

Cited as an illustration of how the glib-tongued performers are in demand is the case of one actor currently making two films for OWI distribution abroad, in addition to doing OWI shortwave broadcasts and making foreign-language records for Decca.

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DAILY VARIETY
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ar– $12 foreign

Biggest Summer for Industry But Many Smaller Exhibs Still Struggle Though Yr. Ago Worse

With more money in circulation per man in the U. S. during last two months than ever previously, picture business, which just concluded its most prosperous summer, is faced with the paradoxical situation of having numerous small-town exhibitors nearly starving in the midst of plenty. There are plenty of small communities situated near war industries that have boomed comparatively as well as bigger cities cashing in on warplant manufacturing. But thousands of others actually are suffering from population dislocation and loss of men into the service. However, compared with last year, many smaller towns are in better shape than they were then.

Even portions of New York City have suffered, according to major circuit officials, although Times Square and other neighborhood areas more strategically located to benefit from warplant employment, are enjoying boom trade. Pointed out by circuit executives that the loss of around 400,000 people, or 5% of the 7,500,000 population, reported to have quit N. Y. City since Pearl Harbor, shows up in certain neighborhood areas not helped by even mild participation in war spending. Many sectors of Brooklyn with numerous residents working in war plants are okay as are many sections of the Bronx, but upper Manhattan, from about 125th street to 170th, is admittedly badly off.

The badly hit smaller communities do not mar the overall rosy boxoffice picture while continuing to be sore spots as far as distributors and exhibitors are concerned. These exhibs admittedly must obtain adjustments if they continue to operate.

Film salesmen just back from swings through their territories acknowledge that innumerable small towns are dying while others of like size are thriving. It's the difference of having the war industries. Also the spots where not aided by war manufacturing suffer from having 30% or more of the population move away.

Tipoff on how these 'ghost villages' have suffered is the number of vacant stores. Situation even has socked some resort spots, especially where gas rationing, inability to get needed hotel help and bad rail transportation has hurt. Exhibitor in a popular Maine resort operated only four days per week this year even in the middle of the summer season. He figures to go only two days in the winter season.

Situation in most so-called farm areas is anything but good. Prices for grain and produce have not gone up sufficiently to reflect any great spending. And what improvement has resulted is counter-balanced by the loss of many young men called to the colors or migrating to war boom towns.

Oddly enough some Coast communities within driving distance of such cities as San Francisco and Portland have war workers who make the trek daily into the warplant cities. But elsewhere, the exhibitor is crying for relief in order to stay open.

Studio Contracts

Hollywood, Sept.

Bela Lugosi inked two-picture pact with Sam Katzman at Monogram.

Elaine Shepard's player contract renewed by RKO.

Bertram Millhauser renewed as writer at Universal.

Mikhail Rasumny inked actor pact at Paramount.

Jane Lawrence inked player ticket at Columbia.

John Garfield's option picked up by Warners.

Katherine Balfour drew player contract at Metro.

Steve Fisher, writer, renewed by Warners.

Connie Gilchrist handed player pact by Metro.

John Alvin's player contract renewed by Warners.

Olga San Juan's player option picked up by Paramount.

Jimmy Wakeley, cowboy singer, signed by Columbi

Selznick Petitions To Set Aside Chaplin Suit

Decision was reserved Friday (10) on the motion by David O. Selznick Productions and Vanguard Films, defendants to vacate service of process, in the $2,000,000 accounting action brought by Charles Chaplin. N. Y. Supreme Court Justice Ferdinand Pecora ordered both parties to submit additional papers within five days.

Chaplin, suing for himself and other stockholders of United Artists Corp., wants Selznick to account to the stockholders on the profits from a deal he had made with 20th Century-Fox Film Corp. The deal involves the sale of 'Keys to the Kingdom,' 'Claudia' and 'Jane Eyre,' which were bought with UA's money Chaplin alleges.

Selznick, 20th and UA are codefendants in the suit. The profits from the deal Chaplin alleges belong to the corporation stockholders.

Selznick and Vanguard's motion to set aside was on the ground that the court lacks jurisdiction, because both parties do not do business in New York State.

Felix Isman, Colorful Show Biz Realtor And Backer, Dies at 69

Felix Isman, one of the most colorful realty and theatrical figures of years gone by, who amassed a fabulous fortune but is said to have become a comparatively poor man, died Sunday (12) at the Park East hospital, N. Y., at the age of 69. Oldtimers, who remembered him, had believed him to be older.

While primarily a real estate operator, Isman was close to the theatre through operations and deals in which he figured, mostly in legit though he was associated in various film ventures, also, notably in Philadelphia where he originally rose to fame and disposed of much realty to the Mastbaums and others pioneering in picture theatres there. He was once the largest real estate dealer in Philly and at the early age of 27 startled his field by rounding up a group of valuable properties and selling them at a price of $6,000,000.

Another large transaction there was the purchase by Isman of the old U. S. mint and turning over the property at a profit of $1,000,000. He was the first person to interest the Philly Horn & Hardart people in opening a restaurant in N. Y., selling them the plot on Broadway between 46th and 47th street on which a large Automat still stands. He sold the H. & H. firm another site at 30th and Broadway, and from this beginning has grown a large chain of the Automat eateries.

At one time, before the old Keith circuit took over the theatre, Isman operated the old Broadway, located at 41st street and Broadway, N. Y. He put on shows there with Weber & Fields, backing them at that time and later, and for a time also played pictures and vaude at the Broadway. Also, at one time Isman had an interest in the Belasco and Hammerstein's Victoria, latter now site of the Rialto. The late Oscar Hammerstein and Isman parted as result of a row over policy. In addition to financing Weber & Fields, about whom he wrote a book in 1925 entitled 'Weber and Fields, Their Tribulations, Triumphs and Their Associates,' Isman backed a varied number of legit attractions.

Of late years more or less inactive, Isman had maintained a small office, however, and specialized as a realty broker. He was an art collector and fancier, at one time having had an extensive collection of paintings and antiques.

Isman was married three times, his first wife having been the late Irene Fenwick, later the wife of Lionel Barrymore. His third wife, Helen G. Isman; a daughter, Harriet and a brother, Gustave, survive.

Back the Attack!
Buy Extra Bonds!

REORG OF SOVIET'S U. S. FILM AGENCY

Reorganization of Soyuzintorgkino, the Soviet import-export film setup in this country, takes effect this week, when Leonid Antonov, who has been in this country since last December as the Soviet film emissary to America, leaves for London, where he'll represent his country's cinema interests in the same capacity.

Succeeding Autonov in this country will be Machail Kolotzov, who as the Soviet's new film ambassador to America has been spending the past two months in Washington and on the Coast establishing relations with the U. S. film industry aimed at strengthening ties between the two countries.

Kolotzov arrived in New York Sunday (12) from the Coast to take over the Soyuzintorgkino office. Meanwhile the Soviet Cinema Committee, which represents the Russian film industry, may send over another film man to work with Kolotzov.

The National Council of Soviet-American Friendship will tender a farewell reception to Antonov in N. Y. today (Wednesday) prior to his departure the latter part of the week.

Snyder-Wedlock-U's 'We'

Hollywood, Sept. 14.

Howard Snyder and Hugh Wedlock, Jr., moved into a two-way team job at Universal as co-scripters and co-producers of 'We of the Theatre,' a future starrer for Donald O'Connor.

Team recently finished a co-writer chore on 'Three Cheers for the Boys' on the same lot.

Lifted Three Ways

Hollywood, Sept. 14.

Gene Lewis drew an option lift on his three-ply contract as producer-director-writer at Universal.

With the renewal of his ticket, Lewis will continue on the lot until the spring of 1945.

In H'wood They Whisper

Hollywood, Sept. 14.

John Hubbard and Rita Quigley draw top roles in 'Whispering Footsteps' a mystery yarn starting Sept. 20 at Republic.

George Blair production will be directed by Howard Bretherton.

L.A. to N.Y.

Jerry Adler.
Robert Arden.
Jean Pierre Aumont.
Whitney Bolton.
Harry Edington.
John Elwood.
Ed Fishman.
Barney Glazer.
Sheilah Graham.
Peter Lind Hayes.
Aleen Leslie.
Oscar Levant.
Martin Lewis.
William Marshall.
Maria Montez.
Boris Morros.
Joseph Nolan.
Jennings Pierce.
John U. Reber.
George Reeves.
Budd Rogers.
Frank Sinatra.
Ann Sothern.
Stu Stewart.
Sidney Strotz.
Michael Visaroff.

N.Y. to L.A.

Joe Glazer.
Lou Goldberg.
Jack Goldstein.
Rupert Lucas.

Lefty's Notebook

By Joe Laurie, Jr.

Coolacres, Cal., Sept. 14.

Dear Joe:

Been getting a lot of mail lately, and me and Aggie are always glad to get mail from our old vaudeville pals because it proves that even if vaudeville is dead our pals aren't.

Received a letter from Jake Wilk, of Warner Bros., telling me that in my memories of Louisville I left out the name of Ann Crawford Flexner, who dramatized 'Mrs. Wiggs of the Cabbage Patch,' in which Eleanor Robson's mother, Madge Carr Cook, was starred. Mrs. Flexner also wrote 'Miranda of the Balcony' for Mrs. Fiske. She sure deserves to be in the list of the greats from Louisville.

Speaking about Louisville: received a swell letter from Col. Fred Levy, telling me he's taking things easy dividing his time between Louisville and Hollywood, meeting with his old friends, J. J. Murdock and Pat Casey. Brother, if anybody could write a good book about vaudeville those two birds can; they know more about the inside of old vaudeville than any man living today. I wish I had J. J.'s notes. Got a letter from Frank North—you remember Howard and North and their classic act, 'Back To Wellington.' Frank is retired and living in Red Bank, N. J. A fine guy and a swell artist. A letter from Walter Weems, who's in California publishing a 'now-and-thener' called The Harpoon; swell reading. Walter was one of the few monologists who spoke good English. Maybe that helped kill vaudeville. Jack Norworth writes me he's now making Hollywood his home. He's with his charming wife, Emma Adelphi, who used to do an act with Janet Adair. Jack should be a great bet for the pictures as a character man, and his voice is better than ever, and that's saying plenty when you figure it was great when he san with Nora Bayes as the top singing act in show business.

Tom Waters, who used to do a great comedy piano act, is now workin at the Capitol in Harrisburg, Pa., doing fine and still thumping the piano when the gang gets together for a session of Sweet Adelining. Bill McKenna lives in Jersey City and is still writing songs. Remember his 'Mandy Lane?' Every hoofing act and quartet in the business used that song. Bill is playing benefits, camp shows and bond drives. More power to you, ill. Mrs. James Thornton writes me that she's working on picture script based on the life of her late husband. Should be a pip, 'cause Jim was one of the most colorful characters in show business. Paul Gerard Smith, who s written some of the best comedy acts of vaudeville, has collaborated with Phil Dunning on a Broadway show that goes into production this fall. I don't know any two guys more able and for whom a hit would fit better. Paul's daughter, Roberta, is doing fine in pictures and his boy is with the Marines in the Solomons. A grand family. Dave Ferguson (remember his classic rendition of 'Charge of the Light Brigade?'), now executive secretary of the Jewish Theatrical Guild with offices at the old Palace theatre building, writes that it's the headquarters for our old gang. Longer Al Fields (Fields and Lewis) looks swell and feeling great. Al Raymond (Raymond and Caverly) (recall their laugh riot routine of 'What Street?'), Lew Hearn has a new partner, a beautiful blonde who has plenty of talent. No doubt we will hear soon that Lew is way up on top where he belongs, a fine comic, better now than when he was with Bonita, which was tops.

Jack Goldie, Joe Fields, Etc.

Jack Goldie with his gags, whistling and songs is still knocking 'em dead around New York. Remember Joe Fields—Sunnybeach Papa?—well, sir, he's doing an old vet of the Civil War and has 'em howling with his routines, and he is in the 70's, too. Proves there's no age tag on talent. Harry and Manny Koler gave up show business and have a cigar store on West 47th street, catering to everybody in show business who smokes. Charlie O'Connor of that great dancing act, The Six American Dancers, is now an executive of a big baking concern, but still practices the time step after business hours. Pat Rooney, Sr., is still Rosy O'Gradying it strong, while Pat the 3rd is now in the poultry business and has a farm up in Vermont and doing swell. Buster West has a farm right near him but is out playing dates. I wonder why this Buster guy isn't grabbed by some Broadway producer, as he is the sockiest eccentric dancer in the business today and could wow them in any spot in any show. Henry Bergman (Clark and Bergman) writes me he loves San Antonio. Been down there managing the Texas theatre for Bob O'Donnell for the past six years. O'Donnell hasn't forgotten his many pals in show business and has them down with him helping keep the Interstate Circuit tops. Dicky Foy is managing a theatre down there, and Bill O'Donnell is district manager; he's married to Madeline Foy. Charley Foy was discharged from the Army and has a cafe out in Hollywood. Little Irving is out there, also Bryan, who's a big director out there. I think little Mary is out there, too. I'd love to see all those Foys together again. Charlie Freeman, the booker, also is an executive with the Interstate and is living in Dallas with his charming wife, Carrie (remember Felix and Caire?). Bert Swor, the great minstrel, is also living in Dallas, putting on shows for clubs all over the state. Neil O'Brien, another great minstrel, is feeling fine and living in Mt. Vernon, N. Y. These two are the last of the Kings of Minstrelsy. May they use up many another can of cork.

Roger and Corinne Imhof

Roger Imhof and his partner and wife, Corinne, have a swell ranch in the Fernando Valley, Cal. Roger does a picture when in the mood; he's a grand character actor and should never be idle. But he likes to do wood carving. It's nice to be able and sit back and whittle while you wait. Jimmy Conlin and Myrtle Glass have a walnut ranch in Van Neys. Jimmy is kept plenty busy between picture jobs and his farm. Big Jim Burke (urke and Durkin) has given up picture making and is now in Australia entertaining our boys. Fine guy, that Jim. Tommy Dugan is a real Californian now, keeping plenty busy. Writing and in the pictures. Got a swell letter from my old pal, Annie Hart—she's in her 80's and living in Rumson, N. J. She writes like a kid and with her sense of humor she'll never grow old. I wish I could hear her singing 'It's the Hat Me Dear Old Father Wore' just once again. What an artist! She is living with the Howard Marchs (Howard was the singing star of many an operetta). He now owns a night club in Jersey. Oscar Mann, the one-man minstrel, is a realtor in Washington, D. C., and writes me that he still has an itch to 'go on' with his banjo, songs and gags. I'll bet he'd be a hit, too. Grant Gardener, he of the Swiss Bells, makes his home in California with his talented wife, Marie Stoddard, who teaches elocution to some of the tops in Hollywood, while Grant sings sweet melodies in night clubs and theatres all over the country. Remember when it was Gardener & Stoddard, one of the greatest of comedy piano acts in the country, long before Montgomery and Moore?

A letter from Dave Mallen, the greatest of all Geo. M. Cohan delineators; tells me he opens with the Chicago company of that great hit, 'Oklahoma.' Fred Hillebrand and his beautiful wife, Vera Michelena, are living in Bayside, L. I. Fred has written some great songs and has an opera called 'Southland,' for which he wrote the text, lyrics and music all by himself. Remember Joe Browning in his 'Timely Sermon?' Well, he writes me he got tired of being in retirement and is back with a brand new comedy act, entertaining our boys in camps and hospitals and also playing a few dates. I wonder why a Broadway revue doesn't grab this guy for a comedy spot. Danny Healey, my old pal, writes he opened a new night spot on 52nd street. Called Eldorado. Danny is a great guy and a swell m.c. He has John Steel, the only man Ziggy ever glorified, singing there. Gee, Aggie, I would like to hear him do a medley of his 'Follies' hits. He sang plenty of 'em, and great, too. Lillian Fitzgerald, one of our best satirists, is at the Club 18. They tell me she looks great and is better than ever. Janet of France owns a swell restaurant on 52nd

(Continued on page 20)

YANKS FEAR ANGLO WEDGE

Conduct Survey On Educat'l Pic

Investigating additional revenue possibilities, as well as the building of greater good will for the film industry via educational institutions, several major film companies are making surveys with the object of starting or aiding production of educational pictures on an extensive scale. Meeting to further discuss the methods of approach to the problem may be held at the Hays office before the end of this month, with film industry toppers attending. Understood that report on progress made by some of the film company toppers was referred to during the course of quarterly meeting at the Hays office last week.

Closely interested in developments are prominent educators throughout the United States and richly endowed philanthropic institutions whose officers believe that new avenues for improvin educational standards and speeding up classroom courses of study can be opened via the screen.

First meeting of educators and film industry leaders, reported exclusively in 'Variety,' took place under the auspices of the Motion Picture Producers & Distributors of America last summer. Since then, additional progress has been made, with several companies now looking into the post-war commercial aspects of educational film production.

Public Relations Angle

For the time being trade leaders are for the most part primarily interested in aiding educators, though the commercial aspects are not being overlooked. Improved public relations, through the classroom tie-up, are considered one of the benefits most likely to accrue to the motion picture industry.

Though Time, Life and Reader's Digest magazines recently made studies of the educational film production field, understood that neither of the publishing companies are very enthusiastic about the commercial aspects and consider such a venture as outside their usual sphere of operation.

There is a possibility that Time, Inc., may in due course become more active in film production through Louis De Rochemont (March of Time), now with 20th-Fox as a producer. Reader's Digest interest has so far been confined to the exploratory stage.

20th-Fox and RKO are reported among those companies most keenly interested, with Paramount, Warners, Loew's and Universal execs awaiting further study of the field.

Milder, H. M. Warner Huddle on Britain

Max Milder, Warners' managing director in Great Britain, now in the U. S. to give company toppers latest developments in Britain, has gone to the Coast.

Milder will report directly to Harry M. Warner, since that has been his established procedure in handling Britain.

Simon Hits the 'Road'

Hollywood, Sept. 14.

Sylvan Simon has been borrowed from Metro by Charles R. Rogers to direct 'Son of the Road,' for United Artists release.

Also skedded for the film are Bonita Granville, who will have one of the femme leads, dance team of Stanley Carton and Amy Popp, and a Sammy Kaye band.

Old Flame Shoots Up

Hollywood, Sept. 14.

Turkey before the is the background of 'The Flame of Stamboul,' which Universal turned over to Paul Malvern to produce, with Maria Montez, Jon Hall and Turhan Bey as co-stars.

Same trio works in 'Gypsy Girl' and 'Queen of the Nile' on the same lot before starting 'Flame.'

Added Footage on Four 20th Pix to Cost Million

Hollywood, Sept. 14.

Added scenes on four high budget pictures at 20th-Fox will cost more than $1,000,000, with the highest extra coin going to 'The Gang's All Here.'

Three other films back on the lot for more shooting are 'The Song of Bernadette,' 'Jane Eyre' and 'Guadalcanal Diary.' Studio execs state the four films will cost a total of $7,000,000.

Loew Hot on Deal For Reade Houses

Getting deeper into a possible deal to out Walter Reade in the 44 theatres he operates in the east, Loew's has begun making a complete audit of the circuit, as well as appraisal of properties, including numerous buildings housing theatres.

Once the figures have been compiled, it is believed that an early sale will be effected. Reported that it will probably involve somewhere between $8,000,000 and $10,000,000, this being for Reade's interest alone. He is associated with various partners, including RKO on a 50-50 basis in Trenton and New Brunswick, N. J. Also, the Frank V. Storrs estate is a part of the Reade circuit.

In certain towns, Reade is sole owner. Additionally, he controls the Mayfair building and theatre in Times Square, N. Y., and the Plaza, N. Y., a modern house built not many years ago and under lease to Leo Brecher. The Mayfair is already under lease to Loew's, which plays dual bills there second and third-run.

At first when Reade, who has been considerably ill, decided to sell out, the Warner circuit and Si Fabian put in nibbles but negotiations on their part did not progress far, the likelihood now being that Loew's will take control.

Since Loew's is signatory to the consent decree, any deal made would be subject to approval of the Department of Justice. Loew's does not presently operate in any towns in conflict with Reade, though it has theatres in Newark and Jersey City. Loew's has none in upstate N. Y. into which the Reade chain exten

SAM WOOD REPORTED JOINING BILL GOETZ

Unconfirmed reports are that Sam Wood has been invited to join William Goetz-Leo Spitz as a producer. Wood is slated to produce one picture for Columbia release this fall, with commitments for two more at the same studio indefinite.

Goetz, who has added Nunally Johnson and Clarence Brown to his new producing organization, from accounts has plans for an elaborate production setup along the lines of the original 20th-Century founded by Joe Schenck and Darryl Zanuck.

Reports vary, meantime, as to Goetz's eventual releasing ticup, with United Artists and RKO among companies still being mentioned in this connection.

Schuster Moves to RKO

Hollywood, Sept. 14.

Harold Schuster shifted from 20th-Fox, where he had worked for several years, to RKO under a director contract.

First chore under ticket will be 'China Sky,' produced by Emmet Lavery.

Cromwell Draws 'Away'

Hollywood, Sept. 14.

David O. Selznick assigned John Cromwell as director of ' ince You Went Away,' the first Selznick production for a long time.

Film will be made as the initial effort of Vanguard Pictures, recently organized as an independent company.

U. S. EXECS TALK IT OVER IN N. Y.

As a corollary to potentially sharp competition from ritish and European producers for the world market, U. S. film companies are now grappling with a current situation in Great Britain which is verging on a virtual squeeze on American companies due to the control of that market by J. Arthur Rank. Metro and 20th-Fox are among companies reported strongly concerned over developments, despite that the latter company owns a non-voting piece of Gaumont-British, which Rank also controls.

Present at a lengthy confab in New York last Friday (10) at the Waldorf-Astoria hotel, which from accounts revolved about the situation overseas, were Louis B. Mayer, J. Robert Rubin, Al Lichtman, Nicholas M. Schenck, Ben Goetz, Sir Alexander Korda and Sam Eckman, Jr. Eckman is in the U. S. for the first time in approximately five years and likely made the trip from England only because of the problems currently developing in connection with both production and distribution.

New Problems for Yanks

Rank's rapid purchase of theatres in England tends to create new conditions affecting American distributors there. U. S. producers ostensibly counted on production in Britain as a means of meeting any potential threat to that market by lower rentals from native producers.

U. S. producers, however, find that production facilities are not easily available. In case of Korda, who requested space at Denham, understood that Rank advised that facilities would be furnished providing that Rank gets British distribution rights for the Korda films.

Since Korda is financed by Metro, having been appointed chief of all foreign production for M-G, such a deal does not appear feasible.

Rank, meantime, continues to gain firmer control of both production and distribution in England than ever before, due to his theatre buys. While the British Board of Trade notified Rank that he would not be permitted to take over any more picture houses, without B. O. T. consent, permission was granted for Rank to close deals which were in negotiation, this including the Buxton and Brennan circuits which Rank had been dickering for.

Owing to importance of the Metro powwow in New York, Korda, who was scheduled to leave for the Coast last Friday (10) postponed his trip for several days.

Ben Goetz, currently in New York, is trying to arrange transportation for his wife to England while Korda is trying to get passage for Merle Oberon (Mrs. Korda) as soon as possible after she completes her current assignment for Columbia.

Jas. Cagney Available For Loanouts in Swap For Plays or Players

Bill Cagney stated last week that brother James Cagney would be available for loans to major studios in return for important story properties and contract players. He added that his next film for United Artists release would likely be 'Port Royal.' Technicolor production starring James Cagney. He plans to put 'Royal' into production within about three months.

'The Stray Lamb,' Thorne Smith fantasy which Cagney bought from the John Barrymore estate, may also go into production about the same time, James Cagney is not appearing in 'Lamb.'

Under deal with UA, Cagney Productions is scheduled to deliver 15 pictures over a period of five years.

William Cagney and Charles Daggett, Cagney rep, are scheduled to leave N. Y. for the Coast after 'Johnny Come Lately' opens at the Ca itol, on Broadway, Sept. 23.

Hinterland Exhibs Want Pix Ahead Of N. Y.; Fear Radio-Press Comment

Many exhibitors in New Jersey and New York state serviced out of the N. Y. exchanges are increasingly squawkin to get pictures prior to their openings in N. Y. City.

One of the principal reasons for this, according to exhibs, is that if one isn't too distant from N. Y., reviews in N. Y. dailies and radio comment would hurt when the pictures are poor. Declared that the customers in even the smaller towns out in Jersey and upstate N. Y. to as far as N. Y. exchanges sell (Kingston, N. Y.), seem to find out what is thought of pictures when they open on Broadway and are guided accordingly.

Pointed out that if playing an average or poor icture before it gets on first-run in Times Square, th local populace may give a picture more patronage than it deserves. In the case of the good pictures played ahead of Broadway, it's often found that fine notices make it possible for the exhib to bring them back on repeats and that they do as well or better than originally.

The distributors do not seem to be loath to permit the smaller town indie exhibs to have pictures, of top as well as mediocre grade, weeks ahead of their scheduled openings in the downtown N. Y. district.

Very often, of course, the need for pictures in the sticks makes it almost obligatory by distribs to supply their accounts in advance of N. Y. City, another reason being that long extension of runs in latter has been backing up film for years.

Hen Party

Hollywood, Sept. 14.

Not one male actor will appear in 'For Women Only,' a psychological murder picture to be produced by Albert J. Cohen at Republic, but masculine voices will be heard in practically every scene.

He-man tones will muscle into the play via radio, telephone and other off-the-set devices to make the presence of men felt in the story, although the cast is 100% femme.

Fewer WB Films But Longer Runs

Up to mid-September Warners has released only 14 pictures this year but the exhi ition time per picture has gone up nearly 200% over that of previous years. Formerly the Warners product averaged about one release per week. Now it runs close to three weeks.

Studio is producing fewer pictures but is spending more time and money on each. Numerical decrease is expected to continue in the schedule for the coming year to meet the requirements of the current trend of marketing. Another reason for the slowdown of production is the backlog of 16 features, chiefly of high financial calibre, now in the vaults or in the later stages of production.

Released since Jan. 1 were 'Yankee Doodle Dandy,' 'The Gorilla Man,' 'Casablanca,' 'Truck Busters,' 'The Hard Way,' 'Mysterious Doctor,' 'Air Force,' 'Edge of Darkness,' 'Mission to Moscow,' 'Background to Danger,' 'The Constant Nymph,' 'This Is the Army' and 'Watch on the Rhine.' Slated for distribution late this month is 'Thank Your Lucky Stars,' which will raise the total to 15.

FIRST METRO PIC INTO N. Y. PAR IN 17 YEARS

In order to postpone showings of some of its own (Par) pictures, the Paramount, N. Y., has closed for another outside film, 'I Dood It,' with Metro. It will be the first Metro picture to play the theatre in its 17 years of operation.

The theatre today (Wednesday) begins an engagement with an RKO release, 'A Lady Takes a Chance,' plus Vaughn Monroe on the stage. Following this, it will play its own 'True to Life' (ar), then bring in 'I Dood It.'

This enables the N. Y. Par to stall on 'Riding High,' which is ready, and on 'No Time for Love.' Last-mentioned will probably be delayed until around the first of the year or later, so that it will not conflict with 'So Proudly We Hail.' Claudette Colbert being starred in both.

Finally Breaks Away

Hollywood, Sept. 14.

Leslie Goodwins, director at RKO for 15 years, shifts to Republic to pilot 'The Return of Casanova,' starring Joe E. Brown, with Albert J. Cohen producing.

Goodwins recently irected the 'Mexican Spitfire' series on the RKO lot.

Lewin's New M-G Deal

Hollywood, Sept. 14.

Albert Lewin drew a new three-ply contract as producer, director an writer at Metro to replace the pact he signed a year ago.

First task under the new contract will be the direction of 'The Picture of Dorian Gray,' based on a mystic novel by Oscar Wilde.

Par May Give UA Only 1 More Film

Although it may give United Artists one more feature, in line with the deal made last year for three pix, plus several Harry Sherman westerns, Paramount is not interested in disposing of anything else. Reported UA is anxious to get two or three pictures from Par in order to fill out its fall schedule.

Position of Par is said to be that, although it has a large backlog of product, there is no way of telling what it would cost to replace any features it sold now, thus wants to keep what it has outside of the possible singleton that may go to UA in accordance with last season's block-deal. What the one might be, if turned over to UA at this time, isn't indicated.

PAR'S SELLING WEEK 12% ABOVE LAST YR.

During so-called Paramount Week, which extended from Sept. 5 to 11 and each year tees off the new season, the company hit a new high in billings for all time, according to figures just compiled. Billings amounted to 12% higher than for the corresponding week last September.

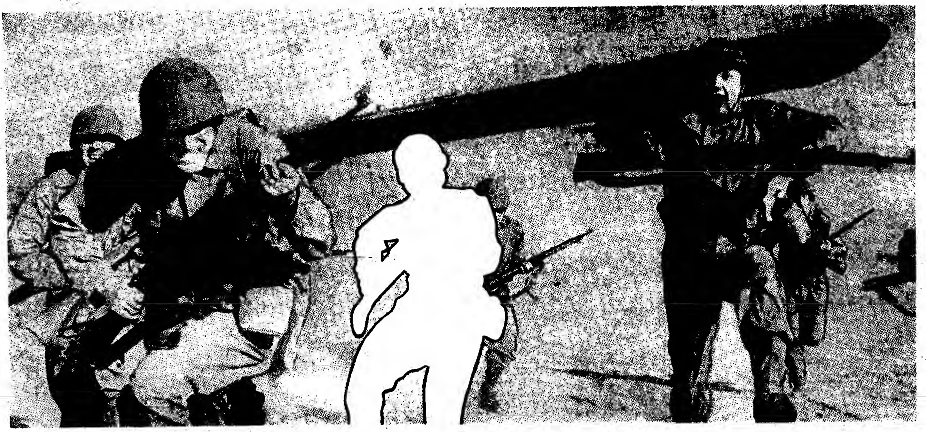
No prizes are issued on the annual Par Week drive but exchanges are given ratings, according to the standing shown.

U's Blumberg, Joseph Due in N.Y. End of Month

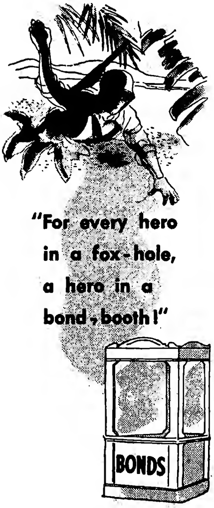
ate Blumberg, Universal prexy, and John Joseph, company's advertising-publicity chief, are due in New York the latter part of next week.

Joseph is coming east to supervise promotional plans for new ace product shortly to go out on release. Blumberg's visit is his usual fall trek to N. Y., with the likelihood that J. Cheever Cowdin, chairman of the directorate, will go to the Coast much of the time the president is east.

Blumberg plans to stay east until Dec. 1.



PUT YOURSELF IN THIS PICTURE!



Are you cooperating with your local War Finance Committee Chairman?

Have you sent a copy of your pledge to National Screen Service? This step constitutes an automatic order for the two gratis War Bond trailers, one with Alan Ladd, the other with Carole Landis.

Have you arranged a Bond Premiere in your town?

Have you arranged a Parade or a Bond Rally?

Have you used the accessories in the National Screen Service kit in your lobby?

Any War Heroes in your town? Have you invited them to be part of your campaign?

Have you dressed up your marquee front and lobby?

Have you built a new Bond booth or redecorated your old one and arranged to see that it is adequately staffed?

Have you planned to sustain-interest in your campaign with local angles?

Have you obtained the cooperation of the personnel of nearby Army, Navy, Marine or Coast Guard Camps? It's yours for the asking. Government directives have approved this cooperation.

LET'S ALL DO IT TOGETHER!

Back The Attack! 3rd War Loan!

War Activities Committee of Motion Picture Industry, 1501 Broadway, New York City

On the Immediate Horizon

German crackup on the European battle front, when it comes, would from indications create new film production hazards due to the likelihood of increased transportation restrictions of non-military personnel and material going to Hollywood.

Concentration on the Pacific theatre of operations would automatically result in heavier flow of war materials to the Coast, further cutting down on transportation availability, which has already become sharply limited.

Kids Back to School Creates Usher Crisis; Theatres Face More Vandalism

Ottawa, Sept. 10.

Facing loss of ushers when schools scheduled to open, Ontario film houses were granted a reprieve by provincial order delaying the opening of secondary schools for two weeks which gives them time to put pressure on the government for assistance in staff di iculties resulting from selective service orders.

Local Motion Picture Theatres Association mulled staff problems, believing best way to approach govt. officials would be through the chain bosses. Problems upped by selective service and labor dept. orders compelling males of 16 and up to war work unless attending school.

Opening of schools delayed to allow collegians to help with harvests, but would also allow ushers to remain at their posts.

Detroit Undermanned

Detroit, Sept.

A police check into the age and working hours of juvenile theatre employees was started last week following the slaying of 16-year-old Arthur J. Currie, an usher at the Eastown theatre, and son of a Detroit fireman. The boy was killed at 1:45 a.m. Labor Day morning when police engaged in a running gun fight with three hoodlums and a stray bullet killed him instantly. He was on his way home with two other minors.

Although the youth had stopped at a restaurant following his night's work at the theatre, police were ordered to make a survey here to determine how many under-age youngsters are working in the houses until the late hours of the night.

The start of the school year here probably will see a decline in the number of teen-agers working in the theatres, but the new police drive is going to make the problem for houses here worse, since under Detroit's acute manpower shortage youngsters have been serving in capacities ranging from usher to assistant manager. The death of the Currie boy may mean that the curfew which theatre men were anxious to have imposed to cut down delinquency in the houses now will backfire on their own help problem.

Stiff Curfew in Seattle

Seattle, Sept. 14.

A stiff new curfew ordinance, bringing all minors under 18 within its scope, and broadening parental responsibility under penalty, has passed the City Council here. Based on a 'model' curfew ordinance recommended by the state, the new regulation makes violation a misdemeanor, punishable upon conviction by a $100 fine or by 30 days in jail, or both.

Violators under 18 would be punished in accordance with the state's juvenile laws. Council emphasized that first offenders would merely be : that law was pointed at re-

The Big Blade Chase

Hollywood, Sept. 14.

James llison, who used to chase the gal in bossback films and never caught up with her, is signed for new role, chasing Belita who stars on skates in 'Lady, Dance' at Monogram.

Filming, directed by Frank Woodruff, got under way on a skating rink with Belita escorted by 50 male skaters.

Bacher's Sousa Pic

Hollywood, Sept. 14.

First producer assignment for Bill Bacher at 20th-Fox is 'Stars and Stripes Forever,' biographical musical based on the life of John Philip Sousa.

Bacher recently switched over from Warners on his first film connection after years in radio.

BACK THE ATTACK!
BUY EXTRA BONDS!

'Bell' 2-a-Day And Grind Day-and-Date in Detroit

Detroit, Sept. 14.

Two price policies will be used here on the double-header showing of 'For Whom the Bell Tolls' in the loop.

Paramount has taken over the Wilson, legitimate house, for an indefinite run to start on Sept. 30, where it will play on a reserved-seat, two-a-day basis with the prices set at $1.10 for the matinee and $1.65 for the evening.

The film will open simultaneously at the United Artists on a continuous showing policy with the scale only slightly up from the regular prices, being set at 75c for matinees and $1.10 for the evening. It marks the second time that Paramount has doubled a picture into two houses.

Twin City Day-Date

Minneapolis, Sept.

'For Whom the Bell Tolls' has its northwest premiere Oct. 2 when it goes into the Minneapolis and St. Paul Orpheums, day and date, for extended engagements. There will be four showings daily, two in the afternoon and two at night, and admission will be boosted to 75c for the matinee and $1.10 at evening, including tax.

Academy Votes New Gov. Board

Hollywood, Sept. 14.

New board of governors of Academy of Motion Picture Arts and Sciences, to take office Oct. 1, will be elected from slate of 54 members by a mail vote between Sept. 16 and 25 with the followin nominees:

Actors — Edwar Arnold, Fay Bainter, Ingrid Bergman, Charles Boyer, Charles Coburn, Claudette Colbert, Jean Hersholt, Walter Huston and Rosalind Russell.

Directors — Michael Curtiz, Howard Hawks, Mervyn LeRoy, Ernst Lubitsch, Leo McCarey, George Marshall, Mark Sandrich, King Vidor and Sam Wood.

Writers—Charles rackett, James Hilton, Talbot Jennings, Mary C. McCall, Jr., Seton I. Miller, Jane Murfin, Morrie Ryskind, Allan Scott and Lamar Trotti.

Producers—Walter E. Disney, Y. Frank Freeman, Arthur Hornblow, Jr., E. J. Mannix, Mary Pickford, David O. Selznick, Hal B. Wallis, Walter Wanger and Darryl F. Zanuck.

Science—Cedric Gibbons, William L. Oerejara, Farciot Edouart, Byron Haskin, Thomas Moulton, ay Wilkerson, Douglas Shearer, Hal C. Kern, and Dr. Herbert T. Kalmus.

Music — Nat W. Finston, Leo F. Forbstein and Louis R. Lipstone.

Short Subjects—Gordon Hollin head, Pete Smith and Jules White.

Public Relations—George rown, John LeRoy Johnston and Howard Strickling.

The Academy Monday (13) mailed to all studio execs the igibility rules applying to next year's awards. To qualify, the picture must be publicly exhibited in Los ngeles between Jan. , '43, and Dec. 31, '43, for a consecutive run of not less than one week.

The memo voiced the hope that the reminder would avoid confusion when the 16th annual 'Oscar Derby' is held early in '44.

Must Be His Racket

ollywood, Sept.

Chester Morris, who does magic tricks in his leisure moments, draws the title role in 'The Racket Man' at Columbia.

Wallace MacDonald produces the feature, slated to start Oct. 1.

Socialite Film Actor Mysteriously Killed

Hollywood, Sept. 14.

David Gaspar Bacon, 29, actor in Republic's 'Masked Marvel' serial, died of stab wounds Sept. 13 in Los Angeles. The circumstances surrounding his death are shrouded in mystery.

Bacon was found bleeding to death in a bean field after a passerby noticed his low slung British car weave a crazy path along Washington boulevard, leap the curb and land in the garden. Bacon staggered from the car and collapsed at the feet of the passerby, whispering 'please help me.' He then died. The police were immediately notified and are now searching for the assailant.

The victim's wife, Greta Keller, an Austrian singer who had given a number of concert and nitery recitals in New York, was overcome by the shock. She is expecting a baby. The Bacons were married last January.

Also surviving are the actor's parents, Lieut. Col. and Mrs. Gaspar G. Bacon, members of a socially prominent Boston family and two brothers. Col. Bacon, now serving overseas, was a former Lieutenant Governor of Massachusetts.

Paid Previews Called 1st Runs By L. A. Indies

Los Angeles, Sept. 14.

Pacific Coast Conference of Independent Theatre Owners registered a second protest against 20th-Fox, this time because of the trade-screening of 'Wintertime' before a paying audience at the Fox-Wilshire theatre. Protest was a repetition of the one made last month when the same company held a trade-showing of 'Heaven Can Wait' before cash customers.

R. H. Poole, executive secretary of PCCITO, served notice on Tom J. Connors, 20th-Fox general manager, that any 'commercialized previews' in the future would constitute a first run and that all such pictures would automatically be deemed subsequent run product.

SPG BATTLING FOR STUDIO PAY TILTS

Hollywood, Sept. 14.

Contract with major studios would be reopened by Screen Publicists Guild in the event the Little Steel formula blocks a wage increase.

Vote taken among members favored such a move, and also recommended further exploration into proposal extra coin should be paid in non-negotiable bonds payable at the end of the war.

Leon Goldberg to RKO Studio, Sid Rogell Up

Leon Goldberg, RKO, Inc., treasurer, leaves New York for the Coast Oct. 10 to become RKO studio manager, succeeding Sid Rogell, who becomes roduction executive under Charles W. Koerner at RKO, after eight years as studio manager. Rogell will produce or supervise around 50% of the company's product.

Goldberg was treasurer of Keith-Albee-Orpheum until 1941 when he became treasurer of the parent company. Rogell was a producer at Columbia before joining RKO in 1935.

'Jordan' Coming Back

Hollywood, Sept.

Sequel to the fantasy, 'Here Comes Mr. Jordan,' is cooking on the Columbia lot with Irving Fineman doing the screenplay and Sidney Buchman assigned as producer.

Studio is rounding up as many of the original cast as is possible under war conditions.

DE ROCHEMONT'S CHORES

Hollywood, Sept. 14.

Louis de Rochemont, former editor of March of Time, will act in an advisory capacity to Darryl Zanuck on 'Wilson' and 'One World.'

A short time ago he was signed by the studio to an associate producer contract.

Tom Clark, Who Had Hand in Framing Allied Questionnaire, Meeting With Distribs 2d Time; MPTOA's Proposals

With a view to getting the answers it wants and a clear picture of the situation for probable use in decree negotiations, Assistant Attorney General Tom C. Clark took part in the framing of the lengthy questionnaire which is being distributed among exhibitors by Allied States Assn.

Originally, various questions had been proposed but Clark is said to have ruled some out on the ground that they were not germane to the situation and not essential. However, the questionnaire, as finally drafted and sent out, calls for much detail concerning experiences under the consent decree, unfair trade practices imposed by distributors and results under arbitration as well as proposals for a better system. Not only members of Allied States but exhibs not in that association are being asked to fill it out and mail direct to Clark, who has promised all information supplied will be kept confidential as to source, etc.

Clark held a session with distri representatives two weeks ago today (Wednesday) in Washington to discuss decree plans in a preliminary way, asking for recommendations from consent companies, and is expected to hold another, probably by the end of next week. He has indicated that he will let company heads know when he can make it, but up to yesterday (Tuesday) had not set a date. This second meeting may be held in N. Y. instead of Washington, that being the tentative plan.

Following a second huddle with decree company reps, Clark is understood planning to sit down with exhibitor leaders to discuss the situation from the theatre operating side of the fence. Sessions are expected to ultimately boil down to a mass meeting between both distribs and exhibs with Clark.

MPTOA Decree Proposals

Questioning whether the distributors will give up blocks-of-five selling an whether the decree can be patched up to provide adequate relief, the Motion Picture Theatr Owners of America has sent a memorandum to the Department of Justice outlining several basic proposals.

Firstly, the MPTOA wants th right to buy a full season's product with an unconditional option to cancel 20% of the features in every contract, the option to be exercised by the exhibitor as the pictures become available, thus tossing out selling in packages of five and tradeshowings. Organization calls latter meaningless.

On arbitration the MPTOA suggests a new, non-legalistic system (a) with arbitrators experienced in the business instead of lawyers, (b) no appeal to New York for a final decision, (c) with no necessity to have lawyers for the preparation and argument of cases, (d) with more authority and more jurisdiction for the arbitration of disputes and (e) with the burden of expense in maintaining an arbitration system to be greatly reduced.

Thirdly, organization of mediation of local grievances and complaints by experienced, resourceful mediators, so that cases can be settled by voluntary agreement between the parties involved before finding it necessary to go to arbitration. MPTOA also desires mediation to cover grievances that are not subject to arbitration, such as overbuying, cut-throat competition, city-wide zoning, etc.

Long campaigning for a simplified standard form of contract, MPTOA includes this in its recommendations to the D. of J. The contract sought would be one which accurately defined fair competitive practices on moveovers, extended runs, availability, checking rights, substitutions, price allocations, designated playdates, unethical advertising and unsuitable and objectionable pictures.

Ed Kuykendall, president of the MPTOA, in a bulletin to membe , doubts that the distribs can be pried loose from selling in groups of five each because this method of merchandising pictures has proved very lucrative. However, among the five decree distribs, Metro has been selling in blocks as large as 10 and 12 since the beginning of last (1942-43) and this year starts with a batch of 12.

Kuykendall holds that continuance of the lawsuit is not inevitable if the decree is abolished on Nov. 20 next. 'Whatever reason there is for this attitude,' he states, 'it is political, not legal. The Dept. of Justice can stop the suit any time it wants to without trying the case and should consider the question of trying to divorce exhibition from distribution by legal proceedings on its merits, not merely as a political club over the producers and distributors.' MPTOA prexy doubts whether theatre divorcement would solve th important problems and grievances of the industry.

Goldman Given Right By Court to Question Anti-Trust Defendants

Philadelphia, Sept. 14.

Attorneys for William Goldman, indie theatre last week served interrogatories on the defendants in his $1,350,000 anti-trust suit in behalf of the Erlanger, midtowner. The interrogatories—a new device in civil procedure—are designed to facilitate trials in which complicated questions, such as the Goldman suit, are involved.

The plaintiff has the right to put any question pertaining to the case to the defendants and the latter must, under order of the court, answer them. These answers are presented as evidence when the trial opens.

Lester Schaffer, a member of the firm of William A. Gray, Goldman counsel, said the case would probably go to trial some time in November. The defendants, the Stanley-Warner Co. and the major distributors, are accused by Goldman of 'conspiring' to prevent the Erlanger, which he has under lease, to obtain first-run product.

Schaffer also explained that the recent dismissal of charges against the Universal Corp. by Federal Judge Harry E. Kalodner was by 'stipulation' of both plaintiff and defendant on the grounds that Universal Corp. was a 'holding company.' Universal Pictures Exchanges is still among the list of plaintiffs, however, he said.

ROUTINE DISCUSSION AT MPPDA MEET

Regular quarterly meeting of the Motion Picture Producers & Distributors Assn., held last week in New York, was of formal nature, with only routine matters relating to the association discussed.

Those attending were Barney Balaban, president of Paramount; Jack Cohn, v.p. of Columbia; Earle W. Hammons, head of Educational Pictures; N. Peter Rathvon, president of RKO; J. J. O'Connor, v.p. of Universal; Nicholas M. Schenck, prexy of Loew's; Joseph H. Hazen, v.p. of Warners; William C. Michel v.p. of 20th-Fox, and Will H. Hays, Charles Francis Coe, George Bostwick and Carl E. Milliken, icials of MPPDA.

Femmes Trade Pix

Hollywood, Sept. 14.

Shift of femmes at 20th-Fox lands Anne Baxter in the top role of 'The Eve of St. Mark,' tra ing places with Maureen O'Hara, who gets the title role in 'Army Wife.'

'St. Mark' goes into production as soon as Miss Baxter winds up her chore in 'The Sullivans.'

LOEW'S REGULAR DIVVY

Loew's, Inc., directors declared a regular quarterly dividend of 50c on the inging the paid or declared dividends for year to $2. New divvy is payable Sept. 30 to stockholders on record Sept. 17.

Loew's had made two previous 50c payments plus 50c extra divvy. Last year the company paid $3.50, including $1.50 in extra melon cuttings.

No Wonder

FRANK ROSS presents

Jean ARTHUR

John WAYNE

A Lady Takes a Chance

CHARLES WINNINGER PHIL SILVERS

Produced by FRANK ROSS • Directed by WILLIAM SEITER

Screen Play by Robert Ardrey • Original Story by Jo Swerling

Broadway's famous PARAMOUNT THEATRE selects this great show to open its gala Fall Show Season...beginning September 15!...

Look what the Trade Critics Say:

"No question about this one . . . RKO has a hit on their hands."
— *M.P. Daily*

"A box-office wow. A sure bet."
— *Film Daily*

"A vacation on wheels with no speed limit on fun."
— *M. P. Herald*

"Highly romantic . . . powerful box-office."
— *Variety*

"Will bring in a procession that will have the SRO sign hanging out."
— *Showmen's Trade Review*

"Gay sparkling entertainment."
— *Boxoffice*

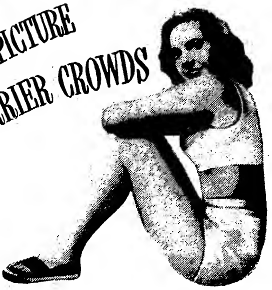
"A boon to the box-office."
— *Hollywood Reporter*

"Will fare very handsomely among the year's Best."
— *Hollywood Variety*

RKO RADIO PICTURES

"BACK THE ATTACK! BUY WAR BONDS! THIRD WAR LOAN."

"THE MORE THE MERRIER" GIRL IN THE MORE THE MERRIER PICTURE ...FOR MORE AND MERRIER CROWDS



THOUSANDS CHEER

(Technicolor)
(MUSICAL)

Metro release of Joseph Pasternak production. Features Mickey Rooney, Judy Garland, Red Skelton, Eleanor Powell, Ann Sothern, Lucille Ball, Virginia O'Brien, Frank Morgan, Lena Horne, Marsha Hunt, Marilyn Maxwell, Donna Reed, Margaret O'Brien, June Allyson, Gloria DeHaven, John Conte, Sara Haden, Don Loper & Maxine Barrat; the Kay Kyser, Bob Crosby and Benny Carter bands; also Jose Iturbi's screen debut; along with the below regular cast. Directed by George Sidney. Original screenplay, Paul Jarrico, Richard Collins; camera, Geo. Folsey; editor, George Boemler; songs, Ferde Grofe, Harold Adamson; Lew Brown, Ralph Freed, Burton Lane; Walter Jurmann, Paul Francis Webster; Earl Brent, E. Y. Harburg; Dmitri Shostakovich, Harold J. Rome, E. Y. Harburg; music direction, Herbert Stothart. Tradeshown Sept. 13, '43. Running time, 126 MINS.

Kathryn Jones	Kathryn Grayson
Eddy Marsh	Gene Kelly
Hyllary Jones	Mary Astor
Colonel William Jones	John Boles
Chuck Polanski	Ben Blue
Marie Corbino	Frances Rafferty
Helen	Mary Elliott
Sergeant Koslack	Frank Jenks
Alan	Frank Sully
Captain Fred Avery	Dick Simmons
Pvt. Monks	Ben Lessy

'Thousands Cheer' is a musical mopup. Metro has a smash in this all-star, technicolorful filmusical.

On marquee values alone 'Thousands Cheer' is a boxoffice boff. The studio threw everything into the picture, fortifying the basically showmanly story with virtually its entire studio roster. There aren't many missing nor are they missed. In fact, while Spencer Tracy and Hedy Lamarr and the servicemen stars like Gable and Taylor are among the few from Leo the Lion's stable not in the cast, it has more than enough as is.

Comparison of 'Thousands Cheer' to 'Stage Door Canteen' is inevitable and natural. Both have the same format. Kathryn Grayson is the colonel's (John Boles) daughter who puts on a super-duper camp show which not only re-introduces Jose Iturbi as part of the entertainment—the eminent pianist-maestro is already made part of the regular plot—but it brings forth Mickey Rooney, Judy Garland, Red Skelton, Eleanor Powell, Loper & Barrat, three name bands and others (see cast above).

Paramount keynote of this expert filmusical is the tiptop manner in which young George Sidney has marshalled his multiple talents so that none trips over the other. And whether the seasoned guidance of producer Joe Pasternak figures, it's a triumph for Sidney on his first major league effort.

Paul Jarrico and Richard Collins supplied a smooth story to carry the mammoth marquee values. Casting Kathryn Grayson as herself, a click diva, making her longhair farewell at an Iturbi concert, is as plausible as it is appealing. Her idea to move with papa Boles to his camp, in an endeavor to reconcile him and Mary Astor (the mother), is well interlarded with romance and basic Americanism. It's as timely as the headlines, replete with the democratic keynote which is the leitmotif of what we are fighting for.

Gene Kelly capably projects that in his gripe against a supposed prejudice that Joe Soldier and the Colonel's daughter can't get clubby and romantic. This is fast dissipated as the action progresses.

Miss Grayson's personal charm and her superlative sopranoing further her along the road to becoming Metro's No. 1 diva as she handles the sundry vocal assignments. These run the gamut from the Ferde Grofe 'Daybreak' to the Dmitri Shostakovitch finale, 'United Nations On the March' (Harold J. Rome and E. Y. Harburg collaborators). 'I Dug a Ditch' (Lew Brown-Ralph Freed-Burton Lane) gets a songplugger's dream production and reprise; the Walter Jurmann-Paul Francis Webster ballad, 'Three Letters in the Mail Box,' and the thematic 'Let There Be Music' (by Earl Brent and Harburg) are the other numbers.

There is considerable showmanship to the idea of Miss Grayson singing 'Daybreak' as her father's favorite. This follows an opening patriotic medley, which leads into an operatic aria as part of the legitimate longhair concert. It eases the idea, for the dichards, of showing maestro Iturbi pianologing a Tin Pan Alley excerpt like 'Daybreak.' The pianist looks well, handles his lines authoritatively and in this, his cinematic debut, he is auspiciously introduced.

At one of the post theatre's lesser shows the 'Mail Box' song by Miss Grayson helps set the romantic clash with Gene Kelly, while Ben Lessy (ex-Oshins & Lessy) gets a good bite into the 'Wichita' pop. Sgt. Julie Oshins, now of 'This Is the Army' (stage and screen), has nothing on the opportunity Metro accorded his ex-saloon partner. The diminutive Lessy has a good comedy pan for pix.

The circus stuff with the Flying Corbinis (Kelly was the former star of that circus troupe); the business on how to control a 21-year-old daughter, where Boles asks his fellow-officers (one of them Bryant Washburn, Sr., and why isn't there more of him?); and that sequence where Iturbi plays a piano solo by phone are all good touches throughout.

Kelly has a good tap solo opportunity while on KP duty. And a sequence, wherein he and the colonel reverse positions, and he ad libs what would be a just punishment for his own misbehaviorism in a deft piece of writing.

The boff of the picture, of course, is the big camp show, and Metro's opulence makes possible a revue such as no camp will ever see. Rooney emcees, introducing the sundry specialists. Thus, Eleanor Powell does her standard tapstering; Virginia O'Brien deadpans 'In a Little Spanish Town,' with Bob Crosby's band for assist, and June Allyson and Gloria deHaven stand out in vocal bits.

Frank Morgan with John Conte have a medico skit on the WAVES, wherein Ann Sothern, Lucille Ball and Marsha Hunt strut the s.a.

Kay Kyser's consummate showmanship asserts itself anew with 'Wichita,' wherein Harry Babbitt, his ace singer, again impresses as likely to step out on his own as one of those croon-swooners, with proper tutelage and grooming. It's in this session that Georgia Carroll, former No. 1 mag model from N. Y., gets a 'presentation' that should give every Conover and Powers gal something to dream about. She's a terrific blonde looker and her photogenic impact is properly staged as part of the Kyser specialty.

Don Loper and Maxine Barrat are justly given a big samba ballet buildup in an opulent flash presentation. Rooney's own specialty is a Gable-Barrymore (Lionel) takeoff. Lena Horne's 'Honeysuckle Rose' is a self-thematic, the lyric lending audible interpretation to her looks, as Benny Carter's band gives her support. The mirrored presentation accorded her is a nice flash.

Red Skelton's drugstore scene is a triple-threat blackout, in a number of bits, among them flashing the personable Bunny Waters, another erstwhile showgirl beaut from Broadway who proves she can handle lines with authority—and the 'lines' are dialog, not visual. Little Marilyn Maxwell is a highlight here.

Judy Garland's 'Joint Is Jumpin' Down at Carnegie Hall' (unbilled specialty) is the cue for Iturbi to boogie-woogie; and his Steinwaying straight or barrelhouse is something for the cats. Shostakovitch's 'United Nations On the March' is a rousing finale, handsomely produced.

Withal, from production to direction, 'Thousands Cheer' will send 'em out cheering. Not the least of the whyfores will be those Metro beauts who dress the atmosphere.

Story is well tied together albeit sketchy. The underlying theme of teamwork; whether in the Flying Corbinis' hazardous aerial daredeviltry, or in the Army, is well projected. Miss Grayson is highly sympathetic and, above all, competently articulate as the Little Miss Fixit between her estranged parents. Boles and Miss Astor. Frank Jenks as a soldier-maestro; Dick Simmons as a captain; and Ben Blue in comedy teaming with Ben Lessy, are others prominent in the general story structure. *Abel.*

Miniature Reviews

'**Thousands Cheer**' (Musical) (M-G). They'll cheer this tiptop, colorful, star-studded musical. Boffo grosser.

'**Wintertime**' (20th). Sonja Henie filmusical geared for sturdy biz.

'**Top Man**' (Songs). (U). Youth-Donald O'Connor in solid iverting comedy for okay b.o.

'**Frontier Fury**' (Songs) (Col). OK dual westerner in the Chas. Starrett series.

'**Dear Octopus**' (GFD) (British). British-made adaptation of Dodie Smith play; unlikely b.o.

WINTERTIME

(SONGS)

20th-Fox release of William Le Baron production. Stars Sonja Henie; features Jack Oakie, Cesar Romero, Carole Landis, Cornel Wilde, Woody Herman orchestra. Directed by John Brahm. Screenplay, E. Edwin Moran, Jack Jevne, Lynn Starling; story, Arthur Kober; camera, Joe MacDonald; editor, Louis Loeffler; songs, Leo Robin, Nacio Herb Brown; musical sequences supervised by Fanchon, staged by Kenny Williams. Tradeshown in New York, Sept. 8, '43. Running time, 82 MINS.

Nora	Sonja Henie
Skip Hutton	Jack Oakie
Brad Barton	Cesar Romero
Flossie Fouchere	Carole Landis
Hjalmar Ostgaard	S. Z. Sakall
Freddy Austin	Cornel Wilde
Mrs. Daly	Helene Reynolds
Russell Carter	Matt Briggs
Jay Rogers	Don Douglas
Jimmy	Geary Steffen
Mr. Prentice	Charles Trowbridge
Mrs. Prentice	Nella Walker
Dubreau	Georges Renavent
Constable	Jean Del Val
Advertising Man	Arthur Loft
Moving Man	Jean De Briac
Headwaiter	Henri De Soto
Tchuk	Charles Irwin
Husband	Dick Elliott

Woody Herman and His Orchestra.

Sonja Henie filmusical, backed by the corking Woody Herman orch and fortified with Fanchon's eye-filling musical sequences, shapes up as a healthy b.o. entry. In addition to the Norwegian skating star, whose blade routines continue a photogenic treat, supporting marquee values include the Woody Herman band, Jack Oakie, Cesar Romero and Carole Landis.

That ice shows have continued to draw heavily in arenas, with no sign of a drop in attendance during the past season, is an indication of public response to entertainment of this type.

Story structure while fragile, is adequate but the Leo Robin-Nacio Herb Brown tunes, on the other hand, are sturdier, with a couple, such as 'I Like It Here' and 'Dancing in the Dawn,' likely to catch on easily.

Comedy situations are built mainly around Jack Oakie, Cesar Romero and S. Z. Sakall, the latter, as a Norwegian millionaire refugee, impressing where material permits. Opposite Miss Henie in the light romantic interludes is Cornel Wilde, who, though a little awkward, photographs well and shapes up promisingly. Jack Oakie's comedy clicks in a couple of scenes.

Story revolves about a Norwegian refugee and his daughter (Miss Henie), whose destination is the Chateau Frontenac, Quebec. Oakie, who, in partnership with Wilde, operates a small, shabby hostelry called the Chateau Promenade, detours the party to his own place in order to build trade through the presence of the distinguished refugees. Frequent references to the Chateau Frontenac, incidentally, constitute a terrific plug for the Canadian Pacific Railway's ace eastern hotel and not even the Quebec Tourist Bureau could have written stronger commercials into the film for winter sports attendance from the U. S.

Romantic interest is woven in via the familiar triangle motif, with Miss Henie chasing Wilde who temporarily devotes himself to a gal, representing a sports magazine with large circulation, in order to grab space for his hotel. Romero, as a frivolous Casanova, loses out, following a slapstick bit where he runs through the hotel in long underwear.

Miss Henie's blade sequences, solo and with a partner, enhanced by gorgeous settings, are socko as always. *Mori.*

TOP MAN

(SONGS)

Hollywood, Sept. 10.

Universal release of Bernard W. Burton production. Stars Donald O'Connor, Susanna Foster, Lillian Gish, Richard Dix, and Peggy Ryan; features Anne Gwynne; Noah Beery, Jr., Count Basie orchestra, Borrah Minevitch Rascals, Bobby Brooks Quartet. Directed by Charles Lamont. Screenplay, Zachary Gold; original, Ken Goldsmith; camera, Hal Mohr; editor, Paul Landres; asst. director, Mack Wright; music, Charles Previn; dances, Louis Da Pron; special songs, Inez James and Buddy Pepper. Previewed at Pantages, Sept. 8, '43. Running time, 81 MINS.

Don Warren	Donald O'Connor
Connie	Susanna Foster
Beth Warren	Lillian Gish
Tom Warren	Richard Dix
Jane Warren	Peggy Ryan
Pat Warren	Anne Gwynne
Ed Thompson	Noah Beery, Jr.
Fairchild	Samuel S. Hinds
Cleo	Louise Beavers
Tommy	Dickie Love
Erma	Marcia Mae Jones
Archie	David Holt

Count Basie and His Orchestra
Borrah Minevitch Rascals
Bobby Brooks Quartet

'Top Man' is a neatly-packaged comedy-drama, with liberal display of song, musical and specialty numbers to provide excellent and diverting entertainment in the regular bookings, and profitable b.o. reactions.

Picture confirms judgment of Universal studio execs in spotlighting Donald O'Connor as juvenile star for series of features. Youngster, in addition to expertly handling the lead, steps out with vivacious comedienne Peggy Ryan for two comedy song-and-dance numbers. His monolog on the sources of modern dance steps is a show-stopper.

In providing adequate story background of a typical American family, picture presents Richard Dix as the father; Lillian Gish as the mother; and sisters Peggy Ryan and Anna Gwynne for junior collegian O'Connor. Susanna Foster moves in across the street for the usual adolescent romance. When Dix is called to active duty with the Navy, O'Connor assumes responsibilities of head man in the household, and eventually winds up herding his schoolmates into the labor-shortaged war plant for four-hour shifts to break a bottleneck of production. He also teams with Miss Foster to put on the postponed school variety show at the plant for the finish.

Picture is studded with smart and sparkling lines, with the musical and dance interludes deftly spotted for a well-rounded bundle of entertainment. Miss Foster, youthful coloratura soprano, sings the standards, 'Dream Lover,' 'Jurame,' and 'Romany Life,' in excellent voice; with expert musical accompaniment and sound recording. O'Connor and Miss Ryan team for wow comedy song-and-dance delivery of 'The Road Song,' while the girl also smacks over a solo appearance for song and knockabout dance. Count Basie and his ork provides jump tunes for the warplant show, while Borrah Minevitch's harmonica ensemble click with two appearances.

Throughout the entire unreeling, O'Connor demonstrates his versatility at every turn. Miss Ryan is a perfect partner for the youth, and rates as one of the top young comediennes uncovered by films in several years. Dix and Miss Gish are effective as the understanding parents, while Miss Gwynne capably handles the older sister role. Good support is provided by Noah Beery, Jr., Samuel S. Hinds, Louise Beavers, Dickie Love, Marcia Mae Jones and David Holt.

Zachary Gold provides topnotch script, compactly set up on the story side, and brimful of effervescing lines and situations. Charles Lamont pilots at a fast pace, timing his comedy routines for maximum reaction. *Walt.*

FRONTIER FURY

(SONGS)

Columbia release of Jack Fier production. Stars Charles Starrett; features Arthur Hunnicutt, Jimmie Davis and Singing Buckaroos. Directed by William Berke. Story and screenplay by Betty Burbridge; camera, Benjamin Kline; editor, Jerome Thoms. At New York, N. Y., dual, Sept. 8, '43. Running time, 55 MINS.

Steve Langdon	Charles Starrett
Arkansas Tuttle	Arthur Hunnicutt
Stella Larkin	Roma Aldrich
Dan Bentley	Clancy Cooper
Nick Dawson	Stanford Jolley
Tracy Meade	Edmund Cobb
Clem Hawkins	Bruce Bennett
Jim Wallace	Ted Mapes
Chief Eagle Feather	Bill Wilkerson
Gray Bear	Stanley Brown
Doc Howes	Joel Friedkin

Jimmie Davis and His Singing Buckaroos

Another of the low cost, western horse operas, which fluctuates from fair to poor, and should get by the double bill bookings. Jimmie Davis and Buckaroos sing and play their three ballads effectively; Arthur Hunnicutt makes a good enough aid to Charles Starrett; Roma Aldrich is pretty but lacks sparkle, and Starrett does the best he can in this lightweight script job.

Starrett is an honest Indian agent who loses his job because he was robbed of the tribal income. He doesn't mind losing his job, but it means a cold and hungry winter for his Indian friends, for whom he wilt fight to the death. He sets out to find the robbers by searching for some rare coins which were in the stolen booty cache. He plays a lone hand in the chase, and every time he catches up with the thieves he ends up being captured or unconscious. He gallops, shoots and fights like a bear, but is always outnumbered in the end, and his friends gallop to his rescue just in the nick of time. Roma Aldrich, the love interest, finally leads our hero to the robber hideout, and although she came to marry the gang leader she sees Clancy Cooper for what he really is, and helps Starrett with the final capture. A victory over formula (and they might as well have done it) is that Starrett goes back to his job, minus the satisfying clinch; just a friendly goodbye.

DEAR OCTOPUS

(BRITISH-MADE)

London, Aug.

General Film Distributors release of Gainsborough-Paul Soskin production. Features Margaret Lockwood, Michael Wilding, Helen Haye, Frederick Leister. Directed by Harold French. Screenplay, R. J. Minney, Pat Kirwin, from play by Dodie Smith, adapted by Esther McCracken; camera, Arthur Crabtree. At Gaumont, Haymarket, London, Aug. 23, '43. Running time, 86 MINS.

Penny	Margaret Lockwood
Nicholas	Michael Wilding
Cynthia	Celia Johnson
Dora Randolph	Helen Haye
Felix Martin	Roland Culver
Belle	Athene Seyler
Kenneth	Basil Radford
Charles Randolph	Frederick Leister
Edna	Nora Swinburne
Mrs. Vicar	Jean Cadell
Hilda	Antoinette Cellier
Mrs. Glossop	Kathleen Harrison
Margery	Madge Compton

The success of 'Dear Octopus' as a stage play was due apparently to a combination of two talents. First was that Marie Tempest, the actress, and second, Dodie Smith, the authoress; who had just passed through a list of successes. The attempt to make a film of a series of dialogs bearing little relation to each other has resulted in slight, monotonous substance. The director may well have realized this and so the pace was geared to a high speed. Unlikely b.o. for this one.

The principals (and some of the others) are given opportunities to do what in vaudeville would be a specialty. Story is of a highly respectable middle-class family, whose parents are celebrating their golden wedding anniversary. All the family come from various parts of the world for the event. As each of the family arrives there is unfolded a brief sketch of their respective lives. All of which is insufficient to sustain interest in a full-length film.

An enormous cast found it difficult to get their teeth into the task. It's distressing to see artists like Helen Haye, Roland Culver, Celia Johnson, Michael Wilding, Basil Radford and Margaret Lockwood struggling along without achieving anything. *Jolo.*

Capra's 'Battle of Britain' Newsreels Vividly Tell of Nazis' British Blitz in '40

When, in the future, the story of World War II is told in its entirety, the 'Battle of Britain,' produced by Lt. Col. Frank Capra for the Special Services Division of the U. S. Army, will probably emerge as one of the vital documents depicting a people's courage when the torch of freedom flickered at its lowest.

Fourth in the series of 'Why We Fight' documentary pictures turned out by Col. Capra for the Army's orientation courses in basic training centers, the 'Battle of Britain' is a vivid 52-minute account of the indomitable spirit of the English people in the face of the 1940 blitz that first disproved Hitler's 'invincibility.' Shown privately in N. Y. before a specially invited group representing press, radio and films, on the very day the Italians capitulated to superior Allied forces, the picture's datedness is a factor that, as in the case of its two predecessors, 'The Nazis Strike' and 'Divide and Conquer,' has negated their commercial value), was all the more apparent. But, paradoxically enough, the film gains in importance with the realization that the British stand as shown in Capra's brilliant compilation was one of the factors that made possible the unconditional surrender of the Italian army. It gave the Britons time to prepare when the Luftwaffe finally got discouraged.

Composed of previously shown clips, exclusive Army reels heretofore unreleased and captured Nazi footage, with a splendid running commentary by Walter Huston and others, all of which has been forcefully edited by Capra, 'Battle of Britain' has already been shown in London theatres through the British Ministry of Information and was received with such acclaim that U. S. correspondents in England have appealed in recent weeks for its commercial distribution in America. Regardless of its datedness, the film, unquestionably, would have tremendous morale value on the U.S. home front. Even as 'The City That Stopped Hitler—Heroic Stalingrad' packs a terrific wallop in portraying the Russian people's defense of a city, 'Battle of Britain' strikes closer home since it deals with a people whose emotional ties and kinship are linked with Americans. Of the four in the projected series of seven films outlining the background of world aggression that eventually will make up 'Why We Fight' (the fifth, 'Battle of Russia' will be available to the Army in two weeks), 'Battle of Britain' ranks with the initialer, 'Prelude to War,' and the second, 'Nazis Strike,' as great documentaries stemming from the global conflict.

The film puts less emphasis on the horror aspects of Nazi brutality such as characterized the invasion of Poland, France and the Lowlands in the previous releases; but is primarily an account of the unquenchable spirit of the Britons, and particularly the residents of London, in the six-week blitz by the Luftwaffe. The latter, it will be recalled, took a toll of 40,000 dead and 50,000 wounded at a time when the RAF was outnumbered 10 to 1 and there wasn't sufficient equipment for even one full British division.

Woven into the film's pattern are a number of animated graphs, maps and charts that are singularly effective in outlining Hitler's six-point plan of attack in annihilating England in his dream for world conquest—a dream that was shattered as the RAF and anti-aircraft batteries brought down more than 3,000 enemy planes. *Rose.*

N. Y. Revivals' Fair B.O.

Policy of old time silent screen bills recently installed at the Anco, on West 42d street, N. Y., is doing fairly well but under expectations of management, it is understood. Location of theatre is believed partly to blame. House, formerly the Wallack, was taken over by Max A. Cohen and rebuilt.

When Cohen's cinema circuit undertook the nostalgic film policy, it splurged heavily on ads in the dailies. Though not going over big, it is being continued, however.

BACK THE ATTACK!
BUY EXTRA BONDS!

Selznick's 'Time' Buy

David O. Selznick last Wednesday (8) closed deal for the purchase of the film rights to John P. Marquand's best-selling novel, 'So Little Time.' Purchase price $100,000.

It's the first important book buy of the new season.

Other Story Buys

Hollywood Sept. 14.

Herman Millakowsky bought Frank Wisbar's tale 'Immortal Sprin ' for independent production.

Martha Cheavens sold her novel, 'Sunday Dinner for a Soldier,' to 20th-Fox.

Paramount bought 'Practically Yours,' tale of a returning war hero, by Capt. Norman Krasna.

Republic purchased song title, 'Goodnight, Sweetheart,' as basis of a musical film.

'Lucky' Wow $32,000, Chi; Ted Lewis, 'Face' Big 52G, 'Bell' Loud 58G, 2d

Chicago, Sept. 14.

Weekday matinee business has tapered off at most houses since Labor Day but increased night receipts are keeping grosses on even keel. 'For Whom the Bell Tolls' on second session at the State-Lake looks like smash $58,000. 'Mr. Lucky' is sock $32,000 day-date at Grand and Palace.

Of combination houses, the Chicago, with 'Let's Face It' and Ted Lewis orchestra and revue, is headed for big $52,000 for first week of two-week engagement and Oriental, with Russ Morgan's orchestra and 'Someone to Remember' should do fine $26,000.

Estimates for This Week

Apollo (B&K) (1,200; 40-75)—'Stormy Weather' (20th) (4th wk). Satisfactory $9,000. week, fine $13,000.

Chicago (B&K) (4,000; 40-75)—'Let's Face It' (Par) and Ted Lewis orch and revue on stage. Strong $52,000. Last week, 'Dixie' (Par) and Teddy Powell orch and Virginia Weidler on stage (3d wk), solid $45,000.

Garrick (B&K) (900; 40-75)—'Dixie' (Par) (4th week in Loop) and 'Fighting Sea Monsters' (Indie). Good $9,500. Last week, 'Action North Atlantic' (WB) (4th week in Loop), pleasing $6,500.

Grand (RKO) (1,150; 40-75)—'Mr. Lucky' (RKO) and 'Falcon in Danger' (RKO). Swell $10,000. Last week, 'Forever and Day' (RKO) and 'Melody Parade' (Mono) (2d wk, 3 days) and 'Mr. Lucky' (RKO) and 'Falcon' (RKO), 4 days, excellent $14,000.

Oriental (Iroquois) (3,200; 28-69)—'Someone to Remember' (Rep) and Russ Morgan orch on stage. Brilliant $26,000. Last week, 'Gals, Inc.' (U) and Ada Leonard orch, Mary Beth Hughes on stage, sock $28,000.

Palace (RKO) (2,500; 40-75)—'Mr. Lucky' (RKO) and 'Falcon in Danger' (RKO). Nifty $22,000. Last week, 'Hit Ice' (U) and 'Honeymoon Lodge' (U) (2d wk, 3 days) and 'Mr. Lucky' (RKO) and 'Falcon' (RKO), 4 days, corking $24,000.

Roosevelt (B&K) (1,500; 40-75)—'Bataan' (M-G) (2d wk). Snappy $22,000. Last week, rousing $25,000.

State-Lake (B&K) (2,700; 75-$1.10)—'Bell Tolls' (Par) (2d wk). Smash $58,000. Last week, mighty $60,000.

United Artists (B&K) (1,700; 40-75)—'Lily Mars' (M-G) (2d wk). Slick $20,000. Last week, reat $25,000.

Woods (Essaness) (1,200; 40-75)—'Appointment Berlin' (Col) and 'What's Buzzin'' (Col). Nice $10,000. Last week, 'Victory Air Power' (UA) and 'Taxi, Mister' (UA) (2d wk), ditto.

Seattle Boosts Scale; 'Hit Ice' Slick $15,500, 'We Hail' Torrid 23G

Seattle, Sept. 14.

The city has gone into higher admish prices without any blare. Palomar being the first, others following except the Jensen & von Herberg Liberty, which stays at 65 cents nights. The others now are at 75 cents with loges $1. No effect on attendance to date. Town is mostly holdever so it's a bit early to tell. 'Hit the Ice' at the Orpheum looks like the leading grosser currently.

Estimates for This Week

Blue Mouse (Hamrick-Evergreen) (800; 40-75) — 'Dixie' (Par) and 'Saludos Amigos' (RKO) (4th wk). Sturdy $6,200. Last week, (40-65), 'Hangmen Also Die' (UA) and 'Spitfire's Blessed Event' (RKO), okay $4,800.

Fifth Avenue (M-E) (2,349; 40-75)—'Proudly We Hail' (Par). Great $14,000. Last week (40-65), 'Bomber's Moon' (20th), and 'Saludos Amigos' (RKO), swell $11,600.

Liberty (J & vH) (1,650; 40-65)—'Destroyer' (UA) and 'Two Senoritas' (Col) (4th wk). Big $8,000. Last week, grand $9,100.

Music Box (H-B) (850; 40-75)—'Heaven Can Wait' (20th) (4th wk). Stout $4,900. Last week (40-65), great $6,200.

Music Hall (M-E) (2,200; 40-75)—'Proudly We Hail' (Par). Great $9,000. Last week (40-65), 'Dixie' (Par) and 'Hitler's Madman' (M-G) (2d wk), nice $7,700.

Orpheum (H-E) (2,600; 40-75)—'Hit the Ice' (U) and 'Murder Waterfront' (WB). Gigantic $15,500. Last week (40-65), 'Army' (WB) (3d wk), for eight days, wonderful $13,600.

Palomar (Sterling) (1,350; 30-75)—'God's Country' (Rep) plus stage show headed by Ann Corio. Excellent $10,000. Last week, 'Someone to Remember' (Rep) with Yvette Dare, others on stage, okay $9,200.

Paramount (H-E) (3,039; 40-75)—'Her's to Hold' (U) and 'Falcon in Danger' (RKO) (2d wk). Mild $5,900, two pictures being pulled when slid off in second session. Last week (40-65), grand $13,500.

Roosevelt (Sterling) (800; 40-75)—'Army' (WB) (4th wk). Immense at $7,000. Last week (30-65), 'Pilot 5' (M-G) and 'Aldrich Swings It' (Par) (2d run), pair $4,300.

Winter Garden (Sterling) (800; 20-30)—'Human Comedy' (M-G) and 'All By Myself' (U) (3d run). Anticipated good $3,700. Last week, '5 Graves Cairo' (Par), 'Crystal Ball' (UA) split with 'Happy Go Lucky' (Par) and 'Mission Moscow' (WB) (3d run), good $4,000.

'Rising Sun' High 23G, Tops Cincy

Cincinnati, Sept. 14.

'Behind Rising Sun' is pacing city with smash biz at Albee. Picture's 55-city midwest preem, plugged heavily on WLW, was keyed from here and hypoed by personal appearances opening day, Friday (10), at Albee of James R. Young, author and Margo, femme lead.

Lyric is away over par on the 'Oklahoma Kid' comeback.

Estimates for This Week

Albee (RKO) (3,300; 35-55)—'Behind Rising Sun' (RKO). Smash $23,000. This house was key spot for heavy heralding by Crosley's station WLW of pic's simultaneous opening in 55 midwest cities. WLW originated its Gregor Ziemer program that night from stage, he interviewing Young. Crosley's WSAI also originated Ruth Lyons' 'Pettycoat Partyline' 55-minute show from there the same day. 'Rising Sun' topped RKO's 'Hitler's Children,' also sponsored by WLW for midwest preem last January, by $100 on first day. Last week, 'Claudia' (20th), wham $20,000.

Capitol (RKO) (2,000; 35-55)—'This Is Army' (WB) (5th wk). Strong $11,000. Last week, great $14,000.

Family (RKO) (1,000; 20-30)—'Maltese Falcon' (WB) and 'Petticoat Larceny' (RKO) split with 'Crime Doctor' (Col) and 'Black Market Rustlers' (Mono). Seasonal $2,200. Last week, 'Alaska Highway' (Par) and 'Six-Gun Gospel' (Mono), divided with 'Right Man' (Mono) and 'God's Country' (Rep), good $2,400.

Grand (RKO) (1,430; 35-55)—'Claudia' (20th). Moveover from Albee. Nifty $6,500. Same last week for 'First Comes Courage' (Col).

Keith's (Libson) (1,500; 35-55)—'Swing Shift Maisie' (M-G). Excellent $7,500. Last week, 'Heaven Can Wait' (20th), concluded three-week moveover run at big $6,500.

Lyric (RKO) (1,400; 35-55)—'Oklahoma Kid' (WB) (reissue). Socko $7,000. Last week, 'Never Licked' (U) (2d run), so-so $4,000.

Palace (RKO) (2,600; 35-55)—'Hi Diddle Diddle' (UA). Down under at $9,500. Last week, 'Proudly We Hail' (Par), lofty $20,000.

Shubert (RKO) (2,100; 35-55)—'Proudly Hail' (Par). Switched from Palace for second stanza. Nice $6,000. Last week, 'Phantom of Opera' (U), third downtown week, mild $4,000.

'PROUDLY'-VAUDE HOT $30,000, WASHINGTON

Washington, Sept. 14.

'So Proudly We Hail,' the only new film in the downtown area, will lead the boxoffice parade this week. 'Watch on the Rhine' has been a sturdy puller and could go a third week at the Earle, but the house has a big backlog. 'For Whom the Bell Tolls' has a bond premiere tomorrow night (15) at Loew's Palace with approximately $3,000,000 of the securities sold.

Estimates for This Week

Capitol (Loew) (3,434; 30-75)—'So Proudly We Hail' (Par) with vaudeville. Headed for stout $30,000. Last week, 'Hi Diddle Diddle' (UA) with Danny Kaye's band on stage, swell $29,000.

Columbia (Loew) (1,220; 40-60)—'Salute to Marines' (M-G) (2d wk). Looks like good $6,500 after first week sizzler of $10,000.

Earle (WB) (2,240; 30-90)—'Watch on Rhine' (WB) with vaudeville (2d wk). Should make $23,500 after opening week sockeroo of $27,800.

Keith's (RKO) (1,830-55)—'Mr. Lucky' (RKO) (3d wk). Will wind up with neat $10,000 after earlier sessions of $21,000 and $14,000.

Metropolitan (WB) (1,800; 30-55)—'This Is Army' (WB) (2d week of moveover). Swell $9,000 after opening week smash of $11,800.

Palace (Loew) (2,242; 40-60)—'Best Foot Forward' (M-G). Six-day week will get $14,000 for holdover after opening seven days of $20,500. No complaints.

First Runs on Broadway

(*Subject to Change*)

Week of Sept. 16

Astor—'As Thousands Cheer' (M-G) (14).
(*Reviewed in current issue*)

Capitol — 'Du Barry Was a Lady' (M-G) (5th week).
(*Reviewed in 'Variety' May 5*)

Criterion — 'Destroyer' (Col) (3d week).
(*Reviewed in 'Variety' Aug. 18*)

Globe—'Salute to the Marines' (M-G) (4th week).
(*Reviewed in 'Variety' July 28*)

Hollywood—'This Is the Army' (WB) (8th week).
(*Reviewed in 'Variety' Aug 4*)

Music Hall—'So Proudly We Hail' (Par) (2d week).
(*Reviewed in 'Variety' June 23*)

Palace—'The Sky's the Limit' (RKO) (3d week).
(*Reviewed in 'Variety' Sept. 8*)

Paramount—'A Lady Takes Chance' (RKO) (15).
(*Reviewed in 'Variety' Aug. 18*)

Rialto—'The Seventh Victim' (RKO) (17).
(*Reviewed in 'Variety' Aug. 18*)

Rivoli — 'For Whom the Bell Tolls' (Par) (9th week).
(*Reviewed in 'Variety' July 21*)

Roxy — 'Holy Matrimony' (20th) (15).
(*Reviewed in 'Variety' Aug. 25*)

Strand—'Watch on the Rhine' (WB) (4th week).
(*Reviewed in 'Variety'*)

'Never Licked,' Hutton Orch In Boston, OK 26G

Boston, Sept.

As was not entirely unexpected, the third war loan drive debut and the "Bond Cavalcade" especially conked biz over the weekend to keep the final tallies for the week well below high water mark. Bills mostly h.o.'s and revivals, anyhow, only new film being 'We've Never Been Licked' plus Ina Ray Hutton orchestra on the RKO Boston stage. This show's going to a good $26,000; about par. 'Mr. Lucky' opened big today (14) at the Memorial. Others okay, considering bond drive and opening of schools.

Estimates for This Week

Boston (RKO) (3,200; 44-99)—'Never Been Licked' (U) plus Ina Ray Hutton orch, Henny Youngman, others on stage. Daylight biz way off, but mammoth nights hypoed by 'Sinatra contest' holding it up to a good average, $26,000. Last week, 'Frontier Badmen' (U), plus Gracie Barrie orch, Jerry Colonna, others, $30,000.

Fenway (M-P) (1,373; 40-60)—'Oklahoma Kid' (WB) (reissue) plus 'Someone to Remember' (Rep). Fair to middling $5,000. Last week, 'Watch on Rhine' (WB) plus 'Nobody's Darling' (PRC), $5,800.

Memorial (RKO) (2,900; 44-75)—'Mr. Lucky' (RKO) and 'Yanks Ahoy' (UA). Opened big today (14). Last week, 'Hers to Hold' (U) plus 'Spitfire's Blessed Event' (RKO) (5 days of 3d week), $14,000.

Metropolitan (M-P) (4,367; 35-65)—'Proudly We Hail' (Par) plus 'Hoosier Holiday' (Rep) (2d week). Grand $26,000. Last week, $30,000. May hold another.

Orpheum (Loew) (2,900; 44-65)—'Best Foot Forward' (M-G) and 'Buckskin Frontier' (U) (2d week). Very good $20,000. Last week, $32,000.

Paramount (M-P) (1,300; 33-65)—'Oklahoma Kid' (WB) (reissue) plus 'Someone to Remember' (Rep). Lowy $12,000. Last week, 'Watch on Rhine' (WB) plus 'Nobody's Darling' (PRC), $13,000.

State (Loew) (3,20 ; 44-65)—'Best Foot Forward' (M-G) plus 'Buckskin Frontier' (UA) (2d wk), $10,000. First frame, $15,000.

Translux (Translux) (900; 28-65)—'Heading God's Country' (Rep) plus 'Bowery Blitzkrieg' (Mono). Good $5,200. Last week, 'Devil' (PRC) and 'Fatal Hour' (Mono) (reissues), $5,700.

Haymes in Col. Pic

Hollywood, Sept. 11.

Dick Haymes, radio and crooner, draws a top role in 'Rhapsody In A Flat,' to be produced by Columbia.

Mal St. Clair moves into the studio as director, under production supervision of Sam White.

B'way Tapers Off but Still Strong; 'Proudly' Smash $117,000, Harvest Moon Champs-'Maisie' Good $30,000

Although gross totals for the various Broadway film emporiums range from satisfactory to big, on the whole the tide of trade is slower than it should be for this time of the year and, in spite of many holdovers, does not compare with the strength shown during August. The past weekend was somewhat slow, with Saturday (11), in particular, lacking the usual potency. On Sunday (12), when houses do not open until noon, business was better. Oddly enough, news of the unconditional surrender of Italy last Wednesday (8) didn't react to the benefit of the theatres. Income tax bite due today (Wednesday) may be hurting some.

Only two new shows put into port during the past week, both coming in on Thursday (9). One of these, 'So Proudly We Hail,' which arrived at the Music Hall, is a terrific smash and should reach $117,000 on the first week. The other, 'Swing Shift Maisie,' at the State with Ed Sullivan and Harvest Moon Dance Winners, opened well and, unlike some houses, had a strong weekend, with result $30,000 or close, very good, should be chalked up.

Two new bills open today (Wednesday), 'Lady Takes a Chance' and Vaughn Monroe at the Paramount, and 'Holy Matrimony,' plus Carole Landis, Paul Draper and Jerry Wald's orch, at the Roxy. Both houses last night (Tuesday) completed long runs with outgoing shows. Roxy scoring a stout $75,000 for the fifth week of 'Heaven Can Wait,' with Ilona Massey and others in person. On the run the Roxy grossed $545,000 for huge profits. Par closed out 'Let's Face It' and Benny Goodman, another sock bizgetter, the final sixth frame running a good $55,000.

Following engagement of 'Best Foot Forward,' which ran one day short of 11 weeks at the Astor, turning a nice gain, house yesterday (Tuesday) brought in 'Thousands Cheer.' The night before (Monday) a bond premiere was held, for which $534,000 in loans to Uncle Sam was realized, every seat being sold.

Estimates for This Week

Astor (Loew's) (1,141; 55-$1.10)—'Thousands Cheer' (M-G) opened regular run here yesterday morning (Tuesday) following $534,000 bond preem night before. The final six days on 11th week of 'Best Foot Forward' (M-G) was $15,000, okay.

Capitol (Loew's (4,820; 35-$1.10)—'Du Barry Was Lady' (M-G) and Horace Heidt orch, others, (4th wk). Tapering off considerably but should hit around $40,000, good, and holds another stanza. Last week (3d), over Labor Day, finished very strong, hitting $65,000.

Criterion (Loew's) (1,700; 35-$1.25)—'Destroyer' (Col) (3d wk). Finished second round last night (Tuesday) at $23,000, good, and holds further. Initial week topped $31,000, socko.

Globe (Brandt) (1,416; 35-85)—'Salute to Marines' (M-G) (3d wk). Looks a snug $17,000 and remains over; last week (2d) hit $22,000, excellent.

Hollywood (WB) (1,499; 44-$1.25)—'This Is Army' (WB) (7th wk). Dropping somewhat sharply this week (7th) but still strong at $37,000 or bit over. Last week, Labor Day holiday hypoed take to $47,000, exceptionally big.

Palace (RKO) (1,700; 44-$1.10)—'Sky's Limit' (RKO) (2d wk). Pace slowing to about $21,000 but entirely satisfactory and holds over. The initial seven days went to a fine $31,000.

Paramount (Par) (3,664; 35-$1.10)—'Lady Takes Chance' (RKO) and Vaughn Monroe open here today (Wednesday) after six highly profitable weeks with 'Let's Face It' (Par) and Benny Goodman, finale being $55,000, the fifth lap $70,000.

Radio City Music Hall (Rockefellers) (5,945; 44-$1.65)—'So Proudly We Hail' (Par) and stageshow. A sensation at the b.o. from the gun and should pass the barrier at a smash $117,000, holding, of course. Last week, seventh for 'Mr. Lucky' got $116,000, immense, aided by outstanding holiday biz.

Rialto (Mayer) (594; 28-65)—'Hitler's Madman' (M-G) (3d-final wk). Should hit near to $7,000, fair, while last week (2d) was $9,000, good. 'Seventh Victim' (RKO) opens Friday (17).

Rivoli (UA-Par) (2,002; 85-$2.20)—'Bell Tolls' (Par) (9th wk). Roadshow film very steady, last week (8th) hitting $32,000, as against $33,000 for the previous stanza.

Roxy (20th) (5,886; 55-$1.10)—'Holy Matrimony' (20th) and, on stage, Carole Landis, Paul Draper and Jerry Wald orch, open today (Wednesday) following five sock weeks with 'Heaven Can Wait' (20th), Ilona Massey, others, in person, final frame being $75,000, the fourth a little over $100,000.

State (Loew's) (3,450; 35-$1.10)—'Swing Shift Maisie' (M-G) and Ed Sullivan with Harvest Moon Dance Winners on stage. Strong $30,000 or close is sighted. Last week, 'First Comes Courage' (Col) and Spike Jones, Johnny Morgan, on stage, take built to $38,000, very good.

Strand (WB) (2,756; 35-$1.10)—'Watch on Rhine' (WB) and Abe Lyman, Jerry Lester; others, in person (3d wk). May hit $47,000, robust, while last week (2d) over Labor Day, the take mounted to $59,000, exceptionally big. Remains another week or longer.

'Suspicion,' K. C. Ace, 14G, 5 Days

Kansas City, Sept. 14.

With three deluxers playing holdovers, biz is spotty this week. 'Above Suspicion' at the Midland leads the town. The Tower, with 'Spotlight Scandals' and a stage show featuring Faith Bacon, is a strong second. 'So Proudly We Hail' is steady in third week at the Newman, as is 'Claudia' in its second round at the Esquire, Uptown and Fairway day-and-daters. 'This Is Army' is big on fifth frame at the Orpheum.

Estimates for This Week

Esquire, Uptown and Fairway (Fox-Midwest) (820; 2,043 and 700; 11-50) — 'Claudia' (20th) (2d wk). Lively $9,000, following strong $11,000 initial round.

Midland (Loew's) (3,500; 11-50)—'Above Suspicion' (M-G) and 'All Cartoon Revue' (RKO). Hot $14,000 for five days. Last week, 'Best Foot Forward' (M-G) and 'Hitler's Madman' (M-G), big $18,000 in ten days.

Newman (Paramount) (1,900; 11-50)—'Proudly We Hail' (Par) (3d wk). Steady $10,000 to add to total of $30,000 for first two weeks.

Orpheum (RKO) (1,600; 15-50)—'Army' (WB) (5th wk). Smooth $8,500, bringing total for five frames up to $61,000 mark.

Tower (Fox-Joffee) (2,100; 15-50)—'Spotlight Scandals' (Mono) with stage show featuring Faith Bacon. Husky $11,000. Last week, 'Sarong Girl' (Mono) and 'Gals, Inc.' (U) with vaude, brisk $10,000.

'Spitfire'-Pin-Up Girls Tops in Frisco, $28,000; 'Alert'-Unit Hot $26,000

San Francisco, Sept. 14.

Present Frisco grosses are running nearly twice as high as six months ago. Three house records were broken in two weeks. 'Rising Sun' shattered a 22-year record at Golden Gate opening week with $39,500. This week, 'Destroyer,' at Orpheum, is smashing an 8-year mark for $26,400. 'Army,' which is terrif $16,000 currently, made a new house high last week at St. Francis with great $20,000, though third week on Market st.

Estimates for This Week

Alcazar (F-WC) (1,149; 85-$1.65)—'Bell Tolls' (Par) (2d wk). Strong $16,000. Last week, capacity every night for huge $18,500.

Fox (F-WC) (5,000; 55-75)—'So Proudly We Hail' (Par) with 'Morning, Judge' (U) (2d wk). Nice $25,000. Last week, sock $32,000.

Golden Gate (RKO) (2,850; 55-75)—'Spitfire' (RKO) (1st wk) with Howard's 'Hollywood Pin-Up Girls' revue, others, on stage (2d wk). Smash $28,000. Last week, 'Behind Rising Sun' (RKO) (2d wk) with 'Pine-Up Girls' unit (1st wk), great $29,000.

Orpheum (Blumenfeld) (2,400; 60-75)—'Destroyer' (Col) and 'Great Life' (Col) (2d wk). Fine $16,000. Last week, terrific $26,400, and new 8-year record.

Paramount (F-WC) (2,470; 55-75)—'Claudia' (20th) plus 'Report Aleutians' (OWI) (2d wk). Neat $17,000. Last week, fine $27,000.

St. Francis (F-WC) (1,475; 55-75)—'Army' (WB) (4th week on Market st.), terrif $16,000. Last week, new house record at great $20,000.

United Artists (Blumenfeld-UA) (1,100; 60-75)—'Canteen' (UA) (8th wk). Holding good at $8,400. Last week, dandy $10,300.

Warfield (F-WC) (2,650; 55-75)—'Submarine Alert' (Par) and 'Art Models' revue. Bright $26,000. Last week, giant $35,000 in nine days on 'Silver Spurs' with Roy Rogers and 'Dude Ranch Follies' on stage.

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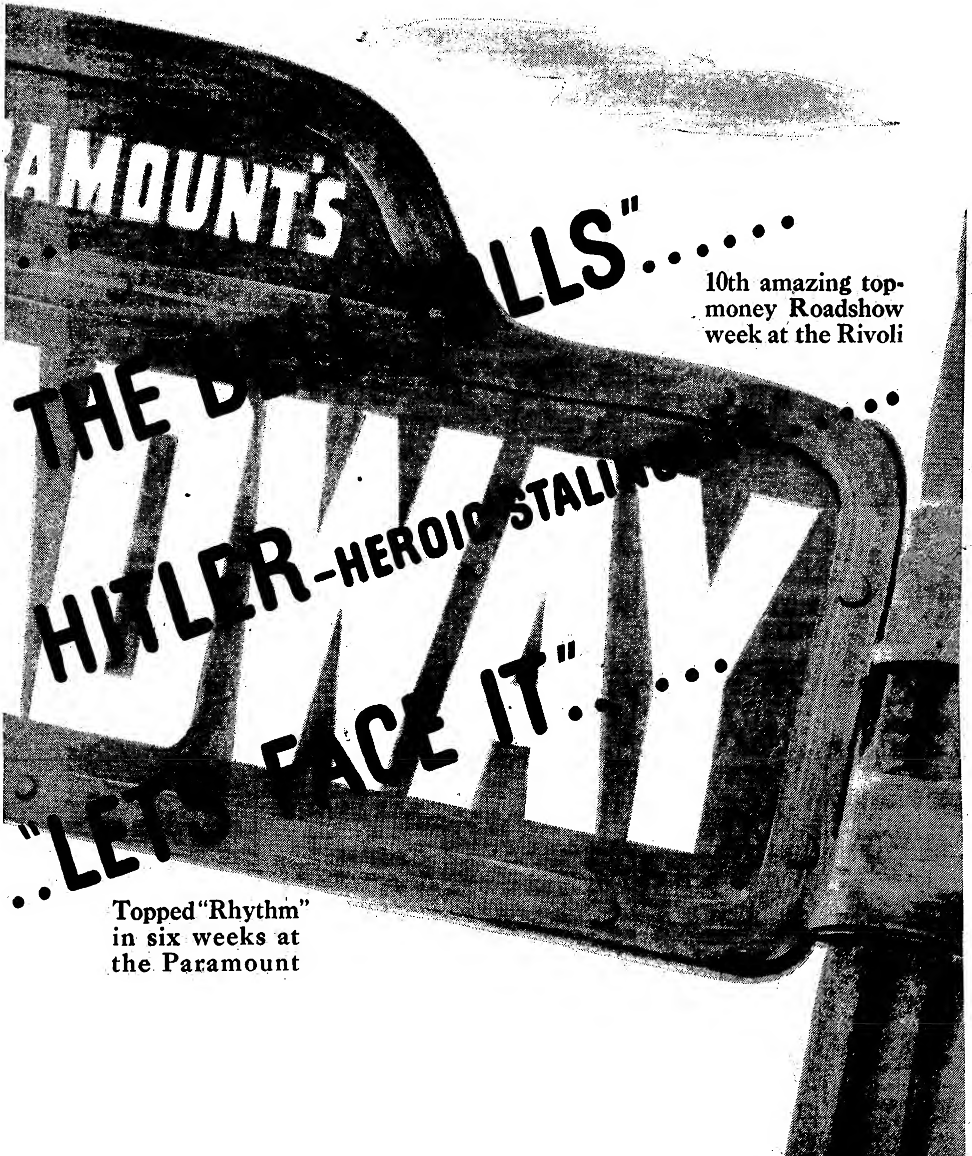

They're All Paramount

'Best Foot' Opens Big at $20,000 In Pitt, 'Above Suspicion'-Dante 22G

Pittsburgh, Sept. 14.

own's practically h.o. this week, with only two new pix on the boards. They're 'Best Foot Forward,' doing briskly at the Penn, and 'Above Suspicion,' getting by at the Stanley with Dante and his magic show for support. Among the attractions which are sticking, 'This Is the Army' continues to kill 'em, and will hit a new record at small-seat Ritz, where it has landed after fortnight at Stanley and another week at Warner. 'Heaven Can Wait' okay, too, at Senator, but 'Hers to Hold' is petering out after swell run at Fulton.

Estimates for This Week

Fulton (Shea) (1,700; 30-60)—'Hers to Hold' (U) (4th wk). Deanna Durbin at end of downtown pull and will move out Wednesday (15) after four days of fourth week to make room for 'Claudia' (20th). In abbreviated session, doesn't look like much more than $2,500. Last week, 'Hold' fell off at stretch after fast start, winding up with $6,500.

Harris (Harris) (2,200; 30-60)—'Destroyer' (Col) (2d wk). This one won't get a full second week either, just five days, in which time it'll do around $6,000, not bad, on top of brisk $12,500 opening session for the Labor Day holiday. Moving to the Senator from here.

Penn (Loew's-UA) (3,300; 30-60)—'Best Foot Forward' (M-G). Boys and girls on the papers went for this one, and loads of copy and art on Lucille Ball, who came here with 'Hollywood Cavalcade' two days after picture opened, didn't hurt either. Should wind up with smart $20,000, not bad considering absence of big marquee names. Last week, 'Watch on the Rhine' (WB), bettered $21,000.

Ritz (WB) (800; 30-60)—'This Is Army' (WB) (4th wk). Anchored here for run following three weeks between Stanley and Warner, and giving this small-seater new high for moveover. Will get $8,000, all house can hold, and sticks. Last week, 'Salute to the Marines' (M-G), on move from Penn, fine at $5,000.

Senator (Harris) (1,750; 30-60)—'Heaven Can Wait' (20th) (4th wk). Getting week and a half here after two and a half weeks at Harris, and pic is proving a pleasant surprise in both spots. Should finish off here with close to $6,500, fine, in 10 days.

Stanley (WB) (3,800; 30-75)—'Above Suspicion' (M-G) and Dante on stage. Combo doing fairly well at $22,000. Last week, 'Hi Diddle Diddle' (UA) and Russ Morgan's band-Connie Haines, brisk $25,000, with the holiday and an extra Labor Day eve midnight show.

Warner (WB) (2,000; 30-60)—'Watch on the Rhine' (WB) (2d wk). After getting some heavy sugar at Penn, dramatic hit will be all right for itself here at better than $8,000. Last week, 'This Is the Army' (WB) in third week after fortnight at Stanley tore house practically apart with sizzling $17,000.

'Salute' Still Paces Buff. at Loud $15,000

Buffalo, Sept. 14.

City is loaded with holdovers, with 'Salute to Marines' doing biggest of these at Buffalo in second session. Sole new entry is 'What's Buzzin' Cousin,' which is not particularly lively at the Lafayette.

Estimates for This Week

Buffalo (Shea) (3,500; 35-55)—'Salute to Marines' (M-G) and 'Aldrich Swings It' (Par) (2d wk). Trim $15,000. Last week, terrific $22,500.

Great Lakes (Shea) (3,000; 35-55)—'Proudly We Hail' (Par) (3d wk). Stout $12,000. Last week, torrid $18,000, bit over expectations for second session.

Hipp (Shea) (2,100; 35-55)—'Swing Shift Maisie' (M-G) and 'The Kansan' (WB) (2d wk). Nice $11,000. Last week, fancy $15,000.

Lafayette (Basil) (3,300; 35-55)—'What's Buzzin'' (Col) and 'Power of Press' (Col). Oke $10,000. Last week, 'Never Been Licked' (U) and 'Rhythm Islands' (U), splendid $11,500.

20th Century (Ind.) (3,000; 35-55)—'Sky's Limit' (RKO) and 'Spitfire's Blessed Event' (RKO) (2d wk). Mild $7,500. Last week, plenty forte at $14,000.

'Dixie' Crack $17,500, Port.; 'Heaven' Big 17G

Portland, re., Sept.

'Heaven Can Wait' is proving a strong opener at the big Paramount this week. It's playing day-date with the Oriental. 'Dixie' is the tall grosser though at the smaller Orpheum. Also playing at the Playhouse.

Estimates for This Week

Broadway (Parker) (1,900; 40-65)—'Lily Mars' (M-G) and 'Shanty Town' (Rep). Strong $15,000. Last week, ady urlesque' (UA) and 'Fall In' (UA) (2d wk), great $11,000.

Mayfair (Parker-Evergreen) (1,500; 40-65) — 'Bomber's Moon' (20th) (2d wk) and 'False Faces' (Rep). Good $7,000. First week, with 'Report Aleutians' (OWI), good enough $9,500.

Orpheum (Hamrick - Evergreen) (1,800; 40-65)—'Dixie' (Par). Solo, and going to terrific $17,500. Last week, 'Mr. Lucky' (RKO), six days of second week, high $11,000.

Paramount (H-E) (3,000; 40-65)—'Heaven Can Wait' (20th) and 'Passport Suez' (Col). Big $17,000. Last week, 'Army' (WB), four days of third week, big $9,000.

United Artists (Parker) (900; 40-65)—'Never Been Licked' (U) and 'Buckskin Frontier' (UA) (2d wk). Mild $4,600. First week, nice $9,000.

'NYMPH' BOFF $12,000, MONT'L; 'DIVE' 8½G, 2D

Montreal, Sept. 14.

'Constant Nymph' at Loew's will be town's standout currently with lush $12,000. Holdovers are at other two ace houses.

Estimates for This Week

Palace (CT) (2,700; 30-62)—'Crash Dive' (20th) (2d wk). Heading for sock $8,500 after smash $13,700 first stanza.

Capitol (CT) (2,700; 30-62)—'Proudly We Hail' (Par) and 'Aldrich Swings It' (Par) (2d wk). Smart $7,000 following big $9,500 opening session.

Loew's (CT) (2,800; 35-67)—'Constant Nymph' (WB). Pacing big $12,000. Last week, 'Dixie' (Par) (2d wk), good $8,500.

Princess (CT) (2,300; 30-52)—'Tonight Raid Calais' (20th) and 'Quiet Please' (20th). Pointing smart $6,000. Last week, 'Mister Big' (U) and 'My Guy' (U), snappy $6,500.

Strand (United Amusements) (750; 35-45)—'Song Texas' (Rep) and 'West Side Kid' (Rep). Sighting above average $4,000. Last week, 'God's Country' (PRC) and 'Nobody's Darling' (PRC), good $3,500.

Orpheum (Ind) (1,100; 30-60)—'Canteen' (UA) (10th wk). Handsome $3,000 after good $3,500 last week.

St. Denis (France-Film) (2,500; 30-40)—'Serge Panine' and 'Le Dompteur.' Likely $5,800. Last week, 'Le Coupable' and 'Place de la Concorde,' good $5,500.

'LUCKY' TORRID $20,000, B'KLYN; 'FOOT' TRIM 25G

Brooklyn, Sept. 14.

Superb film fare on all downtown screens. Albee with 'Mr. Lucky,' and Metropolitan, with 'Best Foot Forward' are leaders.

Estimates for This Week

Albee (RKO) (3,274; 35-65)—'Mr. Lucky' (RKO) and 'Yanks Ahoy' (UA). Nifty $20,000. Last week, 'Fallen Sparrow' (RKO) and 'Adventures Rookie' (Rep), splendid $30,000.

Fox (Fabian) (4,023; 35-65)—'Let's Face It' (Par) and 'High Explosive' (Par) (4th wk). Healthy $15,000. Last week, splendid $16,000.

Metropolitan (Loew's) (3,618; 35-65)—'Best Foot Forward' (M-G) and 'Harrigan's Kid' (M-G). First-rate $25,000. Last week, 'Canteen' (UA) (2d wk), fine $20,000.

Paramount (Fabian) (4,020; 35-65)—'First Comes Courage' (Col) and 'Mister Big' (U) (2d wk). Solid $17,000. Last week, socko $30,000.

Strand (WB) (2,952; 35-65)—'Next of Kin' (U) and 'Women at Work' (Indie). Okay $5,000. Last week, 'Appointment Berlin' (Col) and 'Submarine Base' (PRC), dandy $9,000.

'Texas'-Cavallaro-Landis Sturdy $20,000, New'k

Newark, Sept. 14.

Holdovers dominate the first-runs this week, with 'Above Suspicion,' at the State, the only new product in the downtown sector. It's proving a tugger. Second timers are drawing steadily.

Carmen Cavallaro's band, at the Adams, is catching sturdy reaction, with Carole Landis on stage and 'Song of Texas.'

Estimates for This Week

Adams (Adams-Par) (1,950; 35-99)—'Song of Texas' (Rep) with stage bill headed by Carmen Cavallaro band and Carole Landis. Sturdy $20,000 in sight. Last week, 'Submarine Alert' (Par) plus Charlie Barnet orch, others on stage, impressive $22,800.

Branford (WB) (2,800; 30-90)—'Watch on Rhine' (WB) and 'All By Myself' (U) (2d wk). Continues strong, around $15,500. Last week, potent $25,200.

Capitol (WB) (1,200; 20-55)—'Youngest Profession' (M-G) and 'Pilot No. 5' (M-G). Getting by at $3,200. Last week, 'Captive Wild Woman' (U) and 'Ghosts on Loose' (Mono), better than $4,200, big.

Paramount (Adams-Par) (2,000; 35-85)—'Let's Face It' (Par) and 'False Faces' (Rep) (4th wk). Pacing to $10,500, fair, after $14,800 in third sesh.

Proctor's (RKO) (3,400; 35-99)—'Fallen Sparrow' (RKO) and 'Adventures of Rookie' (RKO) (2d wk). Favorable $17,000 in wake of big $24,000 for initial round.

State (Loew's) (2,600; 30-85)—'Above Suspicion' (M-G) and 'Two Senoritas from Chicago' (Col). Robust $19,000 and can hold. Last week, 'Stage Door Canteen' (UA) (2d wk), zowie $18,000.

'Sparrow'-Barrie Plus Colonna Wham $31,000, Cleve.; Astaire 16½G

Cleveland, Sept. 14.

riple threat of 'Fallen Sparrow,' plus Gracie Barrie's orchestra and Jerry Colonna on stage is carrying the Palace to top this week with splendid $31,000.

'So Proudly We Hail' also is strong after sock initial week at State. 'Sky's the Li ' is a bit disappointing at the Hipp.

Estimates for This Week

Allen (RKO) (3,000; 35-55)—'Watch On Rhine' (WB) (2d wk). Still fine $12,000 on moveover. Last week, 'Constant Nymph' (WB) (2d wk), modest $8,500.

Hipp (Warners) (3,700; 35-55)—'Sky's Limit' (RKO). Astaire starrer dancing along to nice $16,500, but below hopes. Last week, 'Watch On Rhine' (WB), hefty $25,000.

Lake (Warners) (800; 35-55)—'Constant Nymph' (WB) (3d wk). Steady femme biz; okay $3,500. Last week, 'Hers to Hold' (U) (3d wk), sparkling $4,500.

Palace (RKO) (3,700; 35-85)—'Fallen Sparrow' (RKO) plus Jerry Colonna and Gracie Barrie orch on stage. Splendid $31,000. Last week, 'Stormy Weather' (20th), with Dante's magic show, torrid $38,000.

State (Loew's) (3,450; 35-55)—'Proudly We Hail' (Par) (2d wk). One of house's smash war sagas, big $20,000. Last week, soared up to mighty $29,500, far over expectations.

Stillman (Loew's) (2,700; 35-55)—'Kansan' (UA). Booked in so hurriedly that it couldn't get a buildup; fairly good $6,500. Last week, 'Salute to Marines' (M-G) (2d wk), hot $10,500.

'My Kingdom'-Vaude Pace Balto, $18,000

Baltimore, Sept. 14.

Continuing good trade here is sparking 'My Kingdom for a Cook,' plus vaude at the Hipp, into rosy figures. Another newcomer in full-some list of h.o.s, 'Victory Through Air Power,' is chalking up an excellent gross at the Valencia. Of repeaters, 'So Proudly We Hail' and 'Watch on the Rhine' are highly consistent at Keith's and the Stanley, respectively.

Estimates for This Week

Century (Loew's-UA) $3,000; 17-55)—'Best Foot Forward' (M-G) (2d wk). Fairish action at $12,000 after okay first round to $15,400.

Hippodrome (Rappaport) (2,240; 17-66)—'My Kingdom for a Cook' (Col) plus vaude. Leading the town with strong $18,000. Last week, 'Sky's the Limit' (RKO) plus vaude excellent at $17,200.

Keith's (Schanberger) (2,460; 17-55)—'So Proudly We Hail' (Par) (2nd wk). Holding strongly at $14,000 after all-time high for house on initial sesh at $21,200.

Mayfair (Hicks) (980; 25-50)—'Isle of Forgotten Sins' (20th). Steady $5,000. Last week, revival of 'Souls at Sea' (Par) was all right at $5,200.

New (Mechanic) (1,680; 17-55)—'Claudia' (20th) (2nd wk). Good $9,500 after mopping up first time at $12,300.

Stanley (WB) (3,280; 20-60)—'Watch on Rhine' (WB) (2nd wk). Maintaining strong pace at indicated $16,000 after rosy $18,800 on starting effort.

Valencia (Loew's-UA) (1,480; 17-55)—'Victory Through Air Power' (UA). Strongly sold in this upstair house, usually spotting moveover product from Century below; with strong $7,000 possible. Last week, moveover of 'Hi Diddle Diddle' (UA), average at $5,400.

'43-44 Product Palaver

John J. itzgibbons, president of Famous Players-Canadian, and Ben Goldsaler, chief buyer and booker for the circuit, were in N. Y. Friday and Saturday (10-11) discussing product deals. Additionally, they conferred on engagements of 'For Whom the Bell Tolls' above the border.

Republic has closed deals with two large New England circuits, Interstate and Maine & New Hampshire, covering its 1943-44 product.

'Mr. Lucky' Leads New Det. Entries At Strong $27,000; 'Claudia' 28G, 2d

Detroit, Sept. 14.

Fresh product continues to break into the loop here sluggishly, with the average of only two new bills a week in seven downtown houses. 's due to the continuing strength of holdover runs.

'Mr. Lucky' and 'High Explosive,' at Michigan, is strongest of new picture combos at sturdy $27,000. Bi following holds for 'Claudia' and 'Appointment in Berlin' on holdover at the Fox. 'This Is Army' at Palms-State and 'Du Barry Was a Lady' at the United Artists, are fine on third stanzas.

Estimates for This Week

Adams (Balaban) (1,700; 55-75)—'Corregidor' (PRC) and 'Footlight Glamor' (Col). ine $10,000. Last week, 'First Comes Courage' (Col) and 'What's Buzzin'' (Col) (2d wk), holiday helped to nice $11,000.

Broadway-Capitol (United Detroit) (2,800; 55-75)—'Union Pacific' (Par) and 'Desire' (Par). Pair of reissues doing choice $15,000. Last week, 'Sky's Limit' (RKO) and 'Falcon in Danger' (RKO) (2d wk), moveover from Michigan, great $15,000.

Fox (Fox-Michigan) (5,000; 55-75)—'Claudia' (20th) and 'Appointment Berlin' (Col) (2d wk). Aimed at good $28,000 behind last week's wham $42,000.

Madison (United Detroit) (1,800; 55-75)—'Lady Burlesque' (UA) and 'Background Danger' (WB). Back in loop, tidy $4,700. Last week, 'China' (Par) and 'Flicka' (20th), $5,000.

Michigan (United Detroit) (4,000; 55-75)—'Mr. Lucky' (RKO) and 'High Explosives' (Par). Strong $27,000. Last week, 'Above Suspicion' (M-G) and Will Osborne orch and others on stage, beat expectations with socko $48,000.

Palms-State (United Detroit) (3,000; 55-75)—'Army' (WB) (3d wk). Strong with $23,000 expected after last week's brisk $26,000.

United Artists (United Detroit) (2,000; 55-75)—'Du Barry' (M-G) and 'Hitler's Madman' (M-G) (3d wk). Good $12,000 after robust $16,000 last week.

'Army' Wow $20,000 In Prov.; 'We Hail' Ditto

Providence, Sept. 14.

This town's main stemmers are really steamin in high. Second week holdover honors go to 'So Proudly We Hail' at Strand. 'Sky's the Limit' at RKO Albee, and 'Best Foot Forward' at Loew's State. 'This Is the Army,' at Majestic, was given rousing sendoff with elite preem.

Estimates for This Week

Albee (RKO) (2,300; 30-50)—'Sky's the Limit' (RKO) and 'Falcon in Danger' (RKO) (2d wk). Nifty $10,000. First week, snappy $15,000.

Carlton (Fay-Loew) (1,400; 30-50)—'Claudia' (20th) (2d run). Good $3,500. Last week, 'Heaven Can Wait' (20th) and 'Somewhere in Egypt' (20th) (2d run), nice $4,000.

Fay's (Indie) (2,000; 30-50)—'Boots and Saddles' (Rep) (reissue) and vaude on stage. Autry pic is still a drawing card; good $7,000. Last week, 'Bomber's Moon' (20th) and vaude, nice $7,500.

Majestic (Fay) (2,200; 30-50)—'This Is Army' (WB). Gala premiere, complete with Army personnel, bands, etc., gave bill a hefty sendoff and netted neat $10,000 for Army relief agencies. Wow $20,000 at regular prices is in prospect. Last week, 'Claudia' (20th), swell $14,000.

Metropolitan (Indie) (3,200; 36-59)—'Revenge Zombies' (Mono) and Sammy Kaye orch on stage. Three-day weekend stand got great $14,000. Last week, 'Spotlight Scandals' (Mono) and Cab Calloway orch on stage, fine $13,000 in four-day Labor Day run.

State (Loew) (3,200; 30-50)—'Best Foot Forward' (M-G) and 'Natzy Nuisance' (UA) (2d wk). Fairish $10,000, after zowie $22,000 first week.

Strand (Indie) (2,000; 30-50)—'Proudly We Hail' (Par) (2d wk). No limit to this one with steady inflow continuing Monday after near record $20,000 in first week.

MIDWEST GAS CUT HITS FILM SALESMEN

. Louis, Sept. 14.

How war propaganda flickers are to get to exhibs in the hinterlands of Missouri and Illinois, now that gasoline coupons in the midwest have been sliced from four to three gallons, is a problem that local film exchanges are trying to untangle.

Film salesmen were getting enough fuel to travel 750 miles per month through careful conservation of their mileage, but the new directive cuts this mileage to 480 if the cars use only one gallon for 15 miles. As many of the exhibs visited by St. Louis film men have their cinemas in towns not on railroad or bus lines the question of how they are to receive OWI and other films, formerly delivered cuffo by the salesmen, poses the question.

Since Pearl Harbor the film salesmen have been devoting about 50% of their time in 'selling' the cuffo flickers to the exhibs as a contribution to the war effort. Now it will be up to the exhib to make new arrangements for the OWI screen fodder.

Closed-Theatre Survey

Closed-theatre survey is being made by the Copyright Protection Bureau with likelihood that it will be completed by November. Survey, which is made about every two years, will show how many film houses are in operation and those that have been shuttered. Expected to take about four months to finish.

Picture companies individually also are making surveys in farm areas to obtain a cross-section close-up of population migration. Reason is that they want to know just how badly the exhibitors have been hit in districts where there has been a big population dislocation; then make adjustments when justified.

Gob and Gals Set

Hollywood, Sept. 14.

Van Johns recently recovered from an accident, draws the role of an able bodied seaman in 'Two Sisters and a Sailor,' with Gloria De Haven and June Allyson as the two sisters. Richard Thorpe directing and Joe Pasternak producing.

Jimmy Durante, Donald Meek and Ben Blue will handle the comedy and two orchestras led by Harry James and Xavier Cugat will take care of the music.

Indpls. OK; 'Alert' Plus Boswell-Venuti 16½G

Indianapolis, Sept. 14.

The back-to-school movement and an early cold snap have cut attendance at matinees without making a noticeable dent in the over-all box-office picture here to date. 'Submarine Alert,' paced by Connee Boswell and Joe Venuti on the stage, is having a big week at the Circle and 'Behind the Rising Sun' is drawing well over average at the Indiana to lead the straight filmers. 'This Is the Army,' playing a moveover at the Lyric for its fourth week in town after smashing records, is still a live factor.

Estimates for This Week

Circle (Katz-Dolle) (2,800; 30-55)—'Submarine Alert' (Par) with Connie Boswell, Joe Venuti band, others on stage. Miss Boswell is socking 'em for grand $16,500. Last week, fine $12,000 for 'Sky's the Limit' (RKO) and 'Petticoat Larceny' (RKO) at 50c. top.

Indiana (Katz-Dolle) (3,300; 30-50)—'Behind Rising Sun' (RKO) and 'Adventures of a Rookie' (RKO). Jimmy Young's personal appearances opening day started Jap expose off to sock $14,000 week. Last week, great $12,000 windup to 'This Is the Army,' with $58,000 total for three weeks and unprecedented attendance of 155,000, equivalent to one-third population of city.

Keith's (Indie) (1,200; 30-55)—'Fighting Sea Monsters' (Indie) and vaudeville. Average $4,500 in four-day run. Last week, fair $4,200 in same time with 'False Faces' (Rep) and vaudeville.

Loew's (Loew's) (2,450; 30-50)—'Best Foot Forward' (M-G) and 'Taxi, Mister' (UA). Oke $8,500 for second week, after a great $15,000 first stanza.

Lyric (Katz-Dolle) (1,600; 30-50)—'This Is the Army' (WB). Still pulling strong for $4,500 on moveover after three terrific weeks at the Indiana. Last week, oke $5,500 first run money for 'Frontier Badmen' (U) and 'West Side Kid' (Rep).

Bing Among the WAVES

Hollywood, Sept. 14.

Navy's femme contingent, the WAVES, will form the background of a Paramount feature co-starring Bing Crosby, Betty Hutton and Sonny Tufts. Picture, still untitled, will be produced by Mark Sandrich.

Much of the footage will be filmed at Hunter College, New York, one of the largest training schools for women sailors.

Mpls. Booming; 'Bombardier' $10,000 Bullseye, 'Proudly' Big $9,000 in 2d

Minneapolis, Sept. 14.

The present fall-winter show season here is off to its greatest boxoffice start within memory.

Among a limited number of new contenders, 'Bombardier' and 'Spitfire' are leading the local b.o. parade currently. Both will come through with impressive grosses. Holdovers include 'So Proudly We Hail,' which last week came close to setting a new State straight film record; 'Phantom of the Opera,' still going strong in its fourth loop week, and 'DuBarry Was a Lady,' remaining a third week downtown.

The Labor Day holiday week was one of the biggest downtown in many a moon, recalling boom-times, and there's still plenty left.

Estimates for This Week

Aster (Par-Singer) (900; 20-30)—'Gals, Inc.' (U) and 'Passport to Suez' (Col), dual first-runs. In for five days and heading toward nice $2,500. 'West Side Kids' (Rep) and 'Colt Comrades' (UA), also dual first-runs, open today (14). Last week, 'Hitler's Madman' (M-G) and 'Ghosts on Loose' (Mono), good $2,000 in five days.

Century (P-S) (1,600; 40-55)—'Spitfire' (RKO). Last Leslie Howard picture attracting plenty of attention. Reaching for good $8,000. Last week, 'DuBarry Was a Lady' (M-G) (2d wk), fine $7,400 on top of big $15,000 first week, moved to Lyric for another canto.

Gopher (P-S) (1,000; 35)—'Alaska Highway' (Par). Mixed opinions regarding this one, but it's well spotted in a house catering to the younger element who go for actioners. Satisfactory $3,500 indicated. Last week, 'Frontier Badmen' (U), good $4,300.

Lyric (P-S) (1,100; 40-55)—'DuBarry Was a Lady' (M-G) (3d wk). Third theatre in three weeks to house this attraction, it having moved from State to Century, thence here. Considerable punch left and should top neat $5,000. Last week, 'Dixie' (Par) (4th wk), strong $5,200, making nearly $40,000 for month's run.

Orpheum (P-S) (2,800; 40-55)—'Bombardier' (RKO). Corking $10,000. Last week, 'Hi Diddle Diddle' (UA) and Ted Lewis band on stage (45-60), splendid $26,000.

State (P-S) (2,300; 40-55)—'So Proudly We Hail' (Par) (2d wk). One of the year's top draws. Hefty $9,000 on top of huge $19,500 first week.

Uptown (Par) (1,100; 30-40)—'Stormy Weather' (20th). First neighborhood showing. Reaching for good $3,700. Last week, 'Coney Island' (20th), big $4,000.

World (Par-Steffes (350; 40-75)—'Phantom of Opera' (U) (4th wk). Big $3,000 after healthy $3,500 preceding week and nearly $28,000 in Orpheum fortnight.

Key City Grosses

Estimated Total Gross
This Week $2,768,900
(Based on 25 cities, 189 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,324,200
(Based on 27 cities, 182 theatres)

'ARMY' HUGE $31,000 FIRST OMAHA WEEK

Omaha, Sept. 14.

Bad weekend storm cut into biz all around. But 'This Is the Army' is doing sensational business at Paramount exclusive of $13,000 single night preem.

Regular run at house prices looks headed for sock $18,000. Orpheum, with Teddy Powell band and revue plus 'Bomber's Moon' is running way ahead of last week.

Estimates for This Week

Paramount (Tristates) (3,000; 11-50)—'This Is Army' (WB). Sock $18,000 unheard for straight films here. Preem special $13,000 additional. Last week, 'Proudly We Hail' (Par) and 'Nasty Nuisance' (UA), big $14,200.

Orpheum (Tristates (3,000; 11-50)—'Bomber's Moon' (20th) and Teddy Powell orch with Johnny Burke, others, on stage. Fair $15,500. Last week, 'Gals, Inc.' (U) and Al Kavelin orch, droopy $13,000.

Brandeis (Mort Singer) (1,500; 11-50)—'Destroyer' (Col) and 'Gildersleeve's Bad Day' (RKO). Nice $7,000. Last week, 'Sky's Limit' (RKO) and 'Falcon in Danger' (RKO), big $7,600, best in some time here.

Omaha (Tristates) (2,000; 11-50)—'Proudly We Hail' (Par) moveover from Paramount, plus 'Nazty Nuisance' (UA). Fine $8,000. Last week, 'Du Barry' (M-G) and 'Harrigan's Kid' (M-G), from Paramount, $5,200.

Town (Goldberg) (1,400; 11-30)—'Avenging Rider' (RKO), 'Has What It Takes' (Col), 'Corregidor' (PRC) split with 'Six-Gun Gospel' (Mono), 'Hit Parade 1943' (Rep) and 'Powers Girl' (UA). Ordinary $1,500. Last week, 'Hoppy Serves Writ' (UA), 'Redhead Manhattan' (Col), 'Mummy's Tomb' (U) triple spit with 'Cheyenne Roundup' (U), 'Iceland' (20th), 'Crystal Ball' (UA) and 'Men Texas' (U), 'Almost Married' (U) and 'Mr. Big' (U), special midnight show helped, trim $1,700.

Hope-'Face It' $32,600, Philly

Philadelphia, Sept. 14.

Notwithstanding competition from 'Hollywood Cavalcade' here Thursday (9), biz continues big in Philly this week.

The downtown deluxers got an unexpected windfall Sunday (12), with SRO signs out during matinees when thousands of persons came into the central city section to gander the fire at the Pennsylvania Railroad's Broad street station, and stayed to lay it on the line for filmer pasteboards.

Heaviest take for this sesh is going to 'Let's Face It,' with the vaudfilm combo at the Earle a close second.

Estimates for This Week

Aldine (WB) (1,303; 35-75)—'So Proudly We Hail' (Par) (2d wk). Husky $16,600 after hot $20,500 for opener. Will probably stay a third heat.

Arcadia (Sablosky) (600; 35-75)—'Gone With Wind' (M-G). Wound up initial week yesterday (Monday) with bangup $4,400. Will hold at least another trip. Being played on a three-a-day basis.

Boyd (WB) (2,560; 35-75)—'Watch On Rhine' (WB) (3d wk). Holding neatly with $14,600. Round No. 2 grabbed good $22,500. 'Claudia' (20th) bows Thurs. (16).

Earle (WB) (2,768; 35-75)—'Frontier Badmen' (U) with Inkspots and Bobby Sherwood band. Sepia quartet luring them in to tune of solid $28,500. Last week, 'Honeymoon Lodge' (U) plus Jan Savitt orch and Yvette garnered satisfactory $21,800.

Fox (WB) (2,245; 35-75)—'Destroyer' (Col) (2d wk). Dropping to $14,500, still okay. Opener brought smashing $27,400 plus $3,200 at Earle showing Sunday.

Karlton (Goldman) (1,000; 35-75)—'Heaven Can Wait' (20th) (2d run). Lots of profit at $9,800. Last week, 'Hers to Hold' (U) fine $9,500 for second run.

Keith's (Goldman) (2,200; 35-75)—'Above Suspicion' (M-G) (2d run). Fairish $6,000. Last week, 'DuBarry Was Lady' (M-G) (2d run) (2d wk). Okay $5,800 for second week of second run.

Mastbaum (WB) (4,692; 35-75)—'This Is Army' (WB) (4th wk). Looks like heaviest grosser in history here with terrif $44,700. Third round brought tuneful $52,000.

Stanley (WB) (2,916; 35-75)—'Let's Face It' (Par). Bob Hope comedy leading pack with $28,300 in addition to bangup $4,300 for one-day showing at Earle Sunday (12). Last week, 'Dixie' (Par) finished stay with neat $16,900 for third canto.

Stanton (WB) (1,475; 35-75)—'Swing Shift Masie' (M-G) (2d wk). Dipping to $7,500, after bullish $14,700 for opening try.

'SUN' OUTSHINES ALL L'VILLE PIX, $15,000

Louisville, 14.

'Behind the Rising Sun,' at the Rialto, which was heavily plugged, is pacing all filmers this week. Blue Barron's band is pushing 'Here Comes Kelly' to strong total at National. 'Watch on Rhine' is taking third money at the Mary Anderson.

Estimates for This Week

Brown (Fourth Avenue-Loew's) (1,400; 30-50)—'Proudly We Hail' (Par). Moveover from Rialto, nifty $4,000. Last week, 'Sky's Limit' (RKO) and 'Falcon in Danger' (RKO), satisfactory $3,500 on m.o.

Kentucky (Switow) (1,200; 15-25)—'Edge Darkness' (WB) and 'Jitterbugs' (U). Likely strong $1,900. Last week, 'Lily Mars' (M-G) and '5 Graves Cairo' (Par), nice $1,800.

Loew's State (Loew's) (3,300; 30-50)—'Best Foot Forward' (M-G) and 'Passport Suez' (Col) (2d wk). Very good $9,000 following handsome $13,000 first stanza.

Mary Anderson (Libson) (1,000; 30-50)—'Watch on Rhine' (WB). Single policy at this small house is paying off with a film like this one. Resounding $7,800. Last week, 'Oklahoma Kid' (WB) (reissue) (2d wk), plenty okay $4,500 on h.o.

National (Indie) (2,400; 40-60)—'Here Comes Kelly' (Mono) plus Blue Barron orch, others, on stage. Smash business from starting gun. Stage show is responsible for strong play, with solid $17,500 in sight. Last week, 'Spotlight Scandals' (Mono) plus Connee Boswell, Joe Venuti orch, others, on stage, hot $17,000.

Rialto (Fourth Avenue) (3,400; 30-50)—'Behind Rising Sun' (RKO) and 'Adventures Rookie' (RKO). Tremendous exploitation, with p.a. of author James R. Young before local clubs. All helped hypo film. Smash $15,000, and may hold. Last week, 'Proudly We Hail' (Par), led town at solid $14,000.

Strand (Fourth Avenue) (1,300; 30-50)—'Mister Big' (U) and 'Submarine Alert' (Par) (2d wk). Steady $4,000. Last week, splendid $7,000.

No Male Shortage Here

Hollywood, Sept. 14.

Highest peak in Columbia's contract history is reached by the studio's latest roster announcement, disclosing 66 thespian contractees, mostly males in spite of the manpower shortage.

Checkup shows 40 signatures on the masculine side and only 26 of the petticoat persuasion.

'Sky's Limit' Ace New Entry in H.O. L.A., Neat $48,000; 'Hail' Strong 35G For 2d Wk., 'Lucky' Forte 22½G, 4th

Los Angeles, Sept. 14.

City is glutted with holdovers, only new entry among the firstruns being 'The Sky's the Limit,' doing smart $48,000 in three Fox-West Coast houses. Of extended-runs in 10 theatres, six are in their fourth sessions. 'This Is Army' is clicking solidly for $36,500 in three Warner spots to finish out its four-week run. Moves out for 'Watch on Rhine.' Also okay on second session at small Beverly which usually is second-run.

'For Whom the Bell Tolls' is picking off a great $37,000 on fourth stanza in two sites. 'So Proudly We Hail' looks strong $35,000 in two Paramount houses, second session. 'Mr. Lucky' continues stout with $22,500 for six-day fourth session in two spots.

Estimates for This Week

Beverly (WB) (1,620; 40-85)—'This Is Army' (WB). Second, final week, handy $6,000 before house goes back to second-run policy. First week, solid $9,200.

Carthay Circle (F-WC) (1,516; 85-$1.65)—'Bell Tolls' (Par) (4th wk). Still in stride at $14,000. Last week, dandy $16,300.

Chinese (Grauman-WC) (2,034; 45-90)—'Sky's Limit' (RKO) and 'Hitler's Madman' (M-G). Sky-high at $16,000. Last week, 'Claudia' (20th) and 'Blow Up America' (20th), near-record $19,000.

Downtown (WB) (1,800; 40-85)—'Army' (WB) (4th wk). Holding up well in final week at $17,000. Last week, sock $21,450.

Four Star (UA-WC) (900; 45-75)—'Claudia' (20th) and 'Blow Up America' (20th). Nice $5,000. Last week, 'Holy Matrimony' (20th) and 'Bomber's Moon' (20th), $4,000.

Hawaii (G&S) (1,100; 40-75)—'Walked With Zombie' (RKO) and 'Leopard Man' (RKO) (2d wk). Big $9,500 after setting new house record first week with $10,900.

Hollywood (WB) (2,756; 40-85)—'Army' (WB) (4th wk). Okay $10,000 after last week's pleasing $15,400.

Orpheum (D'town) (2,200; 40-75)—'Thumbs Up' (Rep) and Jimmy Dorsey orch on stage. Great $27,000. Last week, 'He Hired Boss' (20th) with Louis Prima orch, Beatrice Kay, on stage, profitable $21,200.

Pantages (Pan) (2,812; 40-85)—'Mr. Lucky' (RKO) and 'Saludos Amigos' (RKO) (4th wk—6 days). Okay at $10,000 and winds up Tuesday (14) to make way for preem of 'Behind Rising Sun' (RKO). Last week, solid $16,200.

Paramount (F&M) (3,389; 40-85)—'Proudly We Hail' (Par) and 'Aldrich Swings It' (Par) (2d wk). Strong at $23,500 despite length of bill making only four shows a day possible. Last week, proud $31,500.

Paramount Hollywood (F&M) (1,451; 44-88)—'Proudly We Hail' (Par) (2d wk). Smooth sailing at $11,500 after last week's excellent $14,500.

RKO Hillstreet (RKO) (2,890; 40-85)—'Mr. Lucky' (RKO) and 'Saludos Amigos' (RKO) (4th wk—6 days). Nice $12,500. Bows out Tuesday (14) for preem of 'Behind Rising Sun' (RKO). Last week, stout $18,200.

Ritz (F-WC) (1,372; 45-90)—'Sky's Limit' (RKO) and 'Hitler's Madman' (M-G). Big $10,000. Last week, 'Claudia' (20th) and 'Blow Up America' (20th), new house record at $12,500.

State (Loew's-WC) (2,204; 45-90)—'Sky's Limit' (RKO) and 'Hitler's Madman' (MG). Hefty $22,000. Last week, 'Claudia' (20th) and 'Blow Up America' (20th), great $25,000.

United Artists (UA-WC) (2,100; 85-$1.65)—'Bell Tolls' (Par) (4th wk). Holding up well at $23,000 after last week's sockeroo $30,400.

Wilshire (F-WC) (2,296; 45-90)—'Claudia' (20th) and 'Blow Up America' (20th). Moveover strong $9,000. Last week, 'Holy Matrimony' (20th) and 'Bomber's Moon' (20th), okay $6,400.

Wiltern (WB) (2,300; 40-85)—'Army' (WB) (4th wk). Good $9,500 after last week's $15,200.

Broadway Grosses

Estimated Total Gross
This Week $516,000
(Based on 13 theatres)
Total Gross Same Week
Last Year $392,000
(Based on 13 theatres)

'Claudia' Fat 18G, 2 Denver Spots

Denver, Sept.

Firstruns are okay currently, with 'Claudia,' at Denver and Esquire, nice on first week. 'So Proudly We Hail' is so strong it holds a third session at the Denham. 'This Is Army,' currently in two spots downtown, did huge biz in eight weeks of first runs.

Estimates for This Week

Aladdin (Fox) (1,400; 30-65)—'This Is Army' (WB) (2d wk), day-date with Rialto, after two weeks each at Denver, Esquire. Fine $8,000. Last week, 'Heaven Can Wait' (20th) and 'Passport Suez' (Col) (2d wk), after week at Denver, Esquire, Broadway, good $6,000.

Broadway (Fox) (1,040; 30-65)—'Cabin Sky' (M-G) and 'Pilot No. 5' (M-G), after week at Orpheum. Fair $3,500. Last week, 'Mr. Lucky' (RKO) and 'Falcon in Danger' (RKO), after two Orpheum weeks, good $5,000.

Denham (Cockrill) (1,750; 30-60)—'Proudly We Hail' (Par) (2d wk). Still big at $14,500; stays third. Last week, 'Proudly Hail' (Par), broke records with $16,000.

Denver (Fox) (2,525; 30-65)—'Claudia' (20th) and 'Mr. Yates' (Col), day-date with Esquire. Stout $15,000. Last week, 'Army' (WB) (2d wk), also at Esquire, big $15,000.

Esquire (Fox) (872; 30-65)—'Claudia' (20th) and 'Mr. Yates' (Col), also at Denver. Nice $3,000. Last week, 'Army' (WB), also at Denver, big $3,500.

Orpheum (RKO) (2,600; 30-65)—'Sky's Limit' (RKO) and 'Petticoat Larceny' (RKO). Fine $13,800. Last week, 'Cabin in Sky' (M-G) and 'Pilot No. 5' (M-G), big $15,000.

Paramount (Fox) (2,200; 30-50)—'Frontier Badmen' (U) and 'He Hired Boss' (20th). Trim $9,000. Last week, 'Appointment Berlin' (Col) and 'Silver Spurs' (Rep), fine $8,000.

Rialto (Fox) (878; 30-65)—'Army' (WB) (2d wk) also at Aladdin. Nice $3,500. Last week, 'Mr. Big' (U) and 'God's Country' (Rep), after week at Paramount, fine $3,000.

NATIONAL BOXOFFICE SURVEY

Usual post-Labor Day dip, many holdovers dominating the keys and Sept. 15 tax deadline are cutting a bit into boxoffice totals this week. Bulk of business is being done by 'So Proudly We Hail' (Par), 'Fallen Sparrow' (RKO), 'Watch on Rhine' (WB), 'Mr. Lucky' (RKO), 'Let's Face It' (Par), 'Destroyer' (Col), 'Claudia' (20th), 'Best Foot Forward' (M-G), 'Behind Rising Sun' (RKO) 'This Is Army' (WB), and, to a lesser degree (because of fewer playdates or uneven returns), 'Salute to Marines' (M-G), 'Phantom of Opera' (U), 'Heaven Can Wait' (20th), 'Bell Tolls' (Par), 'Sky's the Limit' (RKO) and 'Above Suspicion' (M-G). 'Wintertime' (20th), new Sonja Henie starrer, set record in first four days at Orpheum, Wichita, Kans., first date to be played.

roudly Hail,' playing some 17 main keys, still holds up strongly in second and third sessions in Kansas City, Montreal, San Francisco, Minneapolis, Boston, Buffalo, Cleveland (big $20,000 after smash first week), Baltimore, Denver, Philadelphia and Los Angeles. Also nice on moveover in Cincinnati and Louisville. Opus may get record $20,000 in Providence, stout $30,000 in Washington, smash $117,000 at N. Y. Music Hall and hot $14,000 in Seattle. 'Watch' is continuing its fine showing via holdovers in Washington, Cleveland, Newark, altimore, Philly and N. Y., with stout $7,800 in smallseater in Louisville. 'Claudia' is likewise strong in K. C., Frisco, Cincy, Detroit (good $28,000 second sesh) and L. A., while looming good in Balto and oke in two Denver spots.

'Fallen Sparrow' shapes as topper in Cleveland with great $31,000, fine on Newark holdover and nice in several other spots. 'Lucky' paces Detroit's new product currently with strong $27,000, is wow $32,000 in two Chi houses and torrid $20,000 in Brooklyn. Also stout in Wash. and L. A. on extended runs. 'Destroyer,' too, is steaming along well in Seattle, Omaha, Philly, N. Y. and Frisco, last mentioned after record first week. est Foot' looms fair to nice in Boston, Wash., Prov., alto., Indianapolis and N. Y. on extended runs. Looks nice $25,000, rooklyn, and big $20,000, Pittsburgh.

'Rising Sun,' iddlewest preems during past week, is smash $23,000 in Cincy, socko $15,000 in Louisville and best straight filmer at terrif $14,000 in Indianapolis. 'Face It,' rounding out sixth sesh at N. Y. Paramount at solid $55,000, looks big $52,000 in Chi and boffo $32,600, Philly. Also hefty in fourth stanzas in Brooklyn and Newark. 'Marines,' which shapes nicely on N. Y. and Wash. extended runs, looks topper in Buffalo though on second week with hot $15,000. 'Phantom,' still downtown in Minneapolis and Cincinnati for trim biz, is strong to record in some five other keys.

'Above Suspicion,' though only so-so in Pitt., shapes great $14,000 on five days in K.C. and robust $19,000, Newark. 'Heaven' hit strong $75,000 on fifth N. Y. stanza and will get big $17,000 in Port. 'Bell Tolls' is loud $58,000 for Chi second sesh, strong $16,000 on Frisco holdover, great $37,000 in fourth L. A. week (two spots) nd nice $32,000 for eighth N. Y. week. 'Sky's Limit,' currently spotty, looms fine $13,800 in Denver, but only $16,500 in Cleve., below hopes. Doing okay $48,000 in three L. houses, nice $21,000 second N. Y. week, nifty $10,000 for second Prov. sesh but mild on second Buffalo stanza.

rmy' boasts two new openings this week, being wow $20,000 in Providence and huge $31,000 in Omaha. For first 300 playdates, Warner records show it has piled up more additional playing time than any previous picture of theirs. Besides strong $37,000 in N. Y. seventh week, it's running stoutly on fifth weeks in Cincy, Wash., K. C. and St. Louis; fourth weeks in Seattle, A., Frisco, Portland, Pitt., Philly, Indianapolis and several other spots.

From the keys: 'Song of Texas' (Rep), sturdy $20,000, Newark; 'Spitfire' (RKO), smash $28,000 Frisco, with mit: 'Hit Ice' (U), giant $15,500, Seattle topper; 'Constant Nymph' (WB), big $12,000, Montreal; 'Spotlight Scandals' (Mono), big $11,000, K. C.; 'Corregidor' (PRC), fine $10,000, Detroit; 'Someone to Remember' (Rep), bright $26,000, Chi; 'Du Barry Was Lady' (M-G), good on fourth week, N. Y., and third week, Detroit. 'Oklahoma Kid' (WB), sock in Cincy, 'Union Pacific' (Par), choice $15,000 in Det., and 'Boots and Saddles' (Rep), good in Prov., are standout among reissues currently.

Art Directors Board

Hollywood, Sept. 14.

Society of Motion Picture Art Directors named a new board of directors with members representing all the major and independent studios. Group will meet this wee elect officers for the next year.

Directorate consists of Robert M. Haas, Hugh Repicker, William Flannery, Ernst Fegte, Paul Groesse, Stephen Goosson, Lewis Creber, Al Hogsett, Alexander Golitzen, Martin Obinza, Walter Keller, Jack Okey, Walter Holscher, Rudolph Sternad, Bernard Herzbrun, Ralph erger, Charles Pyke and John Beckman.

BACK THE ATTACK!
BUY EXTRA BONDS!

Cla
THE RECORDS
133%
IN
CINCINNATI!
"CLAUDIA" with DOROTHY McGUIRE • ROBERT YOUNG • INA CLAIRE
Reginald Gardiner • Olga Baclanova • Jean Howard • Frank Tweddell • Elsa Jansen
Directed by EDMUND GOULDING • Produced by WILLIAM PERLBERG
WILLIAM GOETZ in Charge of Production • Adapted for the Screen by Morrie Ryskind
From the Play by Rose Franken • As Produced for the Stage by John Golden

udia IS SMASHING
OF 20th's RECORD-SMASHING "CONEY ISLAND"!
BIGGER IN ST. LOUIS! BIGGER EVERYWHERE!
LOS ANGELES! IN RICHMOND! IN KANSAS CITY!
AND EARLY REPORTS INDICATE
IT WILL BE THE SAME IN DETROIT!
MIAMI! SAN FRANCISCO! MILWAUKEE! BALTIMORE!

Isn't she wonderful?

20th CENTURY-FOX

BACK THE ATTACK! BUY WAR BONDS! THIRD WAR LOAN!

WB to Apply Same Formula As In U. S. to 'Army' Preems Abroad

Much the same pattern as used in the domestic field will be employed by Warner Bros. in launching 'This Is the Army' in the foreign market, excepting that the high-price preem openings will be for local army funds. Picture goes out in the Latin-American territory soon, and this plan will be followed at every premiere. Local army relief funds will receive all the money on the upper-scale opening performance, these being sponsored and worked up as a big local event as done in U. S. After the opening, all funds will go to the U. S. Army, as done in this country.

Warners will ask top terms explain carefully that no profit goes to the company. Exhibitors will be told that 'Army' is not a commercial proposition for Warner Bros., with posters and all ad matter carrying mention of the fact. Branch managers in the foreign market are being informed of this setup. Theatres will retain their share of profits of all engagements as in the U. S., excepting that Warner theatres is giving its share (where played in this circuit's houses) to Army Emergency Relief Fund.

Karl Macdonald, assistant in Warners' foreign department now on leave to the Office of Coordinator of Inter-American Affairs, and Jerry Keyser, foreign ad-publicity chief, went to Washington yesterday (Tuesday) to arrange details of openings by 'This Is the Army' in the Latin-Americas.

They will confer with the CIAA and U. S. Army Public Relations division regarding preems and means of obtaining extra exploitation.

Cold Opening?

'Army' is to be preemed in Whitehorse, Yukon Territory, next Tuesday (21) for U. S. Army servicemen. Simultaneously a new 500-seat theatre, which was built at the half-way stop on the Alaskan Highway in three weeks, will be dedicated.

Shortwaved to S. A.

For the first time the Office of Co-ordinator of Inter-American Affairs approved the shortwaving of the preem of an American picture, with the result that last week Warners' 'This Is the Army' went out via DX to the Latin-Americans. Shortwave broadcast, made via electrical transcription shipped to N. Y., was on the Los Angeles opening of 'Amy' the previous week. Greetings in Spanish from virtually every member of Warners' star list were included on the disc.

Fact that profits from showings of 'Army' go to the U. S. Army Emergency Relief Fund prompted the CIAA approval for the broadcast. The CIAA refused to sponsor a similar shortwave showing for 'For Whom the Bell Tolls,' presumably because of no such tieup. The CIAA is making additional discs of the L. A. preem which will be shipped to Latin-American keys for use on local stations.

Menzies in Wood Setup

Hollywood, Sept. 14.

William Cameron Menzies has hooked up with Sam Wood as an associate in the production of independent pictures for release by Columbia.

First film under the new regime will be 'Address Unknown,' which Menzies will direct. In future pictures he will function in production either as director or production assistant.

LES POLLOCK'S BREAKS

Rochester, N. Y., Sept.

Coincident with the local opening last week of 'Best Foot Forward' in Rochester, Lester Pollock, manager of Loew's there, obtained two unusual full-page breaks in two papers, the Times Union and the Democrat and Chronicle.

On the same page carrying ads of the 'Foot Forward' openings and of pictures to come during the fall, both Rochester papers devoted the balance of the full-page spreads to stories on Metro product, with several cuts carried.

Vogel Leaves RKO

Hollywood, Sept. 14.

A. Mike Vogel departing RKO where he has been on writing staff for past four months.

He returns to trade paper work in New York.

AMPA's Oct. 14 Salute

Luncheon meeting of the Associated Motion Picture Advertisers, in the nature of a salute to men and women of films who are now in the armed forces, will be held on Oct. 14 instead of Sept. 16, as originally planned. At the affair a service flag with more than 28,000 stars will be unfurled.

Max Stein and Dave Bader of the 20th-Fox publicity department will be in charge of a new monthly AMPA bulletin dealing with the activities of the organization's members.

U's Big Pix Prompt Bergman to Expand His Ballyhoo Dept.

In line with plans to boost top product such as 'Flesh' and 'Fantasy' and Howard Hawks' 'Corvette K-225,' Universal is expanding its homeoffice ad-publicity-exploitation staff this month. Milton Silver, formerly of National Screen and Columbia Pictur , joins Sept. 20 to handle advertising. Al Horowitz, formerly vet sports editor of Philadelphia Public Ledger, who has been doing general publicity, becomes head of newspaper and special magazine contact department, with Charles Simonelli, of N. Y. publicity staff, made his assistant. Milton Crandall, vet field exploiteer, is being brought in to do special h.o. assignments. Fred Marshall, formerly of Columbia Pictures on Coast, is added to the exploitation staff.

Maurice Bergman, eastern ad-publicity head, leaves soon on swing around country in connection with preems of 'Flesh,' for which a special unit to contact newspapers shortly will be formed. Unit will do advance missionary work on the Chas. Boyer-Julien Duvivier production (formerly known as 'For All We Know'). U has a $250,000 ad-exploitation budget on this film, including representation in 11 magazines.

Plans for 'Corvette' include full-page ads in newspapers of all keys where the film shows. Also top news commentators to bally the production is part of the radio exploitation setup.

No Mex Paper Shortage

Mexico City, Sept. 14.

There is no apparent newsprint shortage in Mexico, and the nine local dailies are going to town on amusement advertising.

Morning papers run from two to three pages solid ads, while the afternooners carry one to one and one-half pages of theatre displays.

JOE COHN TO COAST

Joseph H. Cohn, v.p. in charge of film advertising for Weiss & Geller agency, left for the Coast last Saturday (11) for huddles with studio accounts.

Weiss & Geller represent Columbia and Monogram.

WACS Aid 'Army'

In the New England territory WAC officers are cooperating with Warners and local exhibitors on special premieres of 'This Is the Army,' with members of the WACs serving as ushers, ticket takers, etc., as well as on publicity for the special openings.

In some instances a WAC recruiting booth is being installed in lobbies for the run of the engagement.

Pitt Post-Gazette Rations Amus. Ads

Pittsburgh, Sept. 14.

Post-Gazette, morning daily, has rationed theatre advertising still more and now has a fixed schedule for the duration. Amusement displays in the Paul Block sheet are now limited to 21 columns weekly, or three and a half daily since it is only published six days a week. This includes everything, pix, legit, niteries, hotels and restaurants. Editorial content, however, remains practically the same, about two and a half times the ad space.

In meantime, Pittsburgh's other two papers, Press and Sun-Tele, are cashing in on the limited P-G lineage, since they're getting the extra displays the Post-Gazette can't handle. Also getting an extra helping are the local radio stations, which theatres are using more extensively than ever with P-G's curtailment and possibility that both Press and Sun-Tele may have to follow suit shortly.

'Horizon,' 'It Happened' Reissued for Sock Dual Biz Despite 4-Hr. Time

Getting 'A' time principally, Columbia is selling its two Frank Capra reissues, 'Lost Horizon' and 'It Happened One Night,' as a double bill everywhere. This policy was decided upon after RKO had taken the initiative in playing the two pictures together. Other buyers followed through.

Accounts are taking the two films for dual bills in spite of the length of the show they constitute, running four hours, and, based on engagements so far, Col stands to reap a tidy sum from the reissues. It is too early, however, to estimate what the gross rental may be.

The Warner circuit has closed a deal for the Capra oldies, to be played together, while among others that have bought them are the Skouras and Randforce chains in the east. Additionally, the Associated Theatres of N. J., a booking combine having close to 30 houses, has taken the reissues.

Cited to point up the unusual play 'Horizon' and 'Happened One Night' are getting is the engagement just completed at the independently operated Grand on East 86th street, N. Y. Nat Steinberg, operating the Grand, took the dual reissue bill for one week but due to press of business was forced to hold it over, somethin unprecedented for his theatre.

Progressively Increasing 7-Year Contract Proposed by Pix Publicists

Seeking to reach an agreement with seven major distributing companies rather than resort to arbitration, which was recently proposed, the Screen Publicists Guild, N. Y., is submitting a classification and wage progression plan under which, it is understood, salaries would be scaled upward for a period of seven years. Additionally, under the classifications, employees in the publicity-advertising-art departments of majors would move up in rank to an ultimate senior rating, according to report.

Following a meeting Friday afternoon (10) with representatives of the major companies involved, with Major L. E. Thompson of RKO as chairman, the SPG membership last night (Tuesday) authorized submission of the classification-progression plan for consideration by employers. Companies involved are Metro, Paramount, RKO, United Artists, Universal, Columbia and 20th-Fox.

Expected that a session will be held with the majors by the end of next week after the film companies have had an opportunity to study the plan being submitted. Warner Bros. and Republic homeoffices are not involved since the first year of two-year contracts are up later than for other majors. Under the contracts, they are reopenable after the first 12 months on wage scale.

FICKLE, EH?

Memphis, Sept. 14.

When 'Reveille With Beverly' played the local downtown scene, top billing went to Ann Miller and Bob Crosby, with Count Basie and Duke Ellington bands likewise in boldface type.

Now that 'Rev' is back for its neighborhood runs, suburban houses are billing another name before these. Frank Sinatra leads all the rest.

Springfield, Mass., War Workers Want Stage Shows; Other Briefs

Springfield, Mass., Sept. 14.

Films run a poor second to stage entertainment as far as local war workers are concerned, and the Arcade Theatre, first into the midnight show business, dropped its late show Friday (10).

In response to union pleas, the Arcade started midnight film shows early this year and drew heavily until E. M. Loew's Court Square followed suit. There was business enough for two, but when Western Mass. Theatres, Inc., operators of the Arcade, decided to run a Friday night show at the Broadway, also a vaudfilmer like the Court Square, the Arcade gave up the ghost after two weeks. Both 'live' shows have been getting strong biz.

WB Loses Another to Rooney

Pittsburgh, Sept. 14.

WB theatre booking department has lost another veteran employee to Rooney indie booking combine in Cleveland. He is Sammy Speranza, who resigned last week to go with Gus Davis, whom the Rooney outfit engaged recently as head booker. Both Davis and Speranza had been with Warners here for more than a dozen years.

L. L. Chamberlain, veteran exhib in is district and owner of the Dale in Johnstown, is seeking the Republican nomination for treasurer of Cambria county, and John Notopoulos, Ambridge, Pa., theatre executive, is a candidate for city council on both the GOP and Democratic tickets.

Katherine Tredmore, phone operator in Warners' theatre department, transferred to the booking staff, and Mae Coyne is replacing her on switchboard.

Joe Shapiro, Mt. Union exhib and furniture dealer, home from the Mayo Clinic in Rochester, Minn., after having a physical checkup.

Cpl. Harold Stein, with a medical discharge from the Army, first of former Film Row employees to return from the war. He was in action on Guadalcanal, and has resumed his old post in the shipping department at Col, where he worked before going into the service.

Variety Club here honored Tony Stern with a buffet supper stag last Friday night (10) and presented him with a desk set for a going-away gift. Occasion marked Stern's transfer from WB office here after 10 years to Cleveland as chief film booker and buyer for Warner zone there. Although Stern left couple of months ago to take up his new duties his new post which required his presence so quickly Variety Club didn't have time to toss its usual shindig for a former officer and longtime member until now.

The Winnah

St. John, N. B., Sept. 14.

Lew MacKenzie, manager of Warner exchange, participated in the Dominion convention of that organization and formally accepted first place in the Dominion-wide sales competition. This follows the second placing of the local RKO exchange in the Dominion sales contest within that organization...Maurice Radcliff, recently taken on staff of UA exchange, is the youngest booker in local distribution setup. He is 17, and a 1943 high school grad...William Guss, formerly contract clerk, assistant booker and a salesman for the local Regal exchange, was recently advanced to manager of the Calgary, Alberta, exchange. He was a native and lifelong resident of St. John until sent west by Regal...for some time, through inability to get replacements, manager George Heiber of the local United Artists branch was the only male on the staff...Flora Thurston first female booker among the local exchanges continues on the job at Warners...Girls come and go and stability is decidedly out in the personnels of all the exchan

Ben Price With Monogram

Ben Price, veteran film salesman, has joined Monogram's N. Y. office in charge of the New Jersey and upstate N. Y. territory. Mono is selling 26 features and 16 westerns this season (1943-44).

Price had been with Universal for 25 years.

Concord, N. H., Theatre Sold

Concord, N. H., Sept. 14.

Capitol here sold for unspecified sum to Concord Amus. Co., subsidiary of Maine-New Hampshire Theatre Corp. and operator of Capitol since its opening in 1926.

Blumenstock Back from

Mort Blumenstock, Warner publicity-ad director at the homeoffice, back from Chicago after huddling on preem there of 'This Is Army.'

George A. Smith, western division sales manager for Paramount, on a swing through the west, will not be back east until Sept. 27.

Gordon Lightstone, general manager of distribution for Par in Canada, N. Y. conferring on sales matters.

Members of the N. Y. 20th-Fox exchange threw a dinner for their boss, Ray Moon, branch manager, last week.

Nat Wolf, zone manager the Warner circuit in Cleveland, returned to his headquarters over the weekend after h.o. huddles.

Burt Champion failed to pass his physical and thus remains on the job in charge of radio contacting for Par.

Henry (Doc) Brown, exhibitor of Lakewood, N. J., operates a bowling alley on the upper west side in N. Y.

Fitzgerald With Metro

John Fitzgerald, formerly with Warner publicity, has joined the same division with Metro.

Roger Clement, Paramount attorney, has fully recovered from pneumonia.

Lillian Brown has been delayed in going to the Coast to become private secretary to David O. Selznick due to sinus. She's now recuping in th Poconos.

Gates Upped In Cleveland

Cleveland, Sept. 14.

Arnold Gates shifted from Loew's suburban Park to chain's downtown Stillman as manager, after handling former house for the last 10 years. Succeeding him at Park is Boyd Sparrow. Joseph Standish, formerly in charge of Stillman, made relief manager for circuit's Cleveland houses.

Par's Big B.O. No Real Criterion of How Others Do, Aver Mpls. Indies

Minneapolis, Sept.

Twin City independent exhibitors are protesting because they say distributors here, in fixing rentals and percentage terms, take as a basis the extraordinary business being done by the Paramount circuit with its loop first-run and neighborhood houses in Minneapolis and St. Paul and its situations throughout the territory.

The big chain has been chalking up record-breaking grosses and its Minneapolis takings in particular are setting new highs for any period aside from the boom times of 1928. However, the subsequent-run Twin City neighborhood exhibitors claim that the Paramount circuit business should not be a criterion for the framing of contracts.

Main point made by the independents is that the present prosperity brought about by vastly increased purchasing power actually does them no good while benefiting the first and other previous runs tremendously. When people are flush with funds, it's asserted, they flock downtown to see the pictures first, bein perfectly willing to pay the higher admission prices. They also go to the Paramount chain neighborhood houses that play the pictures before the independents, according to the latter. With a few exceptions, it's claimed, Twin City independent neighborhood theatres are not doing so well as a year ago and cannot stand the stiffer terms that now loom. Most actually have lost many regular patrons to the downtown houses, independents declare.

On their part, however, branch managers assert that their few percentage engagements and blind checks show that 'nearly all' the Twin City independent theatres now are sharing in the record prosperity and they'll have to come across with higher film rentals.

DIMOUT RESTRICTIONS FOLDS PROV. DRIVE-IN

Providence, Sept. 14.

After opening Sept. 4 following revocation of the pleasure driving ban, Loew's Drive-In Theatre, Inc., at White and Powell Sts., closed Friday (10), a victim of dimout requirements. Closing was effected without protest by the management after Army authorities reported to the State Council of Defense that the projection beam violated state and federal dimout regulations.

Capt. Walter E. Slide, acting executive officer of the First Service Command office here, said the glow from the projection rays was visible from a plane as far as 30 miles away. Counsel for the company, he said, explained that the theatre would not have opened had the management realized this fact, and Capt. Slide commended the operators' attitude.

Comes another FALL SEASON.

pretty near time for records to Fall again.

Soon, soon, all the Warner stars in

WARNERS' "THANK YOUR LUCKY STARS"

HUMPHREY BOGART
EDDIE CANTOR
BETTE DAVIS
OLIVIA DE HAVILLAND
ERROL FLYNN
JOHN GARFIELD
JOAN LESLIE
IDA LUPINO
DENNIS MORGAN

STARS STARS, STARS

ANN SHERIDAN
DINAH SHORE
ALEXIS SMITH

Are [illegible]: Backing the Attack?

also GEORGE TOBIAS • JACK CARSON • ALAN HALE
EDWARD EVERETT HORTON • S. Z. SAKALL • HATTIE McDANIEL
SPIKE JONES and his CITY SLICKERS • Directed by DAVID BUTLER
Screen Play by Norman Panama & Melvin Frank and James V. Kern
From an Original Story by Everett Freeman and Arthur Schwartz
Produced by MARK HELLINGER

Aussie 'Dinner' Version Points Up War-Born Problem to Ben Fuller

Sydney, ustrali

Editor, '

I was highly interested in the letter on 'The Man Who Came to Dinner' in 'Variety' May 19, and while fully aware of the French proverb, who excuses accuses, and that, from your point of view and in justice to the author, the protest and remarks are undoubtedly justified, yet without trotting out alibis, I feel that I must partly comment thereon, and send a copy of this to 'Variety.'

(Lt. J. Bryan, III, ex-Satevepost associate editor, now in Naval Intelligence, wrote the piece for 'Variety'—Ed).

In regard to the production and the evident poetic license with dress words and characterization, will say an American producer is essential for an American play, alternatively it should have been seen several times by the Australian producer. I am an inveterate theatregoer but I did not see the Australian stage production of 'The Man Who Came to Dinner,' for I had read the play, had perused 'Variety's' report and when the local cast was announced I knew that it would be spoiled for me and 'stood away,' and when enjoying the flicker version it brought me to the realization that I did right in denying myself the ordeal. The boxoffice, which is never wrong, said that the intrinsics of the play must be internationally okay as the author's perusal of the royalty statements corrobates.

In the first place the 'Man' was played by Edwin Styles, an English light comedian of the Noel Coward type, which explains a lot, and with our limited supply of actors, who must play the parts they are given, many that otherwise would be available and of type are with the forces. I saw Styles play the name part in 'The Amazing Dr. Clitterhouse' this week. His rendition of the part is a liberal education in acting and 100% casting, and the rest of the company, with one exception perhaps, was adequate, or better, in their work, and being an English script with a London locale, they knew something about it and it was atmosphered and directed accordingly.

When in the U. S. A. in the years agone I have seen American stock companies wrestling with purely British plays, and I didn't go off the deep end about accents, pronunciation and atmosphere, for I knew what they were up against, and per contrast I have seen Ada Rehan, the Barrymores, Robert Mantell, etc., and had nothing but admiration for their manner and presentation of Shakespeare, and incidentally, would have nothing but contempt for the cinema reproduction of the works of the Bard of Avon, if I didn't know that censorship makes it impossible to reproduce it as per the living stage.

And, I am looking forward to the time, I hope not distant, when the old world will settle down to a long period of progress, meaning absence of bloody war; for, while I hate war, I dislike peace, I mean the kind that makes us complacent and stodgy, tolerate slums, racial hatred, intolerance in regard to religion, and all things that go to make so many miserable, and unable to enjoy to the full as can those whose circumstances and conditions enable them to derive and enjoy the benefits of education, the arts, crafts, sports and amenities that a full life is capable of finding and providing. But this, of course, is another story, but a future that the members of our professional community must, in the same way as they undoubtedly have in regard to war activities, enter into, foster, help and rectify.

But pardon my sarong, I started off to just help to a better understanding of Australian theatre problems, most war-born, and will conclude by apologizing, hoping and feeling sure that, when transportation gets back to normal, these matters will adjust themselves.

Sir Benjamin J. Fuller.

Free Into Aussie

Washington, Sept. 14.

Motion picture films certified by the State Department or U. S. Office of Education as being of an international educational character will be admitted duty-free into Australia, according to the Department of Commerce.

Present plans are not to characterize any commercial Hollywood product.

'Wingless Victory' Due For Quick London Fold

London, Sept. 14.

Maxwell Anderson's 'Wingless Victory' bowed in at the Phoenix on Sept. 8, but is due to be withdrawn on Saturday (18).

The play was warmly received by an amiable audience, the same generally negative reaction from the press as was accorded the drama when it ran briefly on Broadway several years ago with Katharine Cornell and Walter Abel. Whatever merit the Anderson play possesses was marred opening night here by the inaudibility of practically the entire cast.

London rights to the play were released by the playwright during his recent visit to England.

Price-Fixing Set On Aussie Films

Sydney, Sept. 14.

Senator Keane, Minister of Custom, has okayed as law the price-pegging regulations which had been submitted by rofessor Copland, who's in charge of price-fixing on pictures. This means that film rentals now are under governmental control, but the setup is regarded as an improvement over the original alignment fixed by Copland, since U. S. distributors are given the right to seek higher film rentals on major films. Copland declared the rentals to be fixed as from April 19, 1942, but the appeal stipulation is regarded as providing means for a 'fair' deal for distribs and exhibitors alike.

With trade so buoyant at present, it looks as though there will be little argument between distributor and exhibitor over price-fixing. Small independent exhibitors have caused most of the trouble thus far. Cave- in of Italy is regarded as helping show business, booming all boxoffice takes to make cinema grosses the greatest in Australian history.

'RATS OF TOBRUK,' SET BY CHAUVEL IN AUSSIE

Sydney, Au . 15.

Charles Chauvel, film producer and director, has set Australian production wheels in motion again after long span of inactivity. Chauvel is currently working on 'Rats of Tobruk,' a yarn of the Middle East with local cast.

Interested with Chauvel in venture are RKO, which would handle local and U. S. distribution; Hoyts, which will route pic locally; Commonwealth Laboratories and Charles Munro. Understood that government likewise holds financial interest in 'Rats.' After 'Rats' Chauvel will film 'Fuzzywuzzies,' a tale of the New Zealanders.

Cinesound, now presently engaged on government information work, is expected to swing into feature production shortly under Ken G. Hall.

NANA's Late Reporter's 3d Russian Film Yarn

Washington, Sept. 14.

Just released to the Russian screen is the new film, 'Air Taxi,' written by the late Eugene Petrov, writer and correspondent for North American Newspaper Alliance, who was killed on the Russian front in an airplane crash.

'Air Taxi,' according to the announcement by the Soviet Embassy here, deals with a Russian Airline pilot, whose plane is later used to shuttle ammunition and wounded soldiers to and from the fighting front. ic is said to have numerous comedy sequences and a gay musical score. Lead is played by Mikhail Baranov, winner of the Stalin prize and leading Soviet star.

Petrov had earlier written two other successful Russian screen plays, 'Musical Story' and 'Spring Song.'

U. S. EXPORTS TOO MANY WAR FILMS TO BRAZIL

Washington, Sept. 14.

Hollywood war films are reported losing their popularity in Brazil because the country is being bombarded with too many, U. S. Department of Commerce reports in the survey of the Brazilian industry.

Study shows that last year 99%, by weight, of all pictures imported to Brazil came from America. All of this country's product is generally well-liked, with adventure and sentimental stories tops. Animated cartoons are well received, with serials getting a heavy play in the interior. Brazil operates about 2,000 film houses, greatest concentration being in the state of Sao Paulo. Unofficial reports on domestic production show that only one entertainment feature was made last year, bulk of the output being government propaganda shorts and newsreels.

rgentina was the second biggest exporter of pix to Brazil last year, with Great Britain third and Germany fourth. Small amounts were sent by Switzerland, Portugal and France. Former film exporting countries Italy, Japan, Mexico and Canada got nothing in last year, and the showing of Russian films is forbidden by law. All Axis pix imported in 1942, or in the hands of distributors, were subsequently confiscated by the Government.

Hicks, Silverstone Visits To England Seen Move For Industry Cooperation

John W. Hicks, Paramount's foreign sales chief, and Murray Silverstone, 20th-Fox foreign chief, arrived safely in London last Wednesday (8) after hopping off earlier in the week.

Visits is looked on as presaging an effort by U. S. distribs to be even more cooperative with the British picture business. Product deals, necessity of running pictures longer in all theatres, choice of play-dates and the overall setup on raw film stock shortage are due to come up for consideration. British exhib opposition to playing pictures on extended engagements will have to be ironed out.

Hicks is scheduled to confer with Arthur Rank regarding a production deal whereby Rank would make one or two features in England for Paramount, with Par helping materially on the financing. Reported that this is one of the reasons that the Paramount foreign chief made the trip.

PERY'S H.O. WINDUP

Nick Pery, Columbia's managing director for Australia-New Zealand, has wound up homeoffice huddles with Joseph A. McConville, foreign sales chief.

He's due to return to Sydney shortly.

Current London Shows

London, Sept. 14.

'**Arsenic and Old Lace**,' Strand.
'**Blow Own Trumpet**,' Playhouse.
'**Claudia**,' St. Martin's.
'**Dancing Years**,' Adelphi.
'**Flare Path**,'
'**Flying Colors**,'
'**Heartbreak** ,' Cambridge.
'**Hi- l**,' Palace.
'**It's Foolish But Fun**,' Coliseum.
'**It's Time Dance**,' Winter Garden.
'**Junior Miss**,' Saville.
'**La-Di-Da**,' Victoria Palace.
'**Lisbon Story**,' Hippodrome.
'**Live for Love**,' Haymarket.
'**Living Room**,' Garrick.
'**Lottie Dundass**,' Vaudeville.
'**Magic Carpet**,' rince's.
'**Merry Widow**,' Majesty's.
'**Month in the Country**,' James.
'**Moon Is Down**,' Whitehall.
'**Mr. Bilfrey**,' Playhouse.
'**Pink String**,' Duke of York's.
'**Quiet Week-End**,' Wyndham's.
'**Showboat**,' Stoll.
'**Strike a New Note**,' Wales.
'**Sweet and Low**,' Ambassador.
'**The Fur Coat**,' Comedy.
'**They Came to a City**,' Globe.
'**War and Peace**,' Phoenix.
'**Watch on the Rhine**,' Aldwych.
'**Wingless Victory**,' Phoenix.

Inside Stuff—Pictures

Although it is commonly known in the sales field and among exhibitors who are members of the Independent Theatre Owners of Ohio that Jim Mason, owner of the DeLuxe theatre at Cherry Valley, O., is fictitious, a distribution executive of one of the majors has gone out on a limb by making inquiries about the Cherry Valley exhib. He instructed his company's Cleveland exchange to render a report on 'Mason' and the Cherry Valley situation. The name as well as the town don't exist. Merely being a figment of the imagination of Pete Wood, exec secretary of the ITO of Ohio, who often in bulletins to exhibs uses the name of Mason and the DeLuxe, Cherry Valley, in pointing up squawks against the distributors. Wood usually refers to the non-existent Mason as 'my good friend.'

Metro's 'Thousands Cheer' reminds that the studio had paid Irving Berlin and (the late) Sam H. Harris $25,000 for 'As Thousands Cheer' but never made it, returning all the material and rights to Berlin. Actually, the studio wound up paying 25G for two-thirds of the title, considering that it dropped the ' .' This was a Music Box Revue which contained Berlin's now famed 'Easter Parade' and skits by Moss Hart. Deal was for M-G to produce it within two years, but later M-G got another two-year extension, but finally wound up tacking a portion of the title on a completely new filmusical.

Warners studio is dropping coins in two slots in the hope of hitting two jackpots, thereby doubling the happy coincidence of 'Casablanca,' which rang the bell at one of the most opportune moments in international history. This time the Burbank boys are rushing production on 'Uncertain Glory' and 'Passage to Marseille,' both of which deal with underground patriotism in southern France, which may be the scene of an Allied invasion by the time the pictures are ready for release. Studio has had a lot of luck in picking its spots to coincide with front page news, with 'Action in the North Atlantic,' 'Mission to Moscow' and 'Edge of Darkness.'

With bingo and screeno definitely out as a boxoffice lure in New theatres, operators of the games have requisitioned their equipment, which has been gathering dust since Mayor LaGuardia's anti-gambling ordinance. Several cases to test the legality of the mayor's stand, presumably to be financed by the operators for the theatres involved, have also been withdrawn. Both chain and indie houses that had equipment on royalty were notified last week to pack them up. Equipment will be pressed into service in other spots where the screen games are not taboo.

Marlin Frederick, N. Y. attorney, is looking for Madeleine Traverse, stage and screen actress, in connection with an equity in a lawsuit started in her behalf in 1916.

Miss Traverse was at the Fox Film studio in 1920, having been previously engaged by Pathe. She appeared in a pageant at the Century theatre, N. Y., in 1918, and was heard from in San Benardino, Calif., around 1920.

Film house operators in the California dimout zone are not particularly interested in reports that the Army may lift its ban on brightly lighted marquees. Since the dimout rule went into effect in Los Angeles and surrounding areas the exhibitors have been doing more business than at any previous time in their careers. A few neighborhood operators might profit by the return of bright lights, but the general run of houses are willing to continue in semi-darkness as long as the coin keeps on jingling at the boxoffice.

Dorothy Lamour and Paramount are putting on a studio war, each demanding unconditional surrender on the story of 'Rainbow Island,' a South Sea island picture which naturally calls for a sarong, or a lurong, or whatever it is the gals wear in that neighborhood. Star is said to be dissatisfied with the yarn and is spending her time with her soldier-husband at San Bernardino, meanwhile waiting for the studio scribes to rewrite the story. Picture is slated to start Sept. 20.

Rise Stevens will sing two different arias in 'Going My Way' at Paramount, one for the domestic trade and one for overseas release. Original choice was a song from Bizet's opera, 'Carmen,' but the studio was unable to clear the European copyrights. Film fans abroad will hear a selection from 'The Bartered Bride' while American customers will get an earful of 'Carmen.'

Columbia has mailed stockholders a color booklet showing outstandin feature releases set for the next several months. Idea back of this unusual mailing is to keep Col. shareholders informed of quality, product and how it is being spotted in forthcoming months. Full page is devoted to each picture, with an outstanding vehicle picked for the next six months or more.

Click of 'The Watch on Rhine' is a personal feather for Jake Wilk, Warners' eastern story head, who had fought off some intra-company opposition to the original purchase of the Lillian Hellman play on the ground that 'the title would be a chaser, it's too Germanic,' etc. Wilk only thought of the story values when urging the original deal.

Elcock circuit's deal with Associated British Cinemas calls for the former turning over 44 of its 58 theatres, arrangement having been set earlier in the week in London. Both are British outfits. Elcock had secured the houses on short-term loans and had the capital ready to take over all theatres on long terms, but was unable to secure government consent.

Paramount, after stalling on the Ed Gardner 'Duffy's Tavern' deal, will now make it a super-musical, with practically all the studio's stars (Crosby, Hope, Lamour, et al.) doing pseudo-guest shots as part of the filmized 'Tavern' radio show.

Lefty's Notebook

Continued from page 4

street West, and still goes on and entertains her customers with her songs and wisecracks. She's my version of a French Texas Guinan. Big Jim Kelly (Kelly & Kent, Kelly & Pollack) writes he's fine and ratin' to go. What a straight man he'd make for good comic. Annie Kent is still dancing around the N. Y. night clubs. Al Friend just wrote me (you remember that great team of Friend and Downing) and says he's out of the business but still gets the itch to get up and sing some parodies. He was a great Hebe comic, and what a hit they were in London! friend wrote me he caught Al Herman doing his act in one of the N. Loew houses and he was a riot. He wowed 'em like he did years ago. He's one of the very few blackface acts around today. Eva Tanguay is getting along swell and writing nice long letters. We do care, Eva—get well quickly. Trixie Friganza is knocking 'em for a loop at bond drives, camp shows and benefits. Here's a gal who would be a wow in any Broadway show. What's the matter—don't these managers ever remember great artists? I don't believe there's a comedienne around any better than Trixie. Irving Fisher, he of the sweet voice, writes me often. Remember him with Nora Bayes, in the 'Follies' and dozens of Broadway shows. I'll put him up against most of the crooners on the radio and I'll bet he'll beat 'em to the rail.

Aggie, looking over my shoulder, sez I better turn agent. Well, excuse me fellers if I didn't mention you in this letter, but keep writing and let me know what and how you are doing. Me and Aggie like to hear from you. Sez.

Your pal,

Lefty.

THE GREATEST MYSTERY IN ALL HISTORY!
IS HITLER DEAD?
SEE! . . . Hitler's soldier beasts running amok!
SEE! . . . Women beaten into submission!
SEE! . . Child-slavers turn youths venomous!
SEE! . the story all Germany couldn't suppress!
THE STRANGE DEATH OF ADOLF HITLER
with
LUDWIG DONATH · GALE SONDERGAARD
GEORGE DOLENZ · FRITZ KORTNER
LUDWIG STOSSEL · WILLIAM TRENK
Screen Play by Fritz Kortner
Original Story by Fritz Kortner and Joe May
Directed by James Hogan
Associate Producer, Ben Pivar
UNIVERSAL PICTURES

Long-Standing Joe Cooper-Par Tiffs Erupt Into Suits and Countersuits

Smouldering fires existing for years between Paramount and Joseph H. Cooper, operator of a string of theatres in the midwest in which Par has a 50% interest, have finally broken out and give promise of scrappy legalistics as result of disagreement and friction in connection with the partnership. Theatres, numbering around 25, are in Nebraska, Colorado and Oklahoma.

On top of two suits brought against Cooper by Paramount, Cooper himself has countered with an action naming Par in Federal proceedings under which he hopes to collect $250,000. In addition, it is understood Par is planning another suit against Cooper, this one in connection with theatres operated in Oklahoma City where there's a three-way Par-Warner Bros.-Cooper pool.

An accounting of assets and expenditures will be sought in connection with the Oklahoma City properties which are grouped under Standard Theatres Corp. During the past week, Par sued for an accounting of assets of the Lincoln Theatre Corp., 50-50 Par-Cooper partnership operating three houses in Lincoln, Neb., and additionally seeks to compel the transfer of leases to Par on the Stuart and Lincoln, which, it is alleged, had been placed in Cooper's name. The Lincoln suit was brought in Federal court in the names of Montague F. Gowthorpe, secretary-director of Lincoln Theatres Corp., and Sam Dembrow, Jr., also a director, who are homeoffice Par theatre execs.

Previously, on Aug. 27, Par had sued Cooper and Colorado operating companies, charging violation of a partnership agreement and asking that Par be adjudged owner of certain stocks of corporations controlling 10 theatres. Par claims that Cooper transferred to himself options on certain theatres that were involved in the old Par bankruptcy and insists he is the rightful owner.

Examine Cooper, Philipson

In connection with the Nebraska and Colorado suits, Par on Friday (10) obtained an order for examination before trial of Cooper and Joe Philipson, his general manager, tomorrow in Federal court in N. Y.

Complaint in the Cooper damage action brought against Par and filed in Federal court, N. Y., on Friday (10), Cooper alleges breach of contract and wrongdoing in connection with Lincoln theatres against which Par took advances amounting to large sums and made improper transfers of assets. As result of these actions Cooper was forced to settle Internal Revenue claims amounting to $100,000, he alleges. In addition, he asks damages of $150,000 on grounds that his business reputation and credit standing have suffered. Cooper claims the improper advances Par took out of Lincoln properties amounted to $138,581.

Par motions to enjoin Cooper from transferring securities of Colorado corporations and from assigning theatre properties in Lincoln to anyone else, were argued in N. Y. Federal court yesterday (Tuesday). Decision was reserved.

UNION STATUS FOR 16 MM. CAMERAMEN

Hollywood, Sept. 14.

New union is being organized to take in professional 16-mm cameramen, whose work is rising in importance with the recent heavy increase of industrial pictures. Some of them are paid as high as $350 a week.

Special classification for the 16-mm lensers is being set by International Photographers Local 659, with Business Representative Herbert Aller making the arrangements.

'Better' Comes Later

Hollywood, Sept. 14.

Production of 'Better, Better Than Before' was postponed temporarily by Bruce Manning at Universal while he writes the script for 'That Night With You,' with Charles Boyer as producer and star.

When Manning finishes with 'That Night' he will return to work as producer-writer on 'Better,' based on a stage play by Luigi Pirandello.

BACK THE ATTACK!
BUY EXTRA BONDS!

Kaufman, Oppenheimer Have Too Soft a Touch From Newark Ops Union

Newark, Sept. 14.

Local Motion Picture Operators Union was ordered here Friday (10) by Vice-Chancellor John O. Bigelow to cease paying salaries or other monies to Louis Kaufman and Harry S. Oppenheimer, business agent and secretary of the union local, until the pair meet a judgment debt of $13,000 levied against them in 1936 by Vice-Chancellor Maja Leon Berry.

Bigelow's order was in a decision in suit filed October, 1941, by six members of the union who sought appointment of a receiver, ousting of Kaufman and his officers, discontinuance of 'permit men' and an accounting of the union's funds.

Also the six 'insurgent' members sought to recover cash gifts to Kaufman by the union and the $13,000, assessed against Kaufman and Oppenheimer in the earlier litigation, which the union paid.

Although denying application for the receiver 'at present' and giving the complainants permission to renew such application within a month or two in the event the union fails to amend its constitution and correct irregularities, the court found that:

'Kaufman and his followers habitually disobey the Berry decree by exercising their power in a discriminatory manner, favoring one union member against another. Kaufman dominates assigning of jobs and obtaining a job depends on favoritism or chance.

Theatre managers, as well as most union members, desire to stay in the good graces of Kaufman and are ready to employ whomever he wants. The word of Kaufman is law with most union members.

Despite his large income from the union, Kaufman has not had a bank account in recent years. Kaufman's labors are not arduous and one hour a day more than covers his services to the union.

Finding Kaufman's domination of the union has been profitable, Bigelow said:

'At the time of the last suit the local paid him a salary of $7,800 and he enjoyed in addition a sinecure of $5,200.' The court, in January, 1936, banned the sinecure and the union the following October raised his salary to $13,000. The court amerced him with costs and counsel fees of $13,000. The union paid.

'In addition to his salary he gets $540 for upkeep of his car; $300 for a three-day convention in Atlantic City, and biennially, $1,000 for the international convention of the union, although the international treasurer pays all his legitimate expenses.

'In 1933, the local voted him a Christmas present of $5,000 and the next year $1,500 and in 1940 the same sum.'

Terming the gift payments to Kaufman unjustified, the court added that a voluntary organization such as the union is at liberty by majority vote to give away its funds, provided the gift substantially tends to promote the objects of the association.

'There is no proof or even suggestion that the payments made to Kaufman were necessary in order to retain his services for the local or to spur him to perform his duties,' Bigelow said.

The court declared the long delay in bringing suit shows acquiescence and prohibits recovery of the Christmas gifts and convention monies. While all complainants were aware of the votes in 1938 and subsequent years to pay the monies no action to bring about restoration was taken until 1941.

Declaring that Kaufman's duties as business agent were not difficult, Bigelow pointed out Kaufman gets a month's vacation each spring and in 1942 received two extra months. His principal task is placing men in jobs, but as indicated by the years in which most union men remain in the same booths, the business office is not called upon for this service as often as once a week, Bigelow declared. And Kaufman has an assistant to look after details, the court observed.

Philly Alert's Poor B.O.

Philadelphia, Sept. 14.

Central city air raid wardens were posed with a delicate question during a daytime alert last week.

A long line was formed in front of the boxoffice of the Mastbaum, where 'This Is the Army' is the attraction, when the sirens blew. The customers were ordered to take shelter—but many of them demurred. They'd be darned if they'd lose their place in line after waiting so long, etc.

The wardens and cops went into a huddle and came up with a solution. It's okay to stand in line, they ruled, if the standees would hug the side of the building.

Det. Boothmen Get 15% Tilt

Detroit, Sept. 14.

Declaring that it would much rather slash theatre admissions than to raise salaries, but was powerless to take the action, the Regional War Labor Board here last week granted increases to 114 motion picture projectionists in 86 Detroit theatres. Over strong opposition of industry members, the board sanctioned wages for the projectionists, receiving from $58 to $118 a week under present scales, as being within the Little Steel Formula of 15%.

'Any refusal to grant the increases would merely benefit theatre owners who admittedly are enjoying greater prosperity,' Edward Witte, chairman of the board, declared. 'The most equitable thing to do would be to roll back theatre admission prices, but this is not within our power under the interpretation of the National Wage Stabilization act. We have no other course of action but to approve the increases.'

At the present time, downtown Detroit houses have an admission scale of 55c for days and 75c after 6 p.m. The regional board's ruling, which upsets rulings of boards elsewhere, gives operators of the Co-operative Theatres and United Detroit weekly increases of $2 and $3 with an increase in overtime rate of 15c an hour. What made the increases bulk heavy is that they were made retroactive to March 1. All operators under $80 a week were upped $3 with the $2 raise above the $80 level.

The board also hit out at low wages in other theatre employment brackets, with Witte declaring 'The board is mindful that refusal to increase the wages would not c... sub-standard wages to tickettakers, ushers and janitors since none of the amount would go to the low paid employee.'

Industry members on the board countered with the charge that there was no justification for granting the wage increases.

Chi WLB Frowns on 'Voluntary' Wage Increase to Pix Ops

Chicago, Sept. 14.

Voluntary proposal by theatre owners here to grant an increase in pay to members of the Chicago Moving Picture Operators' Union has been rejected by the Regional War Labor Board on the premise that such a move would have an unstabilizing effect on picture theatre wages.

Several months ago exhibitor groups agreed to a 5% raise for one year, retroactive to Sept. 1, 1942 and an additional 3% the following year. Agreement was reached after the wage freeze and was subject to the approval of the War Labor Board. Some 600 operators are affected.

The operators were eligible for a 24c an hour increase under the Little Steel formula but the board ruled that it would abide by the principle set in the Lever Bros. case in which the Little Steel formula was waived because it was held that the wage increase would disturb existing stabilized wage rates in an industry. Operators will take the case to the national War Labor Board at Washington.

Canada's 1,243 Filmers

Washington, Sept. 14.

Breakdown of Canadian film theatre operation by the Dominion Bureau of Statistics shows that, as of the close of 1942, the country had 1,243 houses, one less than the preceding year.

L. A. Theatre Biz Soars to Record Heights, Nearly Double Last Year

Los Angeles, Sept. 14.

Gold rush in Northern California was dated 1849-50 but in Southern California the era of 1942-43 will be known in theatre history as the celluloid rush.

War has caused wide-spreadin factories to sprout in neighborin soil that once grew alfalfa or cactus. The result is an influx of workers that makes the covered wagon caravan look as insignificant as a one-ring truck show. Hundreds of thousands of skilled and unskilled mechanics from midwest shops, farms and kitchens are drawing the highest wages American history and hankering to spend their loose coin in the most convenient places, which means motion picture houses.

Survey of the business done by the 16 first run theatres of Los Angeles for the one-year period ending Sept. 1 shows a total gross of $8,971,578, compared with $5,780,514 during the 1941-42 season, an uppage of $3,191,064, a new record for this vicinity.

Highest mark was registered by Loew's State with a gross of $1,002,900 as against $806,923 for the previous year. Running second was the L. A. Paramount with $999,800, an increase over last year's $678,091. Orpheum, with a film and stage show policy, reported $939,150, a tremendous rise over any previous take. Other toppers were RKO Hillstreet with $850,165; Warners Downtown, $720,835; Pantages, $707,495, and Chinese, $619,400.

Exhibitors believe the saturation point has been reached unless prices are upped generally. It will take continual capacity crowds to equal the record of 1942-43.

SOPEG, Having Dodged IATSE's Organizational Moves, Proceeds to WLB

With the IATSE failing to move in on white-collar help at the N. Y. 20th-Fox exchange, the Screen Office & Professional Employees Guild, which is gathering job classification information on workers in other exchanges, as well as homeoffices, is slated to go before the Regional War Labor Board, N. Y. Sept. 27 to argue exchange disputes.

While it is believed that the exchanges involved, including Metro and United Artists as well as 20th-Fox, may ask for a postponement, SOPEG will press for action because of the long delays already occasioned through IA intervention and resistance to negotiations by the three branches. Principal dispute is over the demands of SOPEG for a closed shop at 20th, Metro and UA since other exchanges in N. Y. as well as elsewhere have given the IA contracts on that basis. Also, the three N. Y. sales branches offered the same scale as paid by other exchanges to the IA but SOPEG has declined to consider the proposal.

Effort of the IA to gain jurisdiction at the N. Y. 20th exchange was embraced in a petition to the National War Labor Board asking for a new election because the IA had been 'placed under an unjustifiable cloud' at the time of the 20th-Fox election last Feb. 5 when SOPEG polled 17 votes as against IA's 10. NLWB rejected the petition and the hearing slated for tomorrow covering Metro and UA, plus 20th, was set.

Pending further negotiations with four major companies and National Screen Service for salary increases under contracts having another year to go, SOPEG is gathering information from members through what it calls a job evaluation questionnaire. Loew's, 20th-Fox, RKO and Columbia homeoffice workers are involved, plus the Col exchange. The first year of two-year agreements with these expired on July 28, while the initial semester under the NSS contract was up Sept. 1.

PHILADELPHIANS GO FOR SEAGOING FILMS

Philadelphia, Sept. 14.

Philadelphians are suckers for pictures about the Navy.

That's the indisputable conclusion Philly theatre operators have come to after almost two years of war pix.

As a general rule films about the Army, stories of the European underground, Nazi horror pix, and the like meet with indifference from the Philly public.

But pix about the war at sea, submarine tales, etc., get a big play as evidenced by the husky crowds who are paying their way at the wickets for 'Destroyer' at the Fox.

Chief explanation for this, according to those in the know, is the fact that there is a large Navy yard located here with a heavy complement of men and women. In addition, 30,000 to 40,000 civilians are employed directly or indirectly by the Navy.

Chi Janitors Boosted

Chicago, Sept. 14.

By agreement between the Allied Theatres of Illinois, the Exhibitors Assn. of Illinois and the Office, Theatre and Amusement Building Janitors' Union, AFL, a wage increase has been granted 800 janitors employed in 320 local theatre buildings. Approval is awaited from the War Labor Board.

New agreement guarantees the janitors 80 cents an hour, retroactive to March 1, if approved by the WLB. Present wages are 63 cents and 70 cents, varying according to the length of the work week.

LIVINGSTON VICES DEW

Hollywood, Sept. 14.

Republic has replaced Eddie Dew with Bob Livingston for the remainder of the 'John Paul Revere' series.

Two pictures with Dew will be withheld until after the Livingston films have been released.

WPB'S EQUIPMENT UNIT SPLIT INTO 2 GROUPS

Washington, Sept.

The Amusements Section, Service Equipment Division of the War Production Board, of which A. G. Smith is chief, has been split up.

Newly-created Theatre Equipment Section of the Service Equipment Division, WPB, headed by Smith, will take care of matters pertaining to the manufacture of 35mm projection equipment, sound systems, accessories and repair parts. Its Washington address is Room 325, Standard Oil Bldg., Third and Constitution avenues.

While title of Amusements Section is retained to take care of other exhibitor matters, it is being transferred to the Office of Civilian Requirements of the WPB and is headed by George MacMurphy, address being Room 2408, Social Security Bldg. This section will handle matters relating to construction of all types of theatres and reconstruction as well as repairs to a theatre building.

RKO Has St. Paul Palace Leased Another 10 Years

Minneapolis, Sept. 14.

As a result of the leasing of the St. Francis hotel building by the city of St. Paul to the St. Francis Hotel Co., RKO will continue to occupy the St. Paul Palace Orpheum for another 10 years. It has sublet the showhouse from the lessor for that period.

Following award of the lease to the St. Francis company, again, however, two unsuccessful bidders are threatening to institute court action attacking the action's validity and aiming to set the lease aside. They charge lack of compliance with the terms prescribed in the advertising brochure.

The city of St. Paul owns the land and will acquire the building next Dec. 31 under an expiring lease which also was held by the St. Francis company. The successful bid calls for the payment of $77,000 annual rent, including $40,000 taxes. The building comprises a large hotel, the theatre and stores.

Fearing that the St. Francis Co. might not be able to renew its lease and it would be out, RKO protected itself by obtaining an option on another St. Paul theatre, the Lyceum. Milton Maier of the RKO legal staff came on from New York to handle the deal. Lou Golden continues house manager.

"HEY! WAIT FOR ME!"

"I Dood It" joins the M-G-M Parade on Broadway! It's the same roaring story on every Main ("*Mane*") Street of the Land!

Again and Again!

M-G-M

It's Fun to Be Friendly!

3rd WAR LOAN! BACK THE ATTACK!

Small-Finklehoffe 'Laugh Time' Vaude (Fay-Wheeler-Waters) in Boff N.Y. Bow

Frank Fay, Bert Wheeler, Ethel Waters, The Bricklayers, Buck & Bubbles, Jane & Adam DiGatano, Adriana & Charly, Lucienne & Ashour, Jerri Vance, Warren Jackson; orchestra under direction of Lou Forman; presented by Paul Small & Freil Finklehoffe, Jr.; $2.75 top, $3.30 opening night.

'The Messrs. Small and Finklehoffe have never conceded the corpus delicti. They have disbanded the pallbearers, halted the requiem, on the laudable suspicion that 'Laugh Time' will demonstrate that the burial of vaudeville, circa 1932, was premature.'

This pithy program footnote for 'Laugh Time' has one serious omission—the word 'again.' Or, is it possible that Fred Finklehoffe, Jr., wants the public to forget last season's smash 'Show Time'?

However, with the word 'again,' Finklehoffe and his booker-partner, Paul Small, might also insert the rest of the phrase, 'and better.' For 'Laugh Time' is an outstanding click in the pure vaudeville metier. It's strictly variety, front, back and in the playing, and as thoroughly entertaining a program as any Palace-ophile could have demanded in the Keith-Albee or RKO heyday.

It's not a new Frank Fay, but the old one and the best one, who is pacing this show—the whimsical Faysie who used to charm them at the Palace and has reacquired the touch of charm at the Shubert. With him and equally potent on the laugh side is Bert Wheeler, whose impishness blends perfectly with Fay's suavity.

In the singing department is Ethel Waters, one of the truly great colored performers of this, or any other, generation. The rhythm dancing end is in the capable hands of Buck and Bubbles, whose humor and pianologing are potent added values, while pretty Jane and husky Adam DiGatano, with their sensational adagio, are in the graceful ballroom idiom and getting over big. Why hasn't Hollywood snared her?

For good novelty, there are Gautier's Bricklayers, the crackerjack and always fascinating canine act; Lucienne and Ashour, fine Apache turn with the surprise finish of the girl kicking her male partner around, and Adriana and Charly, opening comedy-trampoline mixed team which scores but could be trimmed a bit to enhance their early spotting.

Another novelty, though unexpected, is included via the contortionistic stooge, Jerri Vance. This audience evidenced that it had never seen such an upholstered sweater, which made Fay's gag that she's a 'San Francisco society girl from the Knob Hill section' a setup for a belly laugh. Another loud laugh response came during Fay's slurring remarks about the big billing Small and Finklehoffe had accorded themselves. He added that the presenters had even gone so far as to put their pictures on the curtain—referring to two crummy masks.

Fay was solid from the very beginning, when he was accorded a terrific reception on his entrance following the trampolinists. His entre'act comedy, solo and with Wheeler, are all gems, making it more obvious that he was overstaying himself when he held the stage for 40 minutes with song delineations at the finish. Here is where Fay can and should cut to send the audience out with a thoroughly satisfied rather than completely satiated feeling. Curtain rang up much later than the scheduled 8:30 opening night, and didn't come down for the last time until 11:40. The second night was a vast improvement.

Wheeler, minus Hank Ladd, first whams in a personal-embarrassment routine with Warren Jackson, who's introed as the assistant to m.c. Fay, and then with Fay himself. Later, as the customers file back after intermission, Wheeler is back in bathrobe, high hat and munching a sandwich instead of his traditional apple, for his w.k. whispering campaign against everybody and everything. His laughs are solid; his authority evidences anew that he's ripe for a big-time musical-comedy berth.

For the colored performers it was likewise mop-up. Miss Waters alone rating the top showstop of the night. She took around seven bows in applause lasting a full two minutes after singing herself out with 'Taking a Chance on Love.' 'Why Don't You Do What You Did Last Night,' 'Little Joe,' a medley of her old hits, 'Cabin in the Sky' and, finally, 'Stormy Weather,' the song with which she's best identified. Reginald Beane is her accomp at the piano and Miss Waters is emoting as well as singing in an unparalleled manner.

Buck and Bubbles get something of an apology from Fay because of their deuce-spot inning, but this long-standard team evidently can overcome that type of handicap. Bubbles a singer as well as the reputed top rhythm dancer in the business, and the squat Buck and his hot pianistics tied the show into a knot, and they finally had to beg off.

One of the most refreshing aspects of the show was the complete absence of microphones, a novelty nowadays when most performers need amplification to fill a theatre. Further carrying out the Palace flavor is the presence of Lou Forman as conductor of the pit orchestra. Forman was the last two-a-day maestro at the RKO vaudeville flagship and a past master in the musical timing of a variety layout. Opening night here he played the show without a flaw and was a distinct aid in the faultless pacing. Fay rightfully kudosed him. Forman, incidentally, is now very juve with that Westmore.

The preem was allegedly marred by the non-appearance of its scenery, en route from the Coast. However, any fancy drapes and drops that may be laying in a freight car at a wayside switch were not missed by the audience. One shortcoming, though, was inadequate lighting, and it's claimed that all of the show's electrical equipment is 'lost' with the scenery. A couple of times the spotlights dimmed to the vanishing point; in another instance the throwing of a blue spot on Bubbles during one of his singing stints was a gruesome violation of the rules of lighting a colored performer.

Finklehoffe's George Jessel-Jack Haley-Ella Logan 'Show Time' of last season netted around $60,000 for the playwright, and this layout, which got its break-in on the Coast, may even top that profit. It can stay at this house for six weeks; when it will either be moved to make way for Paul Robeson in 'Othello,' or else the latter will be switched, depending on the vaudeshow's biz. On a 12-show-a-week schedule (five matinees, including a third show on Sunday) it should be a box-office bonanza—judging from its reception opening night and its unquestioned worth as a $2.75 top entertainment. *Scho.*

Majestic, San Antonio

San Antonio, Sept. 8.

Jack Teagarden Orchestra (13) featuring Jack Teagarden, Jr., Phylis Lane, Trombone Choir and Frank Horton; Mitzi Mayfair, Burns Twins & Evelyn, Barton & Brady, Little Tough Guys (Hally Chester and Joey Allen, Jean Marshall, Jack Mitchell); 'Aerial Gunner' (Par).

The Interstate Circuit has set as its opener of the fall stage season this revue headed by Jack Teagarden and his band and supported by a well balanced group of acts which should make for boff b.o. at all shows. It's well rounded out for 50 minutes of music, vocals and hoofing with nice staging and lighting effects.

Teagarden's band composed of six saxes, four trombones, bass, drums, and piano gives out with nice blending of harmony. Heard to good effect in 'Swingin' On a Teagarden Gate,' a 'Blues Medley' and band's themer 'I Got a Right to Sing the Blues.' From the band Frank Horton, drummer is heard in some fancy drum boogie, while the Trombone Choir is also featured in all arrangements.

Neat beat of hoofing is turned in by the Burns Twins and Evelyn. Trio come on with a neat bit of tap dancing and then makes way for the Twins in challenge tap dancing. Evelyn is on for a brief bit of toe dancing to nice applause.

Band's vocalist is shapely; blonde Phylis Lane, who has a nice appearance and can sell a song well. Is at best in 'I Never Mention Your Name.' Jean Marshall contribs nice vocalizing of 'Don't Get Around Much Any More' and 'Dinah.' Youngster has fine range and voice quality.

Barton and Brady turn in neat performance as two drunks in their semi-acro bit.

Mitzi Mayfair tells of her experiences on recent morale tour of North Africa. She then gives out with some nifty dancing that gets over in a big way.

Show stoppers were the 'Little Tough Guys,' Hally Chester and Joey Allen. Duo have a neat routine and give the audience plenty of laughs via their clowning. Joey Allen gives out with several vocals which had the gals in the audience gaga. Allen has style and appearance and is solid with his 'Sunday, Monday or Always.'

Teagarden is heard on his trombone as is his son, Jack Teagarden, Jr. Both are heard in some nifty wailing in their 'Blues Medley' which includes many of the yesteryear favorites with which the elder Teagarden has been associated.

Jack Mitchell is show's m.c. and keeps the show at fast pace. He's a former radio m.c. now with the Interstate group as director of its Sunday Radio show, 'It's Showtime.' Is at ease before the mike and introduces the acts in a neat style.

Supper show caught house was jammed. *Andy.*

MUSIC HALL, N. Y.

Borrah Minevitch's Harmonica Rascals, Molasses 'n' January (Pick and Pat), Regis Joyce, Frank Brooks, Jack Spoons, Frank Condos, Rockettes, Music Hall Glee Club, Music Hall Corps de Ballet; presentation, 'Minstrel Show,' produced by Russell Markert; settings by Nat Karson; costumes designed by Willa Van; lighting effects by Eugene Braun; ballet numbers, Florence Rogge; Music Hall Symphony Orch under direction Erno Rapee; organ, Richard Leibert, Harry Campbell; 'So Proudly We Hail' (Par), reviewed in 'Variety,' June 23.

... the light side, both as to body and entertainment value. Russell Markert's presentation, 'Minstrel Show,' sets a fast pace, however, and does not leave much time to nurture any disappointment that may be felt in spots. Also, it affords good relief for the current picture, 'So Proudly We Hail' (Par). The unit is one of the shortest ever played here; running only 39 minutes. Overture, 'Salute to Our Armed Forces,' specially arranged by Earle Moss, consumes an added six minutes for a total of 45 when pinned to the stage show itself.

While Markert has not spread himself on production and not used so much talent, in addition to holding routines down, he has provided lots of speed and color as well as minstrelry nostalgia, with some special lyrics in a medley scene by Al Stillman.

Opening, with four minstrels singing on the side of the stage, action moves to full for a street parade such as held in the old minstrel days. This also serves as the setting for Borrah Minevitch's Harmonica Rascals, troupe of eight who click nicely though perhaps better suited to smaller theatres.

With Regis Joyce, as interlocutor appearing briefly in one, action again goes to fullstage with the entire company, glee club, Rockettes and ballet girls coming down from the flies on a large grandstand piece. Molasses 'n' January (Pick and Pat) act as endmen in blackface and work a couple gags with Joyce, subsequently stepping down front for comedy crossfire. Though not a sock here, when caught, they get over okay.

Brief specialties include a tap dance by Frank Condos and another tapping stint by Frank Brooks, both of which register, plus a novelty sesh with Jack Spoons, who plays a hillbilly contraption and spoons. Glee club handles the minstrel singing, while the Rockettes, in an effective number embracing tapping, are joined by the ballet contingent to form a long line as done at various times in the past. Some additional vocalizing by the glee club closes.

Business very good Thursday night at the first show. *Char.*

ST. CHARLES, N. O.

New Orleans, Sept. 9.

Herbie Kay Orch, Woody Wilson, Kay Hughes, Tom Neal, Jackson & Nedra, Judy Manner; 'Next of Kin' (U).

Well proportioned and nicely routined layout with variety predominating.

Kay delivers a program of smooth tunes, mixing the hot with the sweet. Opens with theme song, then changes tempo quickly to 'Two O'Clock Jump' with the brasses all out. Kay's men all get chance to shine during band's program.

Woody Wilson, with an infectious smile and collegiate manner, plus a nice lyrical baritone, warbles 'Wait For Me, Mary,' 'You'll Never Know' and 'Star Dust' for big hand. Encores with 'Der Fuehrer's Face' and 'Pistol Totin' Mama,' which the kids and service men went for in a big way.

Kay Hughes, blonde looker, also comes in for her share of bravos with her vocalizing of 'See the Old Man Go' and 'Cow Cow Boogie.'

Judy Manner, billed as 'pint-sized comedienne, and Tom Neal vie with each other for show-stopping honors. Judy is a versatile songstress and monologist, and O'Neal is an adept toe dancer, harmonica player and teller of tall tales. Jackson and Nedra wow 'em with their fasth, intricate steology.

Kay emcees show nicely. Biz good. *Liuz.*

CAPITOL, WASH.

Washington, Sept. 10.

Mildred Bailey, Jackie Miles, Blair & Dean, Evelyn Tyner, Art Brown; 'So Proudly We Hail' (Par).

Gene Ford has moved Sam Jack Kaufman's band up on the stage this week, dressed them in bright red coats against four white columns of a Greek setting. It makes a pretty picture. All the acts work in front of the band, with Blair and Dean opening the show in three graceful ballroom routines. Team works fast and win a lusty hand.

Jackie Miles has a weak speaking voice, slurs lines and most of his racetrack comedy failed to carry to the mezzanine. He was at his best in imitations of Frank Sinatra and Bing Crosby; melodious skits in which he socks the swooner-crooner and sports-coated Crosby, as though they were accidents. This satirical flaying hit the opening audience, and Miles took five bows. Mildred Bailey puts it over with a personality voice and good humor, in which she kids her ample avoirdupois. In 'Scrap Your Fat' she has an assist by the Kaufman melody makers on the chorus. She follows with 'You'll Never Know' and 'Taking A Chance On Love.'

Evelyn Tyner at the Steinway keyboard socks over 'Begin the Beguine' to good results. An excellent pianist and a fave here. Miss Tyner would go better with soft melody and more harmony. She plays a flash piano nud in this huge auditorium is inclined to pound. Lynn Allison as band vocalist concludes the short and snappy program.

Before the trailers part Art Brown puts the audience in good mood with his parodies, including a special lyric to stimulate bond sales. *Arke.*

HIPP, BALTO.

Baltimore, Sept. 11.

'Club 1300' WFBR radio show, with Irwin Elliott, Roger Gallegher, Marion Dawn, Ken Williams, Curly Clements and Radio Rangerettes (3); Arnaut Bros (2); Prof. Backwards, Fraser & Roberts Sisters (3); Ross Wyse, Jr., & June Mann, Felice Iula and House Orch (12); 'My Kingdom For a Cook' (Col.).

Built around the p.a. of the highly succesful local daily radio show, 'Club 1300' sparked into a wide femme following by Irwin Elliott over WFBR, this layout has had added to it some outstanding standards that bolster it into highly effective vaude. Elliott (new acts) is a decided draw here and he measures up well in the flesh filling in smartly as emcee as well as in his own extended spot later in the doings with his radio troupe. Local touch rounds out the general appeal of the entire setup which is on the straight variety side and well larded with real talent in every spot.

Fraser & Roberts Sisters, trio of femme hoofers, utilize prop drums for their tappery in the getaway. Tricky challenge and rapid stepping on and off the props is reminiscent of 'Tip, Tap and Toe' w.k. trio of dusky hoofers making the rounds some years ago. Give matters a nice start and set spot for Prof. Backwards, southern talking lad with some fairish patter and a decided novelty in which he spells and pronounces backwards words hurled at him by the stubholders. Makes for a pleasing change of pace.

Ross Wyse, Jr., and June Mann, follow and sock to the hilt. Hard-working comic knocks himself out in a travesty adagio with his contrastingly sized femme partner and throws in some effective hoofery and acro stuff to point the whole business. Gets steady laughs and a beg-off on the finish. Makes things to order for the Arnaut Bros., to follow with their trick fiddle playing and bird flirtation. Latter bit is an old standby and tricky whistling rings the bell as lustily as ever.

Elliott's extended chore is spotted in the blowoff spot and is where it belongs sending the customers out satisfied with his rapid melange of clowning and horseplay that has become a daily habit with local housefraus waiting for the stretch of soap operas to follow. He has a decided following and they're showing up at the wicket which makes everything perfect.

Good biz. *Burm.*

STANLEY, PITT

Pittsburgh, Sept. 10.

Dante and his magic show with Moi Yo Miller and Company of 12; 'Above Suspicion' (M-G).

Dante's film house presentation is strictly a condensation of the more elaborate magic revue he did at Nixon, local legit house, few seasons ago at $2.75 top.

While comparative intimacy of Nixon is much better suited for this type of show than more expansive Stanley (almost 4,000 seats), still Dante manages to make it an entertaining show; full of lively hocus-pocus and a flock of the bigger illusions. The guy's a crack showman, with a line of gab designed to get him on chummy terms with the audience immediately, and his flip chatter goes over just as well with this type of an audience as it does with the $2.75 mob.

Refusing to use a mike, his booming voice carries all the way up and he tells the gang if they can't hear him in the upper reaches to speak up. Dante gives them some card tricks, produces the usual chickens, ribbons, etc., out of nowhere and gets a lot of verbal comedy into everything. His best trick is still the one where he tells the audience he's going to show them how an illusion is actually rehearsed. It's a slick bit of legerdemain and good for a lot of laughs and confusion.

Only other person billed is Moi Yo Miller, a decorative assistant, although Dante does introduce George White, who's been in magic shows practically all his life and was late Howard Thurston's assistant for 20 years. Miss Miller is a looker and only trouble is that it's hard to keep the eyes on what Dante's doing when she's around. *Cohen.*

PALLADIUM, LONDON

London, Aug. 25.

Max Miller, Billy Cotton and Anne Shelton, Issy Bonn, Maurice Colleano Co., Manley & Austin, Syd & Max Harrison, Bobby Wright & Marion, Australian Motor Aces, 4 Kenways, O'Doyle Bros. & Jean, London Palladium Girls.

Theatre has reverted to vaudeville for first time since 1938, with lineup comprising best available talent considering the war makes importations from America impossible.

Management tried to get Gracie Fields, but English comedienne is here under aegis of ENSA solely to entertain the troops. They next sought Noel Coward at $2,500 per to render his own compositions, but Coward was ordered by the ministry of Information to go to North Africa on Government mission.

Bill, as a whole, lacks novelty. Despite that, house, which is playing to turnaway biz, gobbled everything offered, proving audiences are hungry for vaudeville.

Openers are Four Kenways (two men, two women) in trapeze offering devoid of novelty, with men revealing iron jaws and slick showmanship. Bobby Wright and Marion follow with practically same routine they have been doing for years.

Maurice Colleano Co., is American standard act. that's been around here for some years. Still has slickness of all American offerings. Bonar more than stooges for brother Maurice, the funster-in-chief. Act was first sock on the bill. Issy Bonn, on next, is a radio name that has come up by leaps and bounds. Prewar, his salary was $200, and it is now $600. His jokes are still corny, but his singing, which is what they clamor for, sells him.

Syd and Max Harrison, coupla Irish lads who have jumped to the fore in the last few years, were disappointing. They did not seem to get started. Boys have stopped shows in the sticks, but just didn't fit in here.

Billy Cotton and band close first half. Outfit is considered front rank, with plenty of radio fans. Aggregation of 15 leans heavy on brass section. After slow start got warmed up, with trumpeter Ellis Jackson (colored) stopping show with nifty hoofing. Another highlight is closing number, 'Sons of the Sea,' with Cotton affecting a Churchill makeup.

O'Doyle Bros. and Jean offer nothing novel in opening of second half. Trio are just run of the mill steppers. Hanley and Austin, mixed acrobatic team follow and hold 'em all the way. Femme of duo takes falls that seem impossible for the weaker sex. Anne Shelton, one of the best radio names around, on next clicked with songstering. Gal is good looker and can certainly sell her numbers. Her opener, 'Taking a Chance on Love,' was soso; she follows with 'Fool With a Dream,' which was more to assembly's liking; whilst 'I Can't Give You Anything But Love, Baby,' done in various dialects, gets sock returns.

Max Miller, in next-to-shut, holds spot adequately. Cockney comic is readymade for Palladium crowd who expect 'dirt' from him and get it in bucketsful.

Australian Motor Aces, cyclists in midair, made an effective closer. *Rege.*

ORPHEUM, L. A.

Los Angeles, Sept. 8.

Jimmy Dorsey's Orch (18), Kitty Kallen, Bob Eberly, Peg Leg Bates, Dave Barry; 'Thumbs Up' (Rep.)

From opening note of 'One O'Clock Jump' to finale's 'What a Holiday,' Jimmy Dorsey's orchestra and added talent on this week's bill are solid with Orpheum patrons. Plenty of vocals are sprinkled around, the band's comely Kitty Kallen doing four; 'Either Too Young or Too Old,' 'Heard You Cried Last Night,' 'Wonderful, Worrisome Feeling' and 'Don't Get Around Much Anymore,' on an early spot, while Dorsey's answer to Sinatra, Bob Eberly, puts personal touch to 'All or Nothing at All,' 'Sunday, Monday and Always,' 'I Understand' and 'Tangerine.' Pair are back next to closing for some vocal romantic didoes.

A Jimmy Dorsey standout is 'Fingerbuster,' with maestro grabbing spotlight while alternating on saxophone and clarinet. Memories of the childhood book, 'Treasure Island,' and the peg-legged pirate, conjure up a coincidence in orchestra's choice of 'John Silver,' comedy number, as the follow for sock appearance of Peg Leg Bates, one-footed Negro dancer. Dorsey features five sax in addition to his own, plus five trumpets, four slides, piano, bass, drums and guitar. At opening show large aggregation whipped through click arrangements with solid touch for top musicianship but, just as an aside, tunes need a little more body from the rhythm section to help balance predominant wind and reed instruments. Switching around microphone would help.

Bates, garbed in white, even to his wooden peg, stops the show with as fine a display of hoofing—soft-shoe, acrobatic or what-have-you as could be had. Negro has played this house before, always with the same

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Layman's Tribute To Bond Caravan

Philadelphia, Sept. 14.

As far as show business is concerned, I'm a layman. I thought, however, that you might be interested in this letter inasmuch as I happen to be one of the more than 12,000 laymen who packed Convention Hall here on Thursday, Sept. to see the Hollywood Bond-Caravan launch the Third War Loan drive.

For us, the audience, it was a night to be remembered. The remarkable thing about the Hollywood show was not that it featured so many outstanding stars; nor was it the fact that these stars combined to put on a two-and-a-half hour revue that was smartly-paced, fast moving and topnotch entertainment all the way. Rather, the real achievement of the Caravan lies in the fact that it did a magnificent selling job without once resorting to the usual, ordinary bond-buying appeals. The show sold through its songs, through its music and through its laughs, not with them.

Apparent from the very beginning was the earnestness and sincerity with which the actors treated their chores. They performed as if their lives depended on it. And before the night was over we got the idea—lives did depend on it, not only on their performance, but on ours. They were giving everything they had. It was up to us to do likewise.

The highlight of the evening came when Greer Garson, on behalf of the performers and the Treasury Department, thanked the $12,000,000 bond-buying audience for its enthusiastic response and then followed it up with a stirring appeal for another bond purchase. That was terrific. It couldn't miss. It found its way to the hearts of every man, woman and child in the auditorium.

Again, I repeat, I'm a layman. But I believe that with the Caravan, show business has done itself proud. It has demonstrated, magnificiently, that it is going all out on the Third War Loan drive as it has on the whole war effort.

Judging from comment overheard while leaving Convention Hall, I believe the Hollywood stars got their idea across. Philadelphia won't let them down. The city will not only Back the Attack—it will pass its goal!

Henry Posner.

Mrs. Meyer Davis Alleges Misrepresentation, Quits As Prez of Talent Aid Unit

Resignation of Hilda Emery Davis, wife of batoneer-producer Meyer Davis, as president of the American League of Theatrical Arts, which was organized a year ago to help create new talent and further the ambitions of promising actors, has caused a rupture in the organization, which has its headquarters in Philadelphia.

Charging that funds raised by the League 'have been used for purposes of an entirely foreign nature,' Mrs. Davis submitted her resignation last week in a letter to Richard C. Mayo, exec secretary. The latter is also head of the Philly local of the American Guild of Variety Artists but there is no tieup between the two organizations.

'When I accepted this office a year ago,' Mrs. Davis notified the League, 'I was led to believe that the aim of this organization was solely to further the aspirations and careers of promising young artists. A show and ball was given last December to raise funds for this purpose, several thousands of dollars being realized. To the best of my knowledge none of this money has been used for the

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Show Flown 1,200 Miles To New Camp Theatre

Washington, Sept. 14.

Many top show biz names featured the USO-Camp Shows cast which officially opened the huge new outdoor theatre at Camp McCain, Miss., last week. Among them: Conrad Thibault, Frances Gayer, who aided Thibault; Block & Sully, Ruth Hughes Aarons, Sterner Sisters, Sammy Walsh, Covert & Reed, and Dave Kenner.

Show was flown 1,200 miles for the opening.

Lastfogel West Oct. 1

Abe Lastfogel, Camp Shows prexy, will leave for the Coast Oct. 1 for a stay of 8-10 weeks.

Trip is being made on behalf of channelling film players into camps and navy bases in the U. S. and abroad and for other West Coast Camp Shows activities.

N. Y. CAP'S $3,000,000 GALA BOND SHOW OCT. 1

Capitol theatre, New York, will be the scene Oct. 1 of a road company of the recent War Bond Rally at Madison Square Garden. Through the cooperation of all the deluxe Broadway theatre operators, a mammoth midnight stage performance will be staged that night, with seats scaled from $25 to $5,000 each in bonds, and it's figured that upwards of $3,000,000 will be raised.

Bob Weitman, managing director of the N. Y. Paramount, is chairman of the show, assisted by Jesse Kaye, Loew's booker. Other theatre operators are also participating, as will the production staffs of all the theatres, though Harry Gourfain, Capitol stager, will be nominally in charge of the performances. All theatres' stage shows will be utilized as the bulk of the show, with guest film, legit and radio stars also scheduled.

Ernest Emerling, of Loew's, is acting for all the deluxers as general chairman of the entire event, plans for which were set at a meeting Monday (13).

$654,000 for RKO

Edward L. Alperson, general manager of RKO Theatres, reports today (Wednesday) that $654,000 in War Bonds were sold in RKO Theatres throughout the U. S. during the first four days of the War Loan Drive (Sept. 9-13).

At this rate RKO Theatres should sell more than $3,270,000 during the September drive.

No Pic Co. Has Moss Hart Air Corps Show Tied Up

Virtually all of the major studios, plus some independent companies, are bidding for the film rights to Moss Hart's as yet untitled Army Air Corps Show, with negotiations currently going on. However, reports from the Coast that Metro is closing a deal for the film rights to the play were branded as false yesterday (Tuesday) by Lt. Irving Lazar, production manager and his assistant, Lt. Benjamin Landis.

'We've been approached by most of the companies,' said Lazar, 'but we've nowhere near reached the stage where we're ready to close a deal with any of the companies. Any such report is false.'

Air Force show goes into rehearsal Oct. 1 with a Broadway opening skedded for Thanksgiving Week.

Moss Hart, who has completed his as yet untitled Army Air Force show at his Bucks County, Pa., home, will audition more than 500 soldiers recruited from air camps and bases who will arrive in New York today (Wed.).

Out of the 500, Hart will select 300 for the cast and other departments of production. Many actors currently with the Air Force will check in for the final auditions, including Lieut. Tim Holt, Pvts. Freddie Bartholomew, Peter Lind Hayes, Edmund O'Brien, Alan Baxter, Claude Stroud, Paul Stewart, Grant Richards, Don Castle, Philip Bourneuf, Bill Marshall, Bob Sperling and Ray McDonald.

Hart reports progress on the production, which he calls a 'straight dramatic offering with 21 scenes,' which will utilize five revolving stages in unfolding story of six potential pilots and the various stages they pass before achieving their wings. Sgt. David Rose is doing the arrangements for the incidental music, with Cpl. Harry Horner assigned to do the settings. Latter did the sets for Hart's 'Lady in the Dark' production. Quartermaster Dept., U. S. A., will supply the costumes.

Air Force show is skedded for a Broadway premiere around Thanksgiving, with rehearsals to start on Oct. 1. Play will be given an out-of-town tryout in Boston starting Nov. 1, staying there two weeks. It then goes to Washington before the Broadway opening. As yet no house has been secured for the show.

Army Emergency Relief Fund, as in the case of 'This Is the Army' and 'The Army Play by Play' will be the beneficiary.

Terrific Bond Pitch

Continued from page 3

fered $150,000 for a pair and stretched to $165,000 to get them.

Bond sales attributed directly to the Cavalcade in Philadelphia were approximately $160,000,000, according to tabulations last Friday night (10). At that time the figure for Boston stood at $200,000,000. By Saturday night (11) it was announced that, according to latest tabulations, the receipts in Philadelphia and Boston topped $400,000,000 for the Cavalcade shows. Thus, on first three dates alone, New York, Philadelphia and Boston, the Cavalcade raised around $550,000,000 (on basis early reports), with indications that this figure may reach $600,000,000 to $650,000,000 when final returns in the N. Y. engagement are tabulated.

N. Y. for Instance

Example is the New York show where the original quota mentioned was $70,000,000 out of a total Garden maximum capacity of $86,000,000. Cities such as Boston and Philadelphia were originally at around $40,000,000 each.

'Airmadas,' being flown to smaller towns with only emcees accompanying the War Heroes, also reported amazing response. One Interstate theatre manager Austin, Texas, sold standing room at $1,000 bond per admission. Town of Austin sold $4,000,000 worth of bonds with the Airmada idea.

The U. S. Treasury War Finance Committee credits showmanship methods and players with influencing all bond purchases, and Saturday night (11) forwarded a letter to the Cavalcade commenting on the part played by the industry in the sale of $789,000,000 worth of bonds (not including Cavalcade figures) through the State of New York the first two days of the drive.

Treasury officials stress, however, that this is not a rich man's campaign and that they want the small and average wage earners to participate to the maximum.

Stars a Wow in Gotham

Mob packing the Garden to the rafters of course gave the stars a terrific ovation. Kay Kyser, Greer Garson, James Cagney, Fred Astaire, Mickey Rooney, Judy Garland, Betty Hutton, Harpo Marx, Kathryn Grayson, Paul Henreid, Sgt. Barney Ross, and Jose Iturbi, each in turn panicked them. Iturbi, a last minute addition, continues on the tour. He first contributed a couple of concert pieces and later a jive number teamed with Miss Garland, both evoking tremendous applause.

Show has been tightened up considerably and the running time cut since Philadelphia. Keeping tab on show back stage was E. L. Alperson, chairman of the Bond Cavalcade, who left same night for Pittsburgh with the troupe for the next engagement, along with Harry Mandel, handling exploitation for the N. Y. metropolitan area, and Kenneth Thomson, v.-p. of the Screen Guild. Betty Hutton created a stir by announcing her engagement to Charles Martin from the rostrum.

H'wood Pix Called Best U. S.-Russia Goodwiller

Hollywood, Sept. 14.

Russia, even under the stress of war, is keeping an appreciative eye on the developments of the film industry in Hollywood, according to Mikhail Kalatozov, representative of the Soviet motion picture industry in the western hemisphere.

At a meeting of the Producers Association over which Y. Frank Freeman, presided, Kalatozov expressed admiration of the film studios and called them the best medium of understanding between the peoples of America and Russia.

HERTZ JOINS HART

Pittsburgh, Sept. 14.

Pvt. Ross Hertz, who directed and also acts in 'Mail Call' sketch in 'Army, Play by Play,' is leaving that show after Wednesday night's performance in Buffalo to join Moss Hart's Army Air Force production as assistant stage manager. He'll be right-hand man to Jerry Wyte, who is slated for induction this week.

Hertz has been in the service for more than a year now, getting his call in Pittsburgh last September while he was there rehearsing a role in the Howard Lindsay-Russel Crouse comedy, 'Strip For Action.' He's a graduate of the Carnegie Tech drama school.

Stars Hailed as 'Citizen Panzer Divisions'; Total Huge Bond Sales

Camp Lee Soldier Show Sells $250,000 Bonds

Richmond, Va., Sept. 14.

Two hundred Camp Lee soldiers brought their show, 'Fun For the Birds,' to the Mosque theatre here and sold $250,000 worth of war bonds and stamps as one of the initial contributions of Richmond in the Third War Loan Drive.

Citizens paid almost $250,000 for $50 and $25 War Bond reserved seats, over-subscribing the goal by $50,000.

Rentals Off, Free Pix to Spur Bonds

Following meeting at the Warwick hotel, New York, last week William F. Rodgers, chairman of War Bond Premieres for the Third War Loan campaign, stated that distributors have agreed to plans whereby exhibitors would be given additional opportunities to stage bond shows.

Rodgers wired all War Activities Committee distribution chairmen that 'in addition to offering any current picture under contract to be played either for one performance during the night before or not more than two weeks prior to the regular playdate, the additional offer of distributors is also to furnish gratis to any theatre desiring to hold a bond premiere a repeat picture if played previously in that theatre, for one performance only—providing the admission to the performance is also the purchase of a bond at or through the theatre.'

The distributors also agreed that where a theatre or theatres in a community want to designate a day as 'Free Movie Day' and, on that day, accept as admission a bond purchased on the theatre premises, the distributor will waive his share of free admission if the picture is being played on percentage.

Rodgers recommended that all theatres in the U. S. select Sept. 27 as 'Free Movie Day' and pointed out that New York had already set that date.

M-G Advances Coin To Its Employees To Help Buy Bonds

Making arrangements to advance money for the purchase of bonds for all its exchange employees, to be paid back on the 52-week basis, Metro is looking for not only 100% representation among the thousands working in the company's branch offices but also has set a quota of an average of $100 a person in connection with the current Third War Loan drive.

While not all employees, particularly those in the higher brackets such as district and branch managers, may want to take advantage of the advancement plan as worked out by William F. Rodgers, Metro's sales chieftain, they may do so, if desiring.

Through the plan, it is believed that although many employees cannot buy more than a $25 or $50 bond, others will take sufficiently larger denominations to strike the $100 per-person average.

No other companies are known to be doing this.

Third War Loan drive among Paramount home office employees has resulted in 100% participation by the staff, including Paramount theatre employees and stage hands. Final reports on the drive will be in today (Wed.).

At meeting last week speakers included Adolph Zukor, Claude Lee, Major L. S. Thompson and L. C. Gri

'ICE-CAPADES' BOND PREEM

'Ice-Capades of 1944' war bond preem at Madison Square Garden, N. Y., yesterday (Tues.) netted over $5,000,000 in war bond sales, it is reported.

Seats were scaled from $25 to $500 in war bonds with loges of 18 seats selling at approximately $100,000.

$60,000,000 in Philly

Philadelphia, Sept. 14.

Acting Mayor Bernard Samuel called them 'citizen panzer divisions.'

And Hizzoner was uttering an official mouthful in describing the Hollywood Bond Cavalcade which kicked off Thur. night (9) at Convention Hall to put the zingo into the teeoff for Philly's Third War Loan Drive.

More than 14,000 film fanatics laid more than $12,500,000 on the line for bonds to jam the hall and make the rafters ring with salvos of applause each time their screen faves took the spotlight on the massive stage.

In addition to the bonds sold by the cavalcade, there were millions of dollars' worth peddled at 'million-dollar luncheon' at which each star was a guest, plus $42,000,000 snared at an open-air auction at which the stars were the chief attraction and autographs were the chief article for sale. All told, the cavalcade's stay here netted the war bond kitty close to $160,000,000.

Hub's Tremendous $200,000,000

Boston, Sept. 14.

Smashing into the third day of their tour like a power-diving P-51, the Hollywood Bond Cavalcade took movie-star-hungry Boston to the fair Friday (10), emotionally and financially, to add a stupendous $200,000,000 to the war kitty.

Climaxing a hectic, day-long session of parades, appearances, interviews and such like, the Cavalcade rolled into the Hub's Garden to be blitzed by 24,000 bellowing fans who had fought for the privilege of buying top denomination bonds to get in. The one-night stand netted a quarter of the Commonwealth's total quota, and within a whistle of 2% of the entire nation's quota.

Kyser m.c.d the show at breakneck pace to achieve an enormous personal triumph. Biggest salvos went to Jimmy Cagney, Judy Garland, Mickey Rooney and Betty Hutton. The two last-named turned in the sockiest stints, Rooney laying them flat with imitations, songs and skin-beating. Miss Hutton, in there pitching for nearly a half hour, wore herself and her audience to a frazzle. Greer Garson, lending the serious note, announced the total bond sales for the house, saying $200,000,000 was a 'conservative' tally.

According to local press, parade route was lined by a crowd in excess of 1,000,000 people. Stars got big acclaim as they jeeped around town sandwiched between battle-arrayed army, navy, coast guard, marine and service organizations. Parade to Garden followed at 8 p.m., and show began at 8:50, to run a snappy two hours, 20 minutes.

So far as show was concerned, all agreed it far exceeded last year's Caravan in production, gags, timing, entertainment value and results in cold cash.

Cleve.'s $143,000,000

Cleveland, Sept. 14.

Rousing $143,000,000 sale of bonds at minimum was practically guaranteed by Clevelanders Monday (13) within two hours after Hollywood Cavalcade reached shores of Lake Erie. Show by stars at Civic Auditorium was advance sellout scaling at $83,000,000 in pledges, standing

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Benefit Soiree to Raise Funds for Cleve. Canteen

Cleveland, Sept. 14.

Highest taxed benefit for the local Stage Door Canteen, which costs $2,000 monthly to maintain, is being sponsored Sept. 22 at Hotel Carter by Carl F. Lezius, printing tycoon.

Three-hour show and dance will be priced at $10 per couple, but majority on the patrons' roster are kicking in $100 apiece. Goal is tentatively $15,000, and if it doesn't reach that approximate figure, Lezius has promised to make up the difference.

Spike Jones' City Slickers and Yvette, opening at RKO Palace Friday, to top lineup of talent.

Marx's Camp Tour

Hollywood, Sept. 14.

Chico Marx will head east in two weeks to embark on an overseas assignment for the USO-Camp Shows, Inc.

Marx will head a unit to entertain troops abroad for eight weeks.

WARNER BROS.' TRADE SHOWINGS OF

"PRINCESS O'ROURKE"

Starring

OLIVIA DE HAVILLAND • ROBERT CUMMINGS

Also showings of "ADVENTURE IN IRAQ"

CITY	PLACE OF SHOWING	ADDRESS	PRINCESS O'ROURKE		ADVENTURE IN IRAQ	
			Day and Date	Time	Day and Date	Time
Albany	Warner Screening Room	79 N. Pearl St.	Mon. 9/20	1:35 P.M.	Mon. 9/20	12:30 P.M.
Atlanta	RKO Screening Room	191 Walton St. N.W.	Mon. 9/20	10:00 A.M.	Mon. 9/20	2:00 P.M.
Boston	RKO Screening Room	122 Arlington St.	Mon. 9/20	2:00 P.M.	Mon. 9/20	3:35 P.M.
Buffalo	Paramount Sc. Rm.	464 Franklin St.	Mon. 9/20	2:05 P.M.	Mon. 9/20	1:00 P.M.
Charlotte	20th Century-Fox Sc. Rm.	308 S. Church St.	Mon. 9/20	10:00 A.M.	Mon. 9/20	2:00 P.M.
Chicago	Warner Screening Room	1307 So. Wabash Ave.	Mon. 9/20	1:30 P.M.	Mon. 9/20	3:05 P.M.
Cincinnati	RKO Screening Room	Palace Th. Bldg. E. 6th	Mon. 9/20	9:05 P.M.	Mon. 9/20	8:00 P.M.
Cleveland	Warner Screening Room	2300 Payne Ave.	Mon. 9/20	8:00 P.M.	Mon. 9/20	9:35 P.M.
Dallas	20th Century-Fox Sc. Rm.	1803 Wood St.	Mon. 9/20	1:30 P.M.	Mon. 9/20	10:30 A.M.
Denver	Paramount Sc. Room	21st & Stout Sts.	Mon. 9/20	2:00 P.M.	Mon. 9/20	3:35 P.M.
Des Moines	20th Century-Fox Sc. Rm.	1300 High St.	Mon. 9/20	12:45 P.M.	Mon. 9/20	2:30 P.M.
Detroit	Film Exchange Bldg.	2310 Cass Ave.	Mon. 9/20	1:30 P.M.	Mon. 9/20	3:05 P.M.
Indianapolis	Paramount Sc. Room	116 W. Michigan	Mon. 9/20	1:00 P.M.	Mon. 9/20	2:35 P.M.
Kansas City	20th Century-Fox. Sc. Rm.	1720 Wyandotte St.	Mon. 9/20	1:30 P.M.	Mon. 9/20	3:30 P.M.
Los Angeles	Vitagraph Sc. Rm.	2025 S. Vermont Ave.	Mon. 9/20	2:00 P.M.	Mon. 9/20	3:35 P.M.
Memphis	Paramount Sc. Rm.	362 S. Second St.	Mon. 9/20	1:30 P.M.	Mon. 9/20	10:30 A.M.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	Mon. 9/20	2:00 P.M.	Mon. 9/20	3:35 P.M.
Minneapolis	20th Century-Fox. Sc. Rm.	1015 Currie Ave.	Mon. 9/20	2:45 P.M.	Mon. 9/20	1:30 P.M.
New Haven	Warner Th. Proj. Rm.	70 College St.	Mon. 9/20	11:15 A.M.	Mon. 9/20	10:00 A.M.
New Orleans	20th Century-Fox Sc. Rm.	200 S. Liberty St.	Mon. 9/20	10:00 A.M.	Mon. 9/20	1:00 P.M.
New York	Home Office	321 W. 44th St.	Mon. 9/20	10:30 A.M.	Mon. 9/20	3:00 P.M.
Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee Ave.	Mon. 9/20	10:30 A.M.	Mon. 9/20	9:00 A.M.
Omaha	20th Century-Fox. Sc. Rm.	1502 Davenport St.	Mon. 9/20	1:00 P.M.	Mon. 9/20	2:35 P.M.
Philadelphia	Vine St. Sc. Rm.	1220 Vine St.	Mon. 9/20	11:35 A.M.	Mon. 9/20	10:30 A.M.
Pittsburgh	20th Century-Fox. Sc. Rm.	1715 Blvd. of Allies	Mon. 9/20	2:00 P.M.	Mon. 9/20	3:35 P.M.
Portland	Star Screening Room	925 N.W. 19th Ave.	Mon. 9/20	2:00 P.M.	Mon. 9/20	3:35 P.M.
Salt Lake	20th Century-Fox Sc. Rm.	216 East 1st South	Mon. 9/20	2:00 P.M.	Mon. 9/20	3:35 P.M.
San Francisco	Republic Sc. Rm.	221 Golden Gate Ave.	Mon. 9/20	1:30 P.M.	Mon. 9/20	3:05 P.M.
Seattle	Jewel Box Sc. Rm.	2318 Second Ave.	Mon. 9/20	1:30 P.M.	Mon. 9/20	3:05 P.M.
St. Louis	S'renco Sc. Rm.	3143 Olive St.	Mon. 9/20	1:00 P.M.	Mon. 9/20	2:35 P.M.
Washington	Earle Th. Bldg.	13th & E Sts. N.W.	Mon. 9/20	10:00 A.M.	Mon. 9/20	11:45 A.M.

Are You Backing the Attack?

Camp and Hospital Legit Shows Lined Up at NEIC Meet

The result of several months of planning, discussion and weekly activity by the coordinating committee of the National Entertainment Industry Council, number of ambitious projects enlisting all elements from within show business, rolling next week. Many of the legit attractions on Broadway, including both the straight plays and musicals, have been lined up by Equity's project committee, was reported Saturday (11) by Bert Lytell, Equity president and representative on NEIC's inating , to do a series shows in camps and hospitals, with the cast of 'Blithe Spirit' teeing off the rogram next week.

Saturday's NEIC post-poned from the previous Tuesday to permit for attendance of Ken Thomson and James Cagney, both on the coordinating committee and in New York for the War Bond Cavalcade of Stars show, was one of the most roductive to date in definitely setting the pattern for NEIC's all-out contribution on behalf of the war effort. Reports from stage, radio and screen representatives at the session indicated that NEIC's rogram will be all-embracing, with particular mphasis being placed on channeling entertainment into the camps, navy bases and hospitals to supplement the regular program of USO-Camp Shows, Inc.

Legiters' Free Nights

Lytell reported that already casts from such shows as 'Blithe Spirit,' 'Kiss and Tell,' 'Life With Father,' 'Doughgirls' and others will devote their alternate free nights to shows in the camps and hospitals, with top performers in the Broadway musicals agreeing to similar stints via a series of units patterned after the Allen Jenkins-Billy Lynn 'Something for the Boys' unit which did a series of 18 camp shows the past season. In cases where the straight legiters can't be done in tabloid form, key cast members will also form units and travel into cantonments along the eastern military zone, even if involving overnight jumps. One of the units that will operate within a few weeks is that to be whipped into shape by Helen Hayes and comprising members of the 'Harriet' cast, as soon as the star recuperates from an operation which has closed the show for three weeks at least.

Legit program as outlined will supplement the six-week pledge for cuffo tours which went out last week not only to all the companies, but to all the show biz units identified with NEIC. To stimulate and 'educate' the industry as to the job that's still to be done, a Pledge Rally will take place at midnight, Oct. 4, probably in the Winter Garden, the date being selected at last Saturday's session. The program will also include the dedication of the show biz service flag.

Script Contest

It was disclosed at the meeting that George J. Schaefer, head of NEIC, currently on the Coast, is huddling with industry men on lining up a $1,000 award on a script contest among the men in service which NEIC and the National Theatre Conference sponsoring. Script will be filmed. Similar NTC-NEIC contests are also set for radio nd legit, with the two best plays in the latter division to be given a Broadway presentation.

NEIC pledged its support to the Labor War Chest pageant, to be staged by the American Federation of Labor in Madison Square Garden, N. Y., Nov.

Meanwhile, plans for of bond matinees of the Broadway legit shows were furthered at a meeting last night (Tuesday) which enlisted the support of the Emergency Council on Legitimate Theatr s, comprised of the various unions and managers.

Message from Ted Gamble, read by James Sauter, NEIC's national coordinator, conveyed the Treasury Dept.'s gratitude for the work accomplished thus far in the war bond campaign.

BACK THE ATTACK!
BUY EXTRA BONDS!

Yanks in Africa Pick All-Star Band to Play Winter Garden, Berlin

Somewhere In North Africa.

Editor, 'Variety':

Last night I saw Bob Hope and Frances Langford in person, way over here in North Africa. The last few weeks tens of thousands of letters home have started that way from sojars stationed in North Africa, and also from sojars stationed in England and Sicily. Just think what it means to a sojar to see Bob Hope in person—overseas. Seeing a 'name' personality does not only raise our (there's that word again) 'morale' the day of the show, but for weeks. The boys talked about Martha Raye months after she left, and they will do the same about that great guy, Bob Hope. It would be so perfect if more 'names' came overseas to entertain our boys. What a terrific job Bob and the members of his troupe are doing. If the public could only have seen the face of everyone in the audience. It is difficult for a civilian to understand what it means to be so far away from home and to have performers come all the way overse to entertain. It's just like seeing a member the family; we know the entertainment world hasn't forgotten us. USO shows are doing such a fine job, especially when they can send units overseas.

It's fine they entertain the troops in the states, but it is the boys overseas who need and crave entertainment. One really isn't in the Army, or any branch of the service, until they serve overseas. We don't have as much liberty as the boys in the states; we can't get away from it all, we can't go home on furlough, we do not have service clubs, etc., but we do have Hope. (And Jolson, Langford, Raye and all the other 'Comedy Commandos' who have entertained us overseas.)

'G. I. Lines'—Capt. Andre Baruch is doing a great job over here with his radio station. He features a lot of Bea Wain numbers on his programs—wonder why?...Lt. Bruce Cabot giving the WAC's about town something to talk about...Capt. Thomas Darcy, director of the United States Army Band, has announced, of all things, a contest for buglers and drummers—as if there isn't enough noise over here...The new deal making it permissible for WAC's to date officers is causing a lot of comment over here.

Proud of Show Biz

I have always been so proud of being in the show business, but never have I been as proud of the show biz as I have since the war started. Speaking as a sojar, and not as a member of the profession, I know what it means to have an entertainer appear before us. All entertainers have done more than their part to help speed victory. We, and I mean just about every sojar over here, got a bigger lift out of hearing that Bob Hope and Al Jolson were going to appear before us than when we heard that Sicily had fallen—believe it or not! We are so tired of hearing about and seeing war. President Roosevelt started something good when he gave George M. Cohan the recognition he deserved. How about the same for Irving Berlin, Bob Hope, Al Jolson, Martha Raye, and all the others who are appearing before we sojars overseas? They are building lives instead of destroying them. I only wish the public realized what entertainers are doing for 'Morale.'

John Steinbeck, Ernie Pyle, Quentin Reynolds, Gault McGowan, Jack Thompson, Dick Tregaskis, Hal Boyle and H. R. Knickerbocker are just a few of the war correspondents about over here proving that the pen is still mightier than the sword.

We had another Gallop and Whoa Poll. This time it was for an All-Star band to appear before us at the Winter Garden in Berlin. Barney Joffee and Billy Rose can arrange the booking; the master showman, Ted Lewis, and the king of jazz, Paul Whiteman would be the directors. On trombones we would have Tommy Dorsey, Russ Morgan an Glenn Miller; on trumpets Harry James, Charlie Spivak and Ziggy Elman; on the drums, Gene Krupa; on the saxes, Jimmy Dorsey, Charlie arnett and Dick Stabile; on the piano, Frankie Carle; on the bass, Harry Dapcer; on the violin, Joe Venuti; on clarinets, Benny Goodman, of course, and Artie Shaw. We want Bing, Lester Harding and Frankie Sinatra to do the vocals, and Harry James can bring his old lady to do number or two.

I. M. Stein.

Canada's 5th Victory Goal, $1,200,000,000

Montreal, Sept. 14.

Canada's Fifth Victory Loan campaign will open Oct. 18 with a minimum cash objective of $1,200,000,000—the largest ever set for any Victory Loan—it is announced by Hon. S. L. Ilsley, Dominion Finance Minister.

Objective in Fourth Victory Loan last sprin was $1,100,000,000, and like all previous war loans it was heavily over-subscribed. Minimum cash objective will be divided as follows: $525,000,000 from individuals and $675,000,000 from special names which include business firms and corporations for the most part.

As usual in these campaigns the lion's share of advertising cash will go to the newspapers, daily and weekly of the Dominion, with radio trailing a poor second.

ATW Will Air Opening Of Hub Canteen Thurs

American Theatre Wing's newest Stage Door Canteen opens tomorrow (Thursday) in Boston. It's located in the Copley Square theatre building.

Opening night ceremonies, ich will be broadcast over 'Stage Door Canteen' Thursday night program, will feature Gertrude Lawrence and Helen Menken, both active in ATW activities, with Governor Saltonstall, of Mass., participating in one of the skits. Delegation of Wing execs from New York will also be in attendance.

Miss Lawrence will m.c. the show for the servicemen while Miss Menken, head of the Wing's radio division, will m.c. the Boston end of the radio hookup. Broadcast will shift from N. Y. to Boston and then back to N. Y.

Co-chairmen of the new canteen are Frances Starr, Mrs. Malcolm Bradley French, head of the Cushman Club. Latter will be the active director of the center.

Mpls.' Many Shows

Minneapolis, Sept. 14.

The USO here, in addition to maintaining a servicemen's center, has provided 1,187 entertainments during the past 20 months for members of the army and navy stationed in this area, according to a report by Ray C. Jenkins, committee director.

They attracted a total attendance of 825,750—62,100 in August alone, he reveals.

2,000 Soviet Actors Move Into Firing Line to Give Total of 100,000 Shows

ANNA KULAKOVSKAYA

Moscow, Aug. 25.

ver since the beginning of the war, when Soviet actors formed brigades to entertain men in the trenches and aboard Navy vessels, friendship between the country's acting world and our fighting men has been growing stronger and stronger.

To perform at the front is a matter of honor to every Russian actor.

During 26 months of war, 1,600 groups embracing 2,000 performers have toured the battlelines, and hav given a total of 100,000 shows. Besides this, Leningrad's actors ave arranged 2,500 programs for the gallant defenders of their city, while entertainments at the army camps in the rear at recruiting stations and army hospitals exceeded 25,000.

Apart from touring groups actors, several special frontline theatre companies, about 100, came into being for the duration.

Some of the country's most outstanding stage celebrities have over and over again given recitals for the fighting men—among them, leading actors from Belorussi , Georgia, Uzbekistan, Middle Asia, and Unbra, and 35 from the Karelo-Finnish Republic. Regardless of personal safety, they performed in dugouts and blockhouses in forward positions with the enemy in dugouts only few hundred yards away.

They entered recaptured right on the heels of the Red Army. The second day after the deliverance of Orel, three groups of performers appeared in the town. One of the groups presented a program of songs in honor of the Orel victory to an audience of 1,000 overjoyed townfolk.

An ensemble of actors from Moscow, led by Susanna, a young ballerina from the Bolshoi Theatre of Opera and Ballet, marched to Stalingrad, along with the victorious Red Army troops, and together with the same troops, the actors went from Stalingrad to Rostov, performing to enthusiastic audiences in the liberated town. On the road at present, ensembles are on their way to Kharkov. The Uzbek actors brought thousands of gifts from the Uzbek peoples to the fighting men. The Uzbek actors set up tea canteens for their soldier fellow-countrymen, and issued a front line paper in the native tongue.

Musicians, Too

The town of Ivanovo has an important textile industry, and Ivanovo textile workers have woven sufficient fabric to outfit about 30 divisions. A group of musicians from the Ivanovo Philharmonic Society came to the northwest front to report the successes of the textile workers to the fighting men, many of whom were from the town of Ivanovo.

When groups of actors come to army units to perform, the first thing they want to hear is of men's deeds in battle. Thus very often, they build impromptu programs around heroic episodes of individual feats. The men try to be as hospitable to the actors as circumstances permit. Last winter, for example, several Red Army men, taking no notice of enemy bombardment, broke the ice in the river and caught fresh fish for the actors' supper. Heavy gunners at the Voronezh front, at a show given by a group of well known actors, pledged to wipe out 5,000 Hitlerites in honor of the performers, and they fulfilled their promise when the performers were leaving the front.

The Soviet actors are doing a splendid job in uplifting army morale, and have won high recognition from the Red Army Comman which has decorated many performers with orders and medals.

Beery's 'Marines' No. 1 In 1,080 Camp Theatres

Washington, Sept.

Wallace Beery 'Salute to the Marines' was the No. 1 grosser in the 1,080 camp theatres during August. Beery is no pin-up boy, but he definitely shaded Dorothy Lamour and Bing Crosby in 'Dixie,' which feature was circulating the same area. Miss Lamour without a sarong and in flouncy crinoline is no crowd-puller with the soldiers, Army Motion Picture Service traces the Beery appeal to uniformed men from the small towns, who go heavily for his features, although the critics flay him for mannerisms and over-emphasis in acting.

Other pictures in the winning brackets were (2), 'So Proudly We Hail' (Par), (3) 'DuBarry Was a Lady' (M-G), (4) 'Behind the Rising Sun' (RKO), (5), 'Dixie' (Par).

August results upset the belief that uniformed men shun the war ictures. Three of the five are definitely combat films.

'Norway Replies' Film With Norse Flyers Cast

Washington, Sept. 14.

A Norwegian feature picture, 'Norway Replies,' dealing with the story of a member of the Royal Norwegian Air Force who participates in bombing raids over Germany, is being produced in New York by the Royal Norwegian Information Service. F. Herrick-Herrick will direct and the commentary will be read by Ed Thorgeson, Ben Grauer and Alois Havrilla.

Cast for the film will be recruited from members of the Royal Norwegian Air Force training field at Little Norway, Canada. Newsreel shots of actual raids over Germany will be incorporated in the picture, which will be the first full-length Norwegian feature ever produced in the U. S. It is intended for world-wide distribution, but the release in the U. S. isn't set.

BACK THE ATTACK!
BUY EXTRA BONDS!

Uncle Sam's Callboard

Camp Lee Symph Debuts

Camp Lee, Va., Sept. 14.

Camp Lee symphony orchestra has made its debut here under the baton of Cpl. George Hoyen, director.

Ossy Renardy, violin virtuoso now in the Army, came here from Fort Dix to perform.

Jorgensborg Goes In

Leif Jorgensborg, executive assistant at the Music Hall, N. Y., inducted into Army last week and sent to Camp Upton, L. I.

Billy Jackson's Son Upped

Robert William Jackson, son of vet vaude agent Billy Jackson, has been upped to corporal from private first class at Camp John T. Knight, Oakland, Cal.

Bert West, former child legit and pix actor, honorably discharged from Coast Artillery.

Marvin Frank Inducted

Marvin Frank, in the publicity department at the William Morris Agency, into Army.

Lt. James Donald

James Donald, formerly with Paramount in Australia, has received word that he has been comissioned as lieutenant-pilot in the Royal Australian Air Force. Donald, who has been training for about a year in Canada, originally was a sergeant. He was in N. on leave this week.

George Fraser, Columbia Pictures publicist, Army.

Erford Gage, RKO actor, Army.

Harold Evans, professional manager of Am-Rus Music, distributors for U.S.S.R. in this country, Army.

Pamela Blake Joins Hubby

Marfa, Texas, Sept. 14.

Pamela Blake, actress, has deserted Hollywood to join her husband, an aviation cadet here at the Marfa Army Air Field. She's being employed as a clerk in the local Post Exchange. Her husband is former NBC announcer Michael Stokey.

Lt. Turrou Killed In Action

Lt. Victor Turrou, 23-year-old aviator son of Leon G. Turrou, and formerly employed at the Warner homeoffice, was killed in action Aug. 16 in the Near East, according to word just received.

The father, formerly of the FBI who acted in an advisory capacity for Warners in filming of 'Confessions of a Nazi Spy,' also is an officer in the U. S. Army.

Recruits

ittsburgh, Sept. 14.

Charlie Klug, KDKA staff and Pittsburgh Symphony musician, marines.

Johnny Zurosky and Johnny Glover, both with Maurice Spitalny's Stanley theatre orch., army.

Paul Mulheirn, manager of Liberty theatre, Mercer, merchant marine.

Robert Neilson, manager of State in Johnstown, army.

Bun Gobbel, with Babe Rhodes' WCAE staff band, navy.

Fred Krug, son of Karl Kru un-Tele critic and columnist, commissioned second looey in Air Force.

Jane Lightner, secretary to James Balmer and Ken Hoel Harris office, WAVES.

Bob Conrad, son of Lee Conrad, manager of Embassy, Johnstown, upped from 1st looey to captain at Fort Bragg, N. C.

Pat Natro, manager of Columbia in Sharon, Pa., Army.

Sammy Roen, a. for Baron Elliott band, got nd looey's bars following graduation from S at Miami.

F. E. McClellan, Jr., manager of in Conemaugh, Marines.

Capt. Reagan on Leave To Make Chaplain Pic

Hollywood, Sept. 14.

Ronald Reagan, now a captain in the Army Air Force, plays the lead in 'For God and Country,' to be made at Metro with Edward Cahn as director. He has special permission from the War Dept. for the film

Picture is based on the work of Army chaplains on the various war fronts. In the cast are Richard Whorf, John Craven, Russell Gleason, ichard Carlson and William Terry.

BACK THE ATTACK!
BUY EXTRA BONDS!

ROY ROGERS
KING OF THE COWBOYS
TRIGGER
SMARTEST HORSE IN THE MOVIES
and SMILEY BURNETTE
SILVER SPURS
JOHN CARRADINE • PHYLLIS BROOKS
JEROME COWAN • JOYCE COMPTON
BOB NOLAN and
THE SONS OF THE PIONEERS
JOSEPH KANE - Director
Original Screen Play by John K Butler—J Benton Cheney
A REPUBLIC PICTURE
Buy U. S. Defense Bonds

Stars Hailed for Bond Hypo

Continued from page 25

room going for $100 bonds per head. Auction at official luncheon rang up another $60,000,000 on register.

With Kay Kyser breaking ice for local auctioneer, American flag went for $10,000,000; two pounds of butter for $100,000 three pound steak, ditto. Dozen war plants visited by Hollywoodites expected $1,000,000 in bonds to each.

Pitt's $87,000,000

Pittsburgh, Sept. 14.

Hollywood Bond Cavalcade sold $87,000,000 in war bonds in the Pittsburgh appearance at the Forbes stadium and at a bond dinner last Sunday (12). Early tabulation shows that $70,000,000 was realized from the Stadium appearance alone.

$15,000,000 for Minn.

Minneapolis, Sept.

inal scaling of the 9,000-seat Auditorium here for the Hollywood Cavalcade Sept. 17 calls for 1,500 seats at a $50 bond each, 1,250 at a $100 bond each; 1,625 seats at a $200 bond each; 1,500 seats at a $500 bond each; 2,000 seats at a $1,000 each, and 900 seats at $2,000 bond each.

The remaining 736 choicest seats in the Auditorium will go in pairs to the county's 368 largest war bond purchasers. In this way it's hoped to bring the bond sale totals for the event up to nearly $15,000,000. The guarantee required by the tour's sponsors is $10,000,000.

Exhibition of the two-man Japanese 'suicide' submarine captured at Pearl Harbor is boosting the war bond sale substantially. Admission to the submarine is by bond purchase and in the first three cities the sales far exceeded expectations, according to John J. Friedl, War Activities committee chairman, under whose auspices the submarine is making the tour. In Duluth $1,017,000 bonds were sold; Superior, Wis., $300,000, and St. Cloud, Minn., $235,000.

$14,000,000 in Detroit

Detroit, Sept. 14.

When the Hollywood Cavalcade played here today it was to an audience on which the 'gross' was $14,000,000. Tickets to the 14,000 seats available for the Detroit appearance of the Hollywood group was restricted to 'The Gallants,' a band of volunteers, each of whom was pledged to sell $1,000 worth of bonds.

Bond Rally a Lottery?

St. Louis, Sept. 14.

A plan to dish out 10,800 cuffo ducats to purchasers of Third War Bonds to enable them to attend the Hollywood Screen Stars show at the Henry W. Kiel Auditorium Monday (20) has been nixed by Postmaster W. Rufus Jackson who has ruled that such procedure constituted a lottery. William C. Connett, banker and gen. campaign chairman said, 'All we wanted to do was to draw a certain number of E bond subscriptions each day and present tickets to those bond buyers. In other cities the tickets have gone to those who bought the largest amount of bonds but we thought we'd give every buyer a chance to attend, because it's the $25 and $50 buyers who have got to help us put this drive over.'

However, the P. M. ruled the plan a lottery which means that the ducats could not be distributed through the mails and the newspapers could not publicize the method of ticket distribution. The method of ticket distribution is still unsolved. The Postoffice put in a claim for a share of the tickets and will get approximately 1,000, on the proportion of its bond sales to those of other issuing agents.

'Rhine' Preem

The war bond preem staged Wednesday (8) at the Ambassador was a complete sellout, total sales reaching $232,000. The preem which had the first local showing of 'Watch on the Rhine' stressed special emphasis on the sales of small denomination bonds. The house was divided into three sections; seats in one going to purchasers of $25 war bonds; the second for purchasers of $50 bonds and the third for $100 bond buyers.

Several hours before the film was shown every seat in the 3,000-seater was sold. A concert on the stage by the Lambert Field, Mo., Naval Air Station band preceded the screening.

'Lucky's' $806,000

Newark, Sept. 14.

War Loan drive got away to a fast start here Thursday (9) when $896,000 in bonds was netted at a special local premiere of 'Mr. Lucky' at RKO Proctor's. Additional sale of $107,200 was realized earlier in the day at a rally in Military Park, where the chief attraction was a coterie of Hollywood celebs headed by John Garfield, Virginia Grey and Gene Lockhart.

Drive will be further sparked on Sept. 27, when 'Information Please' will be aired from the stage of the 3,400-seater Mosque theatre. Ducats will go to purchasers of bonds in denominations of from $50 to $5,000, with the cost of the bond determining the seat location. Sale is expected to reach $3,500,000.

Westport Does Its Bit

Westport, Conn., Sept. 14.

For the War Bond show Friday night (17) at the Fine Arts film theatre here, the house has been scaled at $250,000 worth of bonds for admissions. Participating in the entertainment, arranged by playwright John Cecil Holm ('Three Men on a Horse,' 'Best Foot Forward') will be Clifton Fadiman, Mary Margaret McBride, Richard Rodgers, Helen Olheim, Col. Stoopnagle (F. Chase Taylor), Sigmund Spaeth, Barry Oliver, Franklin P. Adams, Fred Painton, Virginia French, Wood Cowan, Ham Fisher, Gus Edson.

Various names will 'auction' their performances, and there will be an auction of original, autographed manuscripts by Van Wyck Brooks, Edna Ferber, John Selby and cartoons by James Thurber, Perry Barlow and others.

$3,500,000 in N. H.

New Haven, Sept. 14.

Rally at Arena (11), featuring war heroes and show biz stars, got Third War Loan drive off to a healthy start with approximately $3,500,000 sales.

Harry Shaw m.c.'d the event, and Gene Lockhart, John Garfield, Virginia Grey, Martha Scott and Edith Fellows participated.

Famed Mss. for Bonds

Washington, Sept. 14.

Original manuscripts of some big name show biz writers will be auctioned off to war bond purchasers, Treasury Department has disclosed.

Original score of 'Two Hearts in Waltz Time,' which was featured in the motion pic of the same name, is being donated by Robert Stolz, the composer, now in this country. Edna Ferber is offering the long hand notebooks on 'Saratoga Trunk,' book from which the film was made. Fanny Hurst is contributing a manuscript, and Ilka Chase, actress-writer, will also help out in the drive.

Army Orientation Pix Made By Capra in Big Demand at War Plants

Despite the fact that exhibitors regard them as of dubious commercial value because of their 'dated' aspect, the series of Army orientation pictures, 'Why We Fight,' made by Lt. Col. Frank Capra for the Special Services Division, U. S. War Dept., is achieving widespread circulation through many of the nation's war plants.

It was disclosed last week that the demands for the pictures are being received in increasing numbers weekly by Col. Ralph Gow, of the Industrial Service Division of the War Dept., through whom the pix are channelled into the war plants.

Thus far the war workers have seen the first four in the series of Capra pix, including 'Prelude to War,' 'The Nazis Strike,' 'Divide and Conquer' and 'The Battle of Britain,' with the greatest demand to date received for the recently completed fifth picture, 'The Battle of Russia.'

The films are shown in projection rooms set up in the war plants, with the managements allotting designated periods for the men and women on the assembly line to witness them.

War Dept. officials have been particularly anxious to learn the reaction of the war workers to the films, which outline the background of world aggression. Reports submitted by industrialists indicate that as a morale hypo and stepped-up production inducer, the pictures are of inestimable value.

Unusual angle in connection with the showing of the pix is the fact that, not only the War Dept. and the munition makers, but film men in general see stemming from the 'experiment' a vast new field for educational and industrial pictures in the postwar era. It's felt that industry as a whole will take its cue from the enthusiasm generated by the current showings of the Capra pix and utilize the medium in the future as an 'educator' in training the nation's youth for skilled jobs.

And Now, Take It Away

Hollywood, Sept. 14.

Paramount assigned Irving Pichel to direct 'And Now Tomorrow,' co-starring Veronica Lake and Loretta Young.

Filming starts late this month with Fred Kohlmar as producer.

Gardiner's L. A. to D. C.

Washington, Sept. 14.

Neville Gardiner, film officer of the British Ministry of Information Service at Hollywood, will transfer to Washington. His position will be the same.

Gardiner succeeds Robert Ford, who recently shifted to the British Ministry of Supply.

Mrs. Davis Quits Talent Unit

Continued from page

objectives of the League. On the contrary, I am advised, and I believe my source reliable, that a portion of our funds has been used for purposes of an entirely foreign nature. Furthermore, no accounting of said funds has ever been made to me as president or to the board of directors, or to any other officer so far as I can ascertain.

'No charter for the League has ever been issued and I am advised that it appears extremely doubtful that same can be secured. In my opinion the entire handling of the internal affairs of the American League of Theatrical Arts has been such that I do not care to have my name further associated with same.'

According to Mayo, the only funds expended by the League other than those to further the careers of the actors were earmarked for sick and welfare purposes, with the youthful talent benefitting exclusively by the latter appropriations.

Philly Gabs

Philadelphia, Sept. 14.

Resignation of Mrs. Meyer Davis as president of the American League of Theatrical Arts has touched off considerable local backstage gossip.

Exec secretary Richard C. Mayo was bitter at Mrs. Davis' letter of resignation, which hinted at irregularities in the organization's finances.

'It's silly for the president of an organization to say she doesn't know how the funds were used,' said Mayo. 'Why didn't she call a meeting?

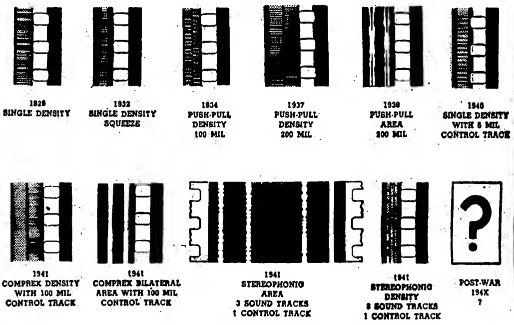
'Four meetings were held in the past six months, and Mrs. Davis attended none of them. As for an accounting of the funds, they were approved by the board of directors.'

Mayo said that the organization recently paid for radium treatment for a girl performer who was desperately ill, and gave money to a couple with a dog act to train a new canine when their dog died.

A reorganization meeting of ALTA was held Friday (10), as the result of the Davis letter. Mayo stepped down as executive secretary, with Gwen Schoch, who operates a model agency, named to the post. Mrs. O. D. Mack, a booker, was elected president. Other officers chosen were Larry Kramer, 1st v.p., and Sunny Marston, treasurer. Both the latter are performers.

Mayo took a spot in the board of directors. Whether the next fund-raising ball, scheduled for Dec. 10, will be held is still a moot question. Some of the board members feel that the bad publicity given the organization by Mrs. Davis' resignation would put a damper on the selling of tickets. Another meeting is skedded for Friday (17), at which this question is expected to be settled.

Before Pearl Harbor



Above you see ten different sound tracks made with Western Electric Equipment from 1928 up to the beginning of the war.

during the war

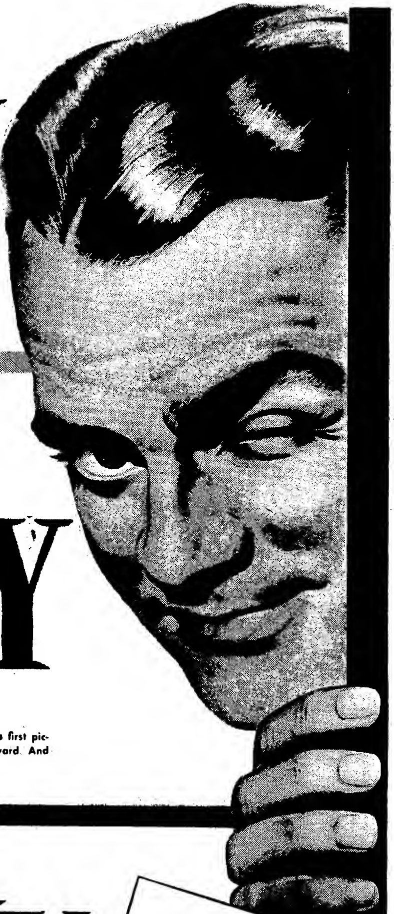
Wonderful new weapons—based on the engineering principles learned in recording sound for motion pictures—are being developed and perfected today. They will help to end this war sooner. Where and how they are serving will make an interesting story when it can be told. In the course of this wartime development program, the scientists at Bell Telephone Laboratories and Western Electric are constantly adding to their already unique knowledge of sound-recording and transmission.

. and after

When V-day comes, the post-war sound track—no matter what it may look like—will reflect the new ideas and developments now coming out of our work on war projects. The Voice of the Screen will be still finer!

Back the Attack! During the Third War Loan Drive—and till the day of Victory—buy all the War Bonds you can!

Electrical Research Products Division
OF
Western Electric Company
INCORPORATED
195 BROADWAY, NEW YORK, N. Y.



William

CAGNEY

IS THE NAME . . . of the producer who makes Louis Bromfield's best-seller click in booming box-office time with the screen's greatest personality!

James

CAGNEY

IS THE NAME . . . of the star who's headed your way in his first picture since he captured the Academy Award. And the winner is still champion!

"JOHNNY COME LATELY"

JAMES CAGNEY
in
"Johnny Come Lately"
with
GRACE GEORGE
MARJORIE MAIN
and Marjorie Lord · Hattie McDaniel · Edward McNamara
A WILLIAM CAGNEY PRODUCTION
Directed by William K. Howard · Screenplay by John Van Druten
From the novel "McLeod's Folly" by Louis Bromfield

IS THE NAME OF THE NEWEST HIT FROM *UNITED ARTISTS*

Donat's 100G Per Tops for British Pix; Talent Cost Main Cause for Upped Nut

London, Sept. 1.

A year or two back it was figured pretty big money when a native-made film cost around $160,000 to $200,000. Now producers apologize if they have a cost schedule under $400,000, and some pix are running as high as $1,250,000.

Increased labor and material costs have done their bit, but the latter not so much; their total upping does not account for more than a fraction of the higher cost, which, according to local observers, is now making film production, pro rata to the grade of the pix and their b.o. value, more costly here than in Hollywood.

One of the chief causes is the terrific rise in talent costs, especially for name artists. Here are examples of present prices per pic with which some of the names are credited (figuring the £ at $4).

Robert Donat (tops all screen names here), $100,000; George Formby, $60,000 and %; Laurence Olivier, $60,000; Rex Harrison, $48,000; Ralph Richardson, $48,000; Eric Portman, $60,000; Vivien Leigh, $40,000 and %; Clive Brook, $40,000; Robert Newton, $40,000; Flanagan & Allan, $32,000; Margot Grahame, $32,000; Will Fyffe, $32,000; Richard Greene, $32,000; Arthur Askey, $24,000; Margaret Lockwood, $24,000; Tommy Trinder, $20,000; Ben Lyon, $20,000; Deborah Kerr, $20,000; Bebe Daniels, $20,000; Robert Morley, $20,000; James Mason, $20,000; Vic Oliver, $16,000; Valerie Hobson, $12,000; Wilfred Lawson, $12,000; Vera Lynn, $16,000 first pic, and $4,000 up on each film; Barbara Mullen, $8,000.

Some will take a trifle less if they like the part particularly or are concerned in the production. Clive Brook, rated at $40,000, is believed to be drawing $32,000 on current 'Shipbuilders' and is concerned as joint producer. Quite recently Brook's salary was quoted at $20,000 a picture. Other notable jumps have been Will Fyffe, from $20,000 to $32,000 in around a year and a half; Richard Greene, James Mason, upped by $8,000 in under a year; Deborah Kerr, not so long ago on the $12,000 mark, and, most notable, Eric Portman, now rating $60,000 a film and, in two years, with three big hits, has jumped from $8,000. Margot Grahame is another outstanding example of upping.

Causes are mainly extreme talent shortage, both male and female. Formby and Will Fyffe are national figures anyway; Flanagan & Allan, whose figure is comparatively low (they also get %), have not so far been a particular screen success. There is also extreme competition for names, and the 10%-ers are playing this for every penny it's worth.

But it does not figure out so well for the artists as it looks on paper. If a star gets, say, $60,000 for a film, there's 10% for the agent, another 15% for publicity, dues, secretary, fan mail and so on, and of the remaining $45,000, income tax nicks off some 50%.

NAT'L SCREEN AND IA RAISE 460 WORKERS

Washington, Sept. 14.

WLB has given approval on the wage increase deal worked out between IATSE and National Screen Service Corp., covering approximately 460 clerical workers in 31 Screen Service distribution exchanges throughout the country. Raises average $2.44 weekly.

Agreement provides general increase of $3 weekly for salaried clerks, stenogs and bookkeepers. However, about 100 had already gotten increases averaging $2 a week under a WLB interim order on June 18, which raised all under $20 weekly to that figure. These prior increases averaged with the new $3 raise, bringing the overall average to $2.44.

New scale provides minimums of $20 weekly for clerks, $21 for stenogs and $22 for bookkeepers, plus a $3 a week night shift bonus. Included in the agreement is a vacation schedule of one week after six months, and two weeks after a year.

Terms of the contract are identical with the one between Screen Service and United Office & Professional Workers, CIO, representing employees the N. Y. City office. This was approved by WLB Aug. 19. Board also okayed a request by the company for comparable adjustments for about 40 employees in N. Y. not represented by either CIO or AFL.

CLEVE. LOOPHOLE MAY REVIVE BINGO THERE

Cleveland, Sept. 14.

Because of a four-word loophole in a new state law, effective Sept. 21, Cleveland's horrified brasshats are looking forward to an unprecedented outbreak of bingo in theatres and lotteries night jernts.

Banned locally for the last year, such games of luck and their jubilant operators are being given the green light under one sweeping stipulation. According to the loosely worded law just passed by Ohio's muddled legislators, any slicker can boldly peddle lottery ducats on downtown streets if they are allegedly for the benefit of charities or lodges or church groups.

And sort of banko, bingo or theatrical gimmick stunts are also okay if their cautious impresarios can prove that proceeds are going to an apparently legal organization, and not to one person's profit. Town's sharpshooters rubbed their hands gleefully when they discovered the loophole in law, which states that 'it exempts from prosecution persons who conduct schemes of chance for 'no profit to themselves.' Despite hot controversies over the ambiguous interpretation, state's attorney general already has ruled that the law is constitutional.

As a result, irate city officials are being swamped with applications for non-profit charters—all requested by newly-formed charities and private clubs that are springing up faster than crab-grass. Cops strongly suspect that majority are phony organizations, backed by racketeers who are taking advantage of an unprecedented situation.

Both Mayor Frank Lausche and Police Prosecutor A. A. Rutkowski, after reading the screwy statute, ruefully admitted that it had them up a tree temporarily. It is a direct contradiction of existing city ordinances, which will have to be amended.

Four night club backers and one theatre owner, all of whom had run-ins with the law before on lotteries, have openly stated that they will revive them Sept. 21 to test the new state law. Five nervy experimenters claim the proceeds will go to 'long established charitable groups that are sponsoring the events to raise money for worthy purposes.'

Press Pledges Aid For Nat'l Fund's $125,000,000

Bruce Barton, James A. Farley and Emil Schram, president of the N. Y. Stock Exchange, last Monday (13) held a luncheon meeting at the Hotel Roosevelt, N. Y., for editors and publishers, representing more than 300 business and trade papers, to discuss the National War Fund campaign for $125,000,000 in October.

Farley said that commerce and industry will be called upon to raise approximately $12,000,000 of the $17,000,000 which N. Y. City is being asked to provide.

National War Fund takes care of combined needs of USO, War Prisoners aid, United Nations relief, refugee relief trustees, U. S. Committee for the Care of European Children, and other war charities.

Trade paper reps present unanimously adopted resolution pledging support to the committee.

Barton is chairman of the business press liaison division of the N. Y. Committee of the National War Fund; Farley is chairman of the Commerce & Industry Division, while Schram is chairman of the N. Y. Committee.

K-A-O'S REGULAR DIVVY

Action of Keith-Albee-Orpheum directors in declaring $1.75 dividend on the 7% preferred, covering the quarter ending next Sept. 30, maintains the usual quarterly divvy payment on these shares. Dividend, which came out of operating surplus, is payable Oct. 1 to stockholders on record, Sept. 21.

K-A-O directors also declared a 50c divvy on the common, also payable Oct. 1, and to stockholders on record, Sept. 24.

Subpoena Many From Chi For Racket Trial in N.Y.

Chicago, Sept. 14.

A raft of subpoenas have been issued to prominent theatre executives and attorneys for appearances at the coming trial of the six Chicago boys in New York on Oct. 6 in connection with the $1,000,000 motion picture industry shakedown.

Among those who have received formal invitations to attend are Morris Leonard, counsel for Balaban & Katz, and head of the exhibitors association of Chicago, and James Coston, Warner Theatres zone manager for Illinois.

Scribe Scale OK With 32 Indies

Hollywood, Sept. 14.

Screen Writers Guild approved a new contract with 32 independent producers, calling for flat minimums of $1,000 for westerns, $1,500 for features and $125 bottom for scripters working on a weekly basis. Meanwhile, SWG is dickering with 12 individual producers affiliated with the Society of Independent Motion Picture Producers.

Signing the new pact are Angelus Pictures Corp., Atlantis Pictures Corp., Banner Productions Corp., Beaumont Pictures Corp., Jed Buell Pictures Corp., Capitol Pictures Corp., Chadwick Studio; Colmes Productions, Inc.; Continental Productions, Inc.; Edward Finney Productions, Great Western Productions, Inc.; Hollywood Pictures, Inc.; K-B Pictures Corp., Krasne-Burkett Productions, Max King Pictures Corp., Landres Pictures Corp., Lindsey-Parsons Productions, George Merrick Productions, Monogram Productions, Inc.; Motion Picture Associates, Sigmund Neufeld Productions, Inc.; North American Productions, Inc.; Producers Releasing Corp., Range Busters, Inc.; Ted Richmond Productions, Ripley-Monter Productions, S. & N. Productions, Jack Schwarz Productions, Inc.; Alexander Stern Productions, Inc.; Supreme Pictures Corp., Robert Tansey Productions, and Sydney Williams Productions.

Individual group now in negotiation consists of William Cagney, Charles Chaplin, Walt Disney, Alexander Korda, Sol Lesser, Mary Pickford, David O. Selznick, Hunt Stromberg, Walter Wanger, Orson Welles and Lloyd Wright.

WPBite's Trip to England To Ease Film Stock Jam

Washington, Sept. 14.

Lincoln V. Burroughs, Harold Hopper's assistant at WPB, plans a trip to England in order to try to break the jam in raw stock coating there. England has been receiving all its film base from this country, and managing to coat enough there for its own civilian and military needs. Damage to some of the laboratories and manpower difficulties have threatened the continuation of this program.

Burroughs is hopeful that it can be worked out, however, and that British labs can even coat sufficient stock to care for a substantial portion of our military needs for the European and African theatres.

He made it plain that his trip does not imply any threatened shortage in raw stock for our own civilian needs. The effort is mainly to relieve the strain on shipping. Base is shipped with much more ease than coated stock, and it is hoped that London can coat substantial amounts of stock and ship them to our forces.

OK FOR 'SEABEES'

Hollywood Sept. 14.

Navy officials in Washington approved the script of 'The Fighting Seabees,' which will be launched this week at Republic with John Wayne and Susan Hayward heading the cast.

High-budget picture will be produced by Albert J. Cohen, with Edward Ludwig as director.

Ella's Wraithy Role

Hollywood, Sept. 14.

Ella Raines draws the ghostly but glamorous title role in the Universal picture, 'Phantom Lady,' slated to start in 10 days.

Film is the first chore for Joan Harrison under her contract as femme producer. Robert Siodmak directs.

1st Runs, Subsequents Consider Boosting Admish Price on Coast

Los Angeles, Sept.

Following the lead of Fox-West Coast in its de luxe houses in thi area, other figuring on a general 5c boost in admission price. As a consequence, second runs and subsequents are expected to raise the ante.

F-WC explained that it was hiking the price to offset operating costs, chiefly for personnel, and to make up for recent property destruction by young vandals. Increased tariff started last week with the opening of 'Claudia,' with prices ranging from 45c in the morning to 75c at night, with loges at 90c.

NEW CIO UNION SIGNS 2 BROADWAY THEATRES

Contract has been signed by Motion Picture Theatre Managers and Employees local 152, CIO, and Maurice Maurer, operator of the Stanley and New Victoria theatres, N. Y., whereby both houses become 100% unionized in executive and other operations of the houses. Under pact newly organized union becomes bargaining agent for all front-of-the-house help for two years as of Sept. 1.

Contract calls for $100 weekly for managers, $50 for assistant managers, $30 for doormen and cashiers, $25 for matrons and $20 for ushers. A closed-shop arrangement will prevail at both houses. Scale is for 40-hour week, with time and a half for overtime. All are included in latter through new union ruling out former 'executive' dodge, whereby neither managers nor assistants were eligible for the overtime pay.

Both the Stanley and Victoria are located in New York's Broadway area. Latter was former legit and burlesk house before going films. Both will have a policy of first-run Russian pictures.

Next group set for pact with the new union will be the Skouras circuit, which has 41 theatres within jurisdictional territory. The union claims to have more than required vote to set it as bargaining agent if compelled to take the matter to the State Labor Relations Board.

GATECRASHING ADDS TO OTTAWA HEADACHES

Ottawa.

Already going slowly mad vandalism, staff troubles throug wartime labor rules and tremendously upped biz, local film house managers have a new threat in patrons who, after buying tickets, sneak around to side exits and let in a string of non-paying friends.

With staffs at an all-time low an threat looming of losing availabl school-age ushers when schools open in two weeks, managers themselves have to police exits to repulse invasion tactics of sneakers.

New York Theatres

4th WEEK
Bette DAVIS ● Paul LUKAS
In Warner Bros. Hit
"WATCH ON THE RHINE"
In Person
ABE LYMAN
And His Californians
EXTRA
JERRY LESTER
Also
BOBBY LANE ● EDNA WARD
B'way & 47th St.—STRAND

MICHAEL TODD'S MUSICAL HITS!
ETHEL MERMAN in SOMETHING FOR THE BOYS
Book by HERBERT & DOROTHY FIELDS
COLE PORTER SONGS
ALVIN, West 52 St. Mats. Wed. & Sat.
"SEASON'S SASSIEST MUSICAL!" —Esquire
THAT ROBUST INSTITUTION
STAR AND GARTER
with PROF LAMBERTI and CAST of 100
MUSIC BOX, W 45 ST. Mats. Thurs. and Sat
Staged by HASSARD SHORT

Monty WOOLLEY · Gracie FIELDS
Holy Matrimony
Another Big One from 20th Century-Fox!
PLUS A BIG STAGE SHOW ROXY 7th Ave. & 50th St.

LOEW'S State TIMES SQ.
Thurs., Sept. 16
ON SCREEN
"BEST FOOT FORWARD"
Lucille BALL
Harry JAMES
IN PERSON
ED SULLIVAN
HARVEST MOON DANCE WINNERS
Plus All New Show

RADIO CITY MUSIC HALL
"SO PROUDLY WE HAIL"
Spectacular Stage Productions

On the Screen in Technicolor
"DuBarry Was a Lady"
MGM's Musical with
Red SKELTON ● Lucille BALL
Capitol BROADWAY AT 51st STREET
IN PERSON
Horace Heidt
and his Musical Knights, with FRANKIE CARLE

"ENTERTAINMENT GALORE."
—Brown, Sun.
50c, $1 & $1.50 PLUS TAX
Sat. Nights Only, 50c. to $2.50 Plus Tax
Sonja Henie & Arthur M. Wirtz present
SECOND EDITION
STARS ON ICE
CENTER THEATRE, Rockefeller Center. CO. 5-5474.
Evgs. Incl. Sun. 8:40. Mats. Wed., Sat. 2:40—Sun. at 3. No Mon. Perf. Mail Orders Filled.

'FOR WHOM THE BELL TOLLS'
TWICE DAILY
RIVOLI B'way—49th & 50th

RKO PALACE B'WAY & 47th St.
Broadway's New 1st Run Theatre
Fred ASTAIRE ● Joan LESLIE
"The Sky's The Limit"

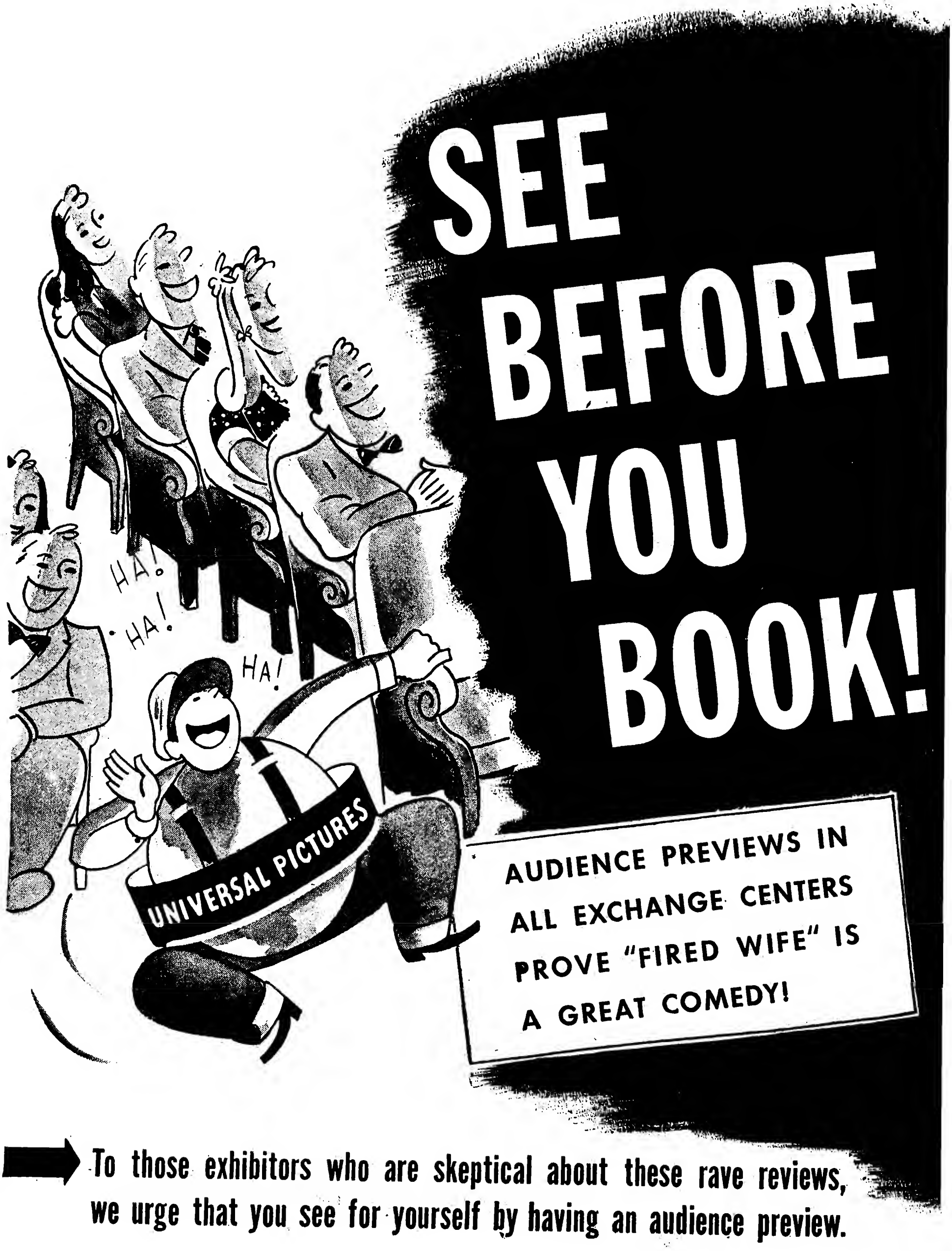
Jean ARTHUR ● John WAYNE
in
"A LADY TAKES A CHANCE"
IN PERSON
Vaughn MONROE and Band
BOB EVANS
THE ATT.
Buy War Bonds PARAMOUNT Times Square

MGM's TECHNICOLOR HIT!
THOUSANDS CHEER
30 Stars...3 Bands
ASTOR B'way & 45th St.
POPULAR PRICES
Continuous from 9 A.M.

Zevin's Trial Put Over

rial of Isidore Zevin, former private secretary to George E. Browne when latter was president of the International Alliance of Theatrical Stage Employees, on Monday (13) was postponed by Federal Judge John C. Knox, N. Y., until Sept. 27.

He is under indictment for perjury in connection with the Federal investigation into the slush fund built up by Browne through assessments of members during his IA regime.


SEE BEFORE YOU BOOK!
HA! HA! HA!
UNIVERSAL PICTURES
AUDIENCE PREVIEWS IN ALL EXCHANGE CENTERS PROVE "FIRED WIFE" IS A GREAT COMEDY!
To those exhibitors who are skeptical about these rave reviews, we urge that you see for yourself by having an audience preview.

"WILL HAVE THE AUDIENCES ROLLING IN THE AISLES!"
—MOTION PICTURE DAILY

"Universal has a winner in FIRED WIFE! A situation-comedy which smacks of box-office from the word go. Sparkling, sophisticated comedy calculated to catch the popular taste, smartly enacted by a clever cast who get the most out of some of the best comedy lines of the season!"
—DAILY VARIETY

"Will have the audience in hysterics!"—SHOWMEN'S TRADE REVIEW

"This kick-off item in the company's portfolio of 1943-44 product is a number to send the other studios specializing in sleek, smart variations on the eternal triangle theme into conference about competing with the challenger...it's TIP-TOP!...it's TERRIFIC!"
—MOTION PICTURE HERALD

"The show is aimed at the audience's funny bone. Louise Allbritton constantly delights. Robert Paige takes to town the best opportunity he ever had on the screen. It is slick entertainment from the first scene to the last!"—HOLLYWOOD REPORTER

"...designed solely for laughs... some being of the belly variety!"
—FILM DAILY

"A fast moving comedy with brittle and clever dialog . . . should establish Paige and Allbritton as top billers!"
—THE EXHIBITOR

"The laugh content of this sophisticated comedy is sufficiently hefty to insure it profitable reception!" —BOXOFFICE

ROBERT PAIGE · LOUISE ALLBRITTON

in "FIRED WIFE"

with DIANA BARRYMORE · WALTER ABEL

WALTER CATLETT · ERNEST TRUEX

ALAN DINEHART · GEORGE DOLENZ · RICHARD LANE · REX INGRAM

Directed by CHARLES LAMONT · Produced by ALEX GOTTLIEB

"BACK THE ATTACK! BUY WAR BONDS! THIRD WAR LOAN."

AFRA Not Rushing New E.T. Deal, Figures to Seek Sharp Increase

The American Federation of Radio Artists has taken no direct steps to negotiate with the transcription companies for a new transcription code, although the present agreement expires Nov. 1. Under the terms of the existing code, negotiations for renewal should have begun . 1. However, for various reasons the union is taking its time about opening confabs.

AFRA is virtually certain to demand a sharp increase in pay scales und. the new code. According to its figures, the cost-of-living index has risen more than 20% since the present pact became effective. How much of an increase the union may be able to get will depend primarily on the War Labor Board, which has final authority in such matters. An offer from the transcription makers of a 10% raise was refused some months ago, so the performer outfit will undoubtedly demand considerably more than that in the forthcoming confabs, with the hope of getting subsequent WLB approval.

Although they stand to benefit by any negative action by the WLB, the transcription companies are figured to be in an unfavorable position in bargaining with AFRA because of their long-standing impasse with James C. Petrillo, president of the American Federation of Musicians. That is because the growing lack of new musical platters presumably places a premium on dramatic and vocal music transcriptions.

A resolution voted by the recent AFRA national convention in Chicago, seeking 'legislation requiring the payment of royalties in connection with the services rendered by AFRA members on radio transcriptions' is not seriously regarded. The proposal would set up a committee representing the union's various locals to attempt to bring about the desired law enactment. The National Assn. of Performing Artists has sought for years to establish such a royalty system, but has made little progress. However, some such setup exists in England.

Distinct Warning

The opening of last Friday night's (10) episode of 'I Love a Mystery' (CBS) was preceded by the usual legend, 'Ivory Soap Presents.' The announcer then went on to explain that the background of the current story was San Francisco and that a thick fog blanketed the waterfront.

A sound effect pierced this description. It was a foghorn that seemed to be harping on Life Buoy's old refrain, 'B.O.... B.O....B.O....'

Yasha Frank Walks After Disputes On Lawrence's Show

Yasha Frank resigned last week as radio director of the Weintraub agency because of 'interference' in the production of the forthcoming Gertrude Lawrence program for Revlon. He transferred from the D'Arcy agency only a few weeks before to prepare the show, which he had originally conceived more than a year ago. He has no immediate plans for another connection, but has gone to Fire Island, N. Y., for a short vacation.

According to Frank, when he joined Weintraub he was promised a free hand in the preparation of the Lawrence show. He handled the audition when the stanza was sold to Revlon, and had set the production talent for the series, with Axel Gruenberg as director, Howard Teichmann, Alan Jay Lerner and Peter Barry as writers, and Mark Warnow as conductor. However, Miss Lawrence's management, which holds package ownership of the program, took an increasing hand in the production, precipitating a series of increasingly bitter disputes.

When Charles Martin was brought in last week as director, despite the verbal agreement with Gruenberg, Frank walked out. Gruenberg subsequently accepted a film-directing contract from David O. Selznick, and goes to the Coast this week. Teichmann, Lerner and Barry indicated they would likewise not continue with the program.

Meanwhile, Martin, who directs and is billed as writer of the Philip Morris 'Playhouse' on CBS, is announced as producer-director-author of the Lawrence stanza, which starts Sept. 30 on WJZ-Blue in the 10:30-11 p.m. spot Thursday nights. The cast for the premiere broadcast will include Robert Benchley, Chucho Martinez, Ray Milland, Frank Gallop and Warnow's orchestra.

Fly Raps Bias In Newscasting

Washington, Sept. 14.

A charge that a news commentator is peddling ideas reflecting his sponsor's viewpoint instead of giving the facts was made Monday (13) at a press conference by James L. Fly, chairman of the Federal Communications Commission. Fly also charged that the broadcasting industry was sidestepping vital questions on public issues, and suggested that under ideal conditions it would be best to have no sponsorship of news or comment.

Fly did not indentify the news broadcast which he characterized as a 'so-called news program,' adding that through the months, it has been tending more and more to get away from the news of the day and veering to the philosophies of the particular sponsor. 'Things like that,' Fly pointed out, 'are done in a somewhat subtle if not over subtle manner. Only by careful listening do you discover that he is not giving you news or comment, but is peddling ideas to you from the company headquarters.'

Fly advocated giving both sides of an issue if ideas rather than news is being presented. He did not state what action, if any at all, would be taken to rectify this one-sided airing of views, but in reply to a question, pointed out that the time of transfer or renewal of license afforded opportunity to consider the record of the applicant.

The FCC chairman, admitted, however, that 'you do have some splendid examples of courage in news reporters and commentators who are paid by the sponsors. And I certainly had not intended to level any criticism at such men or at those sponsors.' he said.

Reuschle a Sailor

Bobby Reuschle, assistant time buyer in the Young & Rubicam agency, has enlisted in the Merchant Marine. His departure will leave Carlos Franco, head of the department with but one male aide, Frank Coulter.

It's otherwise an all-femme buying setup.

Full B-S-H Splitup Due by Jan. 1; Dancer To Top One Company

Chicago, Sept. 14.

The reorganization of the Blackett-Sample-Hummert agency is now set to take place about the first of the year. Instead of waiting for their contracts to expire in August of next year, Glenn Sample will buy out Hill Blackett's interest and will set up a new firm under the corporate name of Dancer, Fitzgerald & Sample. The new agency will retain most of the present B-S-H accounts, including Sterling Products, American Home Products, General Mills and Procter and Gamble.

The D.F.&S. firm will also take over the B-S-H offices and most of the personnel in New York and Chicago. Mix Dancer, who was brought into B-S-H about six years ago has been president and active head since then, will be president of the new company and continue in active charge, with headquarters in New York. Fitzgerald, B-S-H vice-president, will retain that title and will head the new agency's Chicago office.

Sample, who worked out the general terms of the reorganization several weeks ago, has since left for the South Pacific, where he is serving as a Lieutenant Commander in the amphibious forces of the Navy. He is to return to the firm at the end of the war and make his residence in Chicago.

Blackett's plans are unsettled. He may open his own agency, or may take his share of the B-S-H accounts, particularly the Wander Co. (Ovaltine), to another firm. He is understood to favor the latter idea, so as not to have to assume the task of setting up and carrying on his own outfit. Payments to Blackett, under the B-S-H dissolution agreement, are expected to cover a period of years.

Meanwhile, Frank Hummert, whose contract with B-S-H expires at the end of this year, is planning to set up a new program-producing firm under the name of Hummert Radio Productions, to succeed Air Features, Inc., as producer of B-S-H shows in New York. It will retain the present Air Features personnel.

It's believed unlikely that the present B-S-H programs for General Mills and Procter & Gamble would be brought to New York from their present Chicago origination. That would require a basic change in production policy, involving transfer of production authority from the agency to the program producing firm. Both GM and P.&G. through their various agencies, have always insisted on retaining an active hand in production of their programs. Air Features, on the contrary, has a set policy of exercising full authority over the production of all programs it handles for clients.

Kellogg's Addition

Kellogg has bought the fifth day's (Friday) broadcast of 'The Breakfast Club' on the Blue Network.

The cereal account had heretofore been the series underwriter from Monday through Thursday.

Inside Stuff—Radio

J. D. Tarcher agency denied Monday (13) the report that it was recommending to Smith Bros. that the account go network because of the scarcity of worthwhile spot periods on Classes A and B stations. The whiskered twins have stuck exclusive to spot as their seasonal medium for the past 10 years.

The agency admitted that it was having a tough time lining up a spot schedule, but that it still hoped to collect enough periods in enough markets to provide a satisfactory 1943-44 campaign for the cough drop brand.

To refute the impression that almost all its musical programs are recorded, WNYC, municipal station in New York, has issued a breakdown covering its schedule for June and July. During June the station was on the air 450 hours, of which 293 were devoted to 'good' music, 229 being recorded and 63 live. The figures for July were 465 broadcast hours, 336 hours of 'good' music, 249 of which were recorded and 87 live. The percentages were 79% recorded and 21% live during June, and 74% recorded and 26% live during July.

A west coast station, which doesn't switch from the Blue to NBC until next July, was offered an order last week by the Lennen & Mitchell agency for a Sunday evening spot which would be used to carry a transcribed version of the Walter Winchell program (Blue). The station replied that it couldn't take business that far in advance.

Coming variety show featuring Dinah Shore for General Foods, Inc., will not have Bill Goodwin as announcer, as intended. Goodwin has a contract with Standard Brands, spieling the commercials for the Edgar Bergen-Charlie McCarthy show on Sunday eves, and policy of General Foods is not to use anyone signed with competitive firm. Harry von Zell is slated to get the spot.

The J. Walter Thompson agency has been inquiring from CBS' Pacific division about the terms and conditions of the latter's regionally aired whodunit, 'The Whistler.' The agency is keeping the prospective account hush-hush. Columbia Pictures recently bought the screen rights of the whodunit for a series of four productions.

Blue Little Worried About Koehne

The Blue Network appears to be little concerned by the outpourings of Ira Chase Koehne, a Washington lawyer, who before last week's hearing before the FCC on the sale of the Blue talked about bringing $2,000,000 in suits against the web in connection with statements made on the network by Walter Winchell, Drew Pearson and Dorothy Thompson. Koehne last weekend was asked whether he wasn't tied up with the defense of such characters as Mrs. Margaret Dilling, Edward J. Smythe and Harold N. Sanctuary, who with 30 others are indictment for sedition, Koehne refused to admit or deny.

Koehne shares offices with H. Victor Broenstrupp, an attorney, likewise under indictment for sedition and who is still docketed as defense counsel for William Dudley Pelley, the Silvershirter. On the office doors of Broenstrupp and Koehne are such inscriptions as the 'Citizens Civil Liberties Committee' and 'Christian Civil Liberties Committee,' whose operations are strictly those of raising funds for the defense of the 32 indictees.

Koehne now says that he won't reveal who his principals will be in the suit against the Blue until he has filed the papers, which, he adds, will charge libel, slander, etc.

Straus Pays $1,255,000 for WMCA; FCC Hearing on Blue Sale Nears End

With over 20 others, including the CIO, bidding for the station, WMCA, New York, was sold Monday (13) to Nathan Straus, Jr., for $1,255,000. Announcement of the sale came on the heels of an Appellate Division decision on Donald Flamm's petition for an injunction enjoining Edward J. Noble from disposing of the station until Flamm's suit for public service. Politically, Strans is two and a half years ago had been tried. Appellate Justice Albert Cohn on Saturday (11) handed down an order, returnable Sept. 24, calling on Noble to show cause why the temporary stay shouldn't be granted, but the court did not allow for a stay in the interim.

The station's new owner was formerly a N. Y. state senator and U. S. Housing Commissioner. He has an outstanding reputation for public service. Politically, Straus is an ardent New Dealer.

Noble bought the network from Flamm for $850,000, which deal has been marked by broad Washington repercussions and Flamm's litigatory efforts to recover the station on grounds of coercion and conspiracy. Flamm will oppose the station's transfer when it comes up for approval before the Federal Communications Commission.

Woods Defends Policy

Washington, Sept. 14.

Despite a series of barbed questions and statements regarding the Blue Network's policy of donating rather than selling time to labor organizations and co-ops, nothing developed at last Friday's (10) FCC hearing on the transfer of the web to Edward J. Noble to indicate there will be any real opposition.

Mark Woods, Blue prexy, was on the stand most of the time and answered the barrage of program policy queries from FCC chairman James L. Fly and Commissioner Clifford J. Durr. Next and probably final session will take place Monday (20).

Highlights of the hearing:

1. Fly charged that the Blue practice of donating but not selling time to labor and co-operative groups was a 'backdoor handout.'

2. Wood replied that while Blne would accept a commercial program from Ford Motor Co., with W. J. Cameron as commentator, it would reject an AFL program because of 'the particular philosophy they preach.'

3. Harold V. Hough, president of KTOK, Oklahoma City Blue outlet, and chairman of the Blue Affiliates Planning and Advisory Committee, testified that he had canvassed the web's 166 affiliates and they were virtually unanimously in favor of the sale.

4. Dr. Frank C. Goodman, executive secretary of the Department of National Religious Radio, of the Federal Council of Churches of Christ in America, supported the proposed sale to Noble.

5. Woods testified that the company's inventories list the total cost of its owned and operated stations, WJZ, New York; KGO, Frisco, and WENR, Chicago, at $1,003,720.

6. Suit of Donald Flamm, seeking to recover WMCA from Noble, was brought in by Philip Handelman, New York attorney, who filed records of the case with the Commission.

7. It was agreed that the CIO could put a witness on to explain its position. Its request to formally intervene had been rejected previously.

Fly brought in the labor issue early in the proceedings when he asserted: 'The small businessman's association and the AFL don't want to come to the backdoor for a handout. They want the same treatment others get. You chase them out of the front part of the shop and tell them to go around to the back door and, at the appropriate time, you'll give them a handout.'

Wood asserted that the network program structure would be thrown badly out of balance, if the door were opened wide to controversial issues.

At one point, Durr asked Wood whether he believed membership in NAB was valuable. Blue Network is not now a member. The question was dropped and never answered.

Wood said he has been asked to remain on as president under Noble, and that other top officers would also stay. He praised Noble as the 'type of man' who should control the big web.

In his formal statement, Wood disclosed that Blue estimates a biz of $15,900,000 for this year, as contrasted with $11,461,000 last year. Station's policy on news commentators was also canvassed, with Wood explaining that what was wanted were authoritative speakers.

SQUIBBS MAY DROP SUNDAY HALF-HOUR

Squibbs may give up its Sunday half-hour on CBS (8 p.m.) and resume its previous schedule of three quarter hours a week.

In the meantime the Geyer-Cornell-Newall agency is scouting for available singing talent for the revised setup.

NBC Devoting 15.4% Of Its Time to News

Chicago, Sept. 14.

William F. Brooks, NBC director of news and special events, told a meeting of AP managing editors, that NBC has increased its alloted time for news programs from 3.8% of all broadcast time in 1938 to 15.4% in '42, which is nearly one-sixth of the network's operating time.

He added that a further increase of time devoted to news would be considered bad programming.

Hanrahan Overseas

Memphis, Sept. 14.

Major James C. Hanrahan, head of station WMPS here and vice-president of Scripps-Howard Radio, Inc., has arrived overseas at an undisclosed post with the Army's Military Government.

Hanrahan was commissioned last winter and trained for administrative duty in occupied lands.

Raborg Bankrupt

Listing more than $25,000 as liabilities and no assets, Paul C. Raborg, writer, commentator and military analyst, filed a petition in bankruptcy last week in N. Y. federal court. Raborg stated in his petition that he is employed by the International News Service as a writer for the past three and one-half years and as a commentator on WINS, N. Y., for eight months.

That the writer was cosmopolitan in his borrowings was indicated in his petition, listing 124 unsecured creditors stretching from coast to coast.

Kansas City.—Jack Anthony is the newest addition to the announcing staff at KCKN. He formerly was at KVAK, Atchison, Kan.

NBC PICKING ITS SPONSORS

Phil Rapp Pulls Out of Maxwell Show When Fannie Brice Storms at Credits

Hollywood, Sept. 14.

Phil Rapp has broken off a 10-year association with Fanny Brice following an altercation that culminated in his withdrawal as sole writer-director of Maxwell Coffee Time. He declined to renew his contract with Benton & Bowles and General Foods despite concessions of sign-in and sign-off credit on the java show, a weekly salary increase of $1,000, which would have made him the highest salaried writer in radio, credits in all advertising matter and final sayso on program personnel. It was the double credit that threw 'Snooks' into a rage.

When she heard about it she immediately served notice on the agency that if they went through with the double credit she would insist on being billed as star of the show since, to her way of thinking, Rapp didn't rate such importance.

When word reached Metro about the Brice starring demand, studio heads immediately dispatched their reaction, to wit, if Miss Brice gets star billing off comes Frank Morgan. She later thought better of her demands and cooled off on the starring bid. But she was firm about that double credit for Rapp and let it be known with some finality that she would quit if the show was signed in and out with 'written and directed by Phil Rapp.' It was then that Rapp served notice of his resignation from the show, out of his high regard for the sponsor and agency and not wanting to have any trouble with Miss Brice.

All entreaties to have Rapp stay were unavailing, so bitter was he at her attitude. Rapp said the double billing was offered him in recognition of his double duty with the java show and it was only natural for him to accept. He declared he could never be happy again on the show and that he would never write another line for 'Snooks.'

For the past four years Rapp wrote the entire Maxwell show by himself and directed. Previously with Sam Moore he wrote Maxwell-Metro's 'Good News' airpiece. He will take a long rest before accepting any other offers. He has a stage play in mind and may write it during his loafing spell. Al Kaye, Coast radio head for B & B, will try out several writers for Miss Brice and Morgan until he hits on a winning combination.

BLUE'S SERIES RIGHT FROM WB FEEDBOX

The Blue Network is offering to ad agencies a new daytime series which would originate from the commissary of the Warner Bros.' studios in Hollywood. The proposed schedule is five half-hours a week.

Procter & Gamble is reported to have expressed an interest in the proposition through the Blackett-Sample-Hummert agency in Chicago.

Frazier Hunt May Go On Blue for Readers Digest

Readers Digest has Frazier Hunt under consideration for a weekly quarter-hour period on the Blue Network.

The Blue inning will be in addition to the 'Radio Readers Digest' show, which is on CBS Sunday evenin

Maillefert on Leave

Although previously reported as resigning from the Compton agency, where he's been head radio time buyer, William Maillefert stated Monday (13) he's merely taking a leave of absence to join the Harbor Boat Patrol Pool under the Army Transport Command in the southwe t Pacific.

Maillefert leaves today (Wednesday) on the assignment. He'll serve in a civilian capacity.

Haas With Erwin-Wasey

Frank Haas last week joined the Erwin-Wasey agency as time buyer. He replaces Joe Lincoln, who some weeks ago went with Donahue & Coe.

Haas was formerly with the Lake-Spiro-Cohn agency.

Lady Esther Will Part With P&R

Lady Esther cosmetics, after an interval of five years, which is a record for that account, is leaving the Pedlar & Ryan agency. The cosmetic manufacturer and P. & R. are currently working out a transfer arrangement on the basis of a 90-day notice, as provided for in the contract. Indications are that Lady Esther will repeat the procedure of six years ago, when for some months it operated without an agency.

The point of difference between the advertiser and the agency did not center around the radio program, 'Screen Guild Theatre' (CBS), but rather, as is reported, over some vague ideas of procedure harbored by the account. 'Screen Guild' is under contract for a year. The show has enjoyed top ratings during the past season.

P&G BUYS NEW SERIAL FOR NBC 'VILLAGE' SPOT

Procter & Gamble, through the Compton agency, has bought a new serial by Ruth Adams Knight to succeed 'Snow Village' in the 11:30-11:45 a.m. spot on WEAF-NBC, effective Oct. 11. The product will still be Ivory Flakes.

Chick Vincent will direct the show. Cast will be selected this week. The new series is tentatively titled 'Sharp Corners' and is a story of the war's impact on a family consisting of a father, mother and two daughters.

Program will be Miss Knight's first attempt at serial writing. She has previously scripted evening shows and magazine articles, and is the author of 'Valiant Comrades,' a book about war dogs to be published soon.

Don Francisco Is Now Asst. CIAA Coordinator

Washington, Sept. 14.

Don Francisco, CIAA radio chief, and Frank Jamison, press head, have been upped to Assistant Coordinators by Nelson D. Rockefeller. CIAA boss. umber of assistants now totals ve.

Senor Carlos Gutierrez-Raino, of Bogota, recently appointed principal radio program director in the New York office of CIAA, will arrive in this country from Colombia in the near future to take up his duties.

Rockefeller left for Mexico yesterday (13) for a 10-day stay at the invitation of the Mexican government. He will attend the celebration of the Mexican Independence Day celebration and will take part in meetings of the Mexican-U. S. Industrial Committee.

Benny's New Scripters

Hollywood, Sept. 14.

Jack Benny is losing Nat Hiken to the Army, but has picked up four other scripters to make him forget Bill Morrow and Ed Beloin. They are Cy Howard, 'Tack' Tackaberry, Milt Josefsberg and George Balzer.

Benny opens the new season from N. Y. Oct. 10, one week later that originally scheduled due to his duties overseas entertaining the troops.

'1ST COME, 1ST SERVED' IS OUT

NBC's announcement to advertising agencies that it has shelved its policy of maintaining an 'abeyance,' or waiting list has caused marked repercussions in some of the major agencies. The executives of the latter organization described the change in policy as 'arbitrary' and 'unfair' and charged that the network had suddenly arrogated to itself a mystic role, that of being able to tell in advance whether a program will be a click or otherwise. CBS has meanwhile decided to make no modifications of its own abeyance list policy.

For many years it has been the practice among the networks to make nighttime spots available, as they become vacant, to sponsors in the order of their standing on waiting lists. NBC now feels that conditions have made this rule both obsolete and antagonistic to its own best interests. The NBC evening schedule is entirely sold out, the FCC's rules on chain broadcasting have reduced the amount of time open to hookup advertisers, and because of these and other factors NBC has come to the conclusion that it can afford to be, and ought to be, more choosey about the commercial programs that go to make up its nighttime schedules.

As pointed out by Niles Trammell, NBC prez, in a letter to agencies, NBC believes that in order to 'maintain the best in a complete national program service' to its affiliate stations and the public it must assume a 'far greater responsibility than ever before with respect to the character and quality' of its programs. The latter further stated that whenever a period became available, NBC would make the op-

(Continued on page 40)

Wolff Quits OWI To Head New M-G Television Setup

Hollywood, Sept. 14.

Metro has climbed aboard the television bandwagon hardly before it has begun to roll. New department is being set up with Nat Wolff as its head. Wolff has mailed to Washington his resignation as Coast head of OWI domestic radio bureau and recommended his aide, Cornwell Jackson, for the vacated post. He expects to check in at Metro some time next month.

Wolff will bring to Metro writers and directors in radio whose knowledge of the two techniques—radio and television—will prove valuable when sight is fused with sound after the war. It is the studio's idea to get the jump on video and when it is ready those familiar with its application will be on the ground and under contract. Film bosses haven't forgot the mad scramble that ensued after talking pictures took hold. Until tele is ready, Wolff and his staff of io writers and directors will familiarize themselves with picture production. All their activities will be geared for an immediate switch-over to television.

Wolff has been with OWI for nearly two years and in point of service is second oldest in the domestic radio organization. He sold the idea of a television setup at the studio to L. B. Mayer and later to the board of directors of Loew's, Inc., in New York. It was roundly approved and Wolff signed a term contract, effective when his duties at OWI have terminated.

Mathes' New Buyer

Edna Cathcart has taken over as time-buyer for the J. M. Mathes agency.

She replaces Fletcher Turner, who resigned to become a time salesman for WABC, N. Y.

NBC Not Set on Successor to Russell Who Quit NAB's Legislative Committee

NBC has as yet not decided whether it will name somebody else from its roster of v.p.'s to the legislative committee of the National Association of Broadcasters as a replacement for Frank M. (Scoop) Russell, who recently resigned from the committee. Russell, NBC's v.p. in Washington, is reported to have quit the committee out of resentment toward Neville Miller, NAB prez. Russell's latest burn is said to have been instigated by the fact that Miller had been instrumental in getting the post of NAB counsel for Karl A. Smith, of the Washington law firm of Hogan & Hartson, thereby frustrating Russell's effort to get that job for his friend, Philip Loucks.

Russell, according to reports in NAB circles, had submitted his resignation from the committee without knowledge of his superiors in New York. Russell also showed his anger at the Miller move by not turning up, as he had been scheduled, for the recent NAB district meeting in Asheville, N. C.

This situation is described as presenting anything but an encouraging spectacle for Sen. Burton K. Wheeler in his efforts to obtain Congressional relief for the networks on the question of the FCC's right to regulate chain broadcasting. Russell is a close friend of the senator's.

The feud between Russell and Miller reached a climax some weeks ago when Eugene Garry, counsel for the Cox committee (investigating the FCC), read a letter written by FCC Chairman James L. Fly to Russell in which reference was made to Russell's oft-stated opinion that Miller's resignation would be beneficial to the industry. The NAB board subsequently voted down an attempt to oust Miller, but the board did pass a resolution declaring that Miller's present term, which ends in May, 1944, would be his last.

Latham Quits MBS

Jack Latham has resigned as assistant sales manager of the Mutual Network, effective Oct. 1. The reason had to do with disagreement over one of Mutual's sales policies.

Latham has been in that post for the past year and a half.

Propose Butcher As NAB President

Commander Harry C. Butcher, presently naval aide to General Dwight Eisenhower, is the latest name bruited around the broadcasting industry as a likely candidate for president of the National Association of Broadcasters. Butcher is on leave from CBS.

He was formerly v.p. in charge of the CBS network's Washington office for six years, and, as occupant of this post, he became thoroughly conversant with the Washington political scene and the operations of the NAB. During the six years he served on the NAB board and the NAB's legislative committee.

EDNA BEST GOES ON Y&R PRODUCTION STAFF

Hollywood, Sept. 14.

First woman to be hired by Young & Rubicam for its production staff is Edna Best, for nearly quarter of a century an outstanding English stage actress. She will handle talent and stories and learn the ropes of producing by assisting on all of the agency's programs.

Addition of Miss Best (in private life Mrs. Nat Wolff) to the staff is in line with the reasoning of Hubbell Robinson, associate radio director of Y & R that those with a theatrical background have something to give to radio. Her progress will be watched closely and if it measures up to expectations, other veterans of the theatre will be brought into the company's radio department.

Jacobson Heads NBC Production in Chicago

Chicago, Sept. 14.

Arthur Jacobson has been named as production manager of NBC here, succeeding Charles Urquhart, who joins the Army the latter part of the month.

Jacobson appeared in films for three years, 1936-39, under the name of Henry Hunter.

Esty, Lehn & Fink Still Mulling 'Card' Substitute

The William Esty agency was still in discussion with Lehn & Fink yesterday afternoon (Tuesday) on the selection of a show to replace 'Take a Card' (Mutual). The choice was between 'Your Blind Date' and 'The Life of Reilly.' 'Date' looked like the winner.

The newcomer will in any event occupy the Monday 8:30-9 p.m. spot on the Blue.

Marking Time on Allen

Joan Roberts, who is co-starred with James Melton on the Texaco-CBS series, will be replaced following the Oct. 3 broadcast. Miss Roberts is featured in the Broadway production of 'Oklahoma.' Her successor on the program has not been picked.

The account has yet to hear from Fred Allen regarding his radio plans for the current 1943-44 season. Melton's services have been meanwhile extended to Oct. 31. The indications are that the refiner's present stanza will continue through December, with the policy including a singing guest name.

COAST QUIZZER QUITS WITH $13,000 DUE NBC

Hollywood, Sept. 14.

Joe E. Brown, quizzer, 'Stop or Go,' has been suddenly withdrawn from NBC by Grayson's dress shops despite 11 weeks remaining on the current contract with the network. Settlement is being worked out for the unfilled billing amounting to $13,000. No reason was given by the sponsor other than they had decided to terminate the radio campaign, which was largely institutional.

Program was on CBS coast network, with Ken Murray as m.c. before moving to NBC.

Dick Haymes Moves From Blue to CBS

Dick Haymes' Bourjois ('Evening In Paris' face powder) program shifts from the Blue network to a 10:30-11 p.m. spot on CBS Oct. 14. Change was made because of the sponsor's desire for a later evening period and lue had no time available. Title 'Here's to Romance.' show is on the Blue 6:05-6:30 p.m. Sundays; on CBS it will be a full half-hour.

Haymes goes to Hollywood for an Oct. 4 start on his first film for 20th-Fox. His Oct. 2 show will originate on the Coast, musical accompaniment so far unknown. On the Blue he was with Dave Broekman's orchestra.

Hope Back on Time

Hollywood, Sept. 14.

Bob Hope resumes on NBC for Pepsodent Sept. 21 with Bing Crosby as guest.

Comedian had planned to skip the first two broadcasts to rest up from his arduous chores of entertaining the troops overseas, but now feels that he will have been sufficiently recovered to start the season on his original resumption date.

OWI Sets Up Powerful Transmitter In No. Africa for DX News Shows

y JOSEPH D. RAVOTTO

Somewhere in No. Africa.

We have the most powerful radio transmitter in this part of the world. When it's going full blast it's 120 kilowatts. Further adjustments and more powerful tubes make it possible to boost it up to 240 kilowatts. Most of the commercial stations in the U. S. are 50 kilowatts. You will recall reading in local papers that our station in Algiers is 50 kilowatts. Within a few days we'll be operating a new 50-kilowatt outfit from Algiers.

We've set up shop in this town because we can get into the Continent with much more facility than from Algiers—and especially into Italy. From here we are doing live French and Italian news and commentary shows. In addition we do relays in English, German, French and Italian from N. Y., London and Algiers. We're on the air from 9 p.m. to 3 a.m. and before long we'll probably add a few hours. The French may use the station during the other hours—if they can get the power, and that is a problem.

Exactly two nights after my arrival here we received the news of Musso's resignation.

Want to hear how we did it from here, without any staff or any knowledge of the local setup? I was already in bed when one of the GI's attached to Psychological Warfare Branch woke me up and handed me the texts of King Victor's and Badoglio's texts on the Duce's fade-out. That was sensational!

I didn't have any staff to prepare the material here but felt we should do something about it. It was past midnight. I dashed out to the transmitter—some 20 miles outside the city—with a colleague, woke up a technician and relayed programs throughout the night from N. Y. and London in the four major languages.

Here we were in a small shack about a mile from our transmitter, picking up London and New York. Every 15 minutes we'd cut in with an announcement in English, French, Italian or German—depending on the program—'This is United Nations radio speaking to you from... in French North Africa.'

Operate From Little Shack

This little shack had been set up a few days before. It is located in the middle of a field which only a few weeks before had been heavily mined. All kinds of semi-tropical bugs were running and flying about the place, drawn by a 25-watt bulb dangling from the ceilin There were no chairs or furniture except a table on which were two receiving sets.

About 1:30 a.m. we began to get hungry. I rode back to the transmitter in a weapons' carrier and collected a bunch of pans and pots, an electric heater, water, coffee, sugar, milk and a collection of canned ration foods.

Back in the shack we filled up on the Army's Ration C's, made coffee which was full of grounds and drank it out of the ration cans which we had previously emptied of meat and vegetables. I can assure you that it was as appetizing and good as if we had been daintily putting away food at Schrafft's on 57th street (N. Y.) next to the OWI offices.

We went home feeling we'd done a pretty good job. A few days later and I could have put on the whole thing live from here instead of via relay.

We certainly do not have the elaborate setup here that we have in N. Y., or to a minor degree, in Algiers. Despite handicaps we are doing very well. There's no leased wire bringing you in news dispatches every few minutes. We get the news from a local French agency—which isn't hot—and supplement by monitoring every show we can pick up from New York, London, Algiers, etc. Despite these handicaps, I can boast that our news shows not only compare favorably with N. Y. shortwave broadcasts, but we are often ahead of them.

We do have our problems—and about things you people take for granted. Such ordinary things as paper, carbon, paper clips, ink, typewriters, ribbons, pencils, and even tables and chairs are not available here. We have no elaborate libraries of reference books. All these things must be brought over from the U. S. When a part breaks down, you can't phone for a repair man to dash down to fix it up. Everything is missing in this part of the world. You have to patch it up as best as you can. A little glue and spit does wonders.

However, we've all adapted ourselves to these handicaps. We've all become handy men and quite practical. As a matter of fact we expect to operate on makeshift equipment. Each time we come to a new town we know that the enemy has done its best to destroy equipment and to make its reoperation as difficult as possible. We had pretty good luck here. A hand grenade made only superficial damage. We had good luck in Palermo, but it may not always be that way.

Our great ambition is to get to Rome and into those excellent studios the Italians have constructed—and the half dozen transmitters. We've crossed our fingers and hope they will be in condition for immediate operation. If the damages are minor they will be patched up immediately. Our engineers have done miraculous things all along the line and we sort of expect it of them now. The greatest delays are usually transportation delays—brin ing new equipment from N. Y.

You can tell them back home that no one here has a snap. It's work, work all the way. There's little or no comfort and very little amusements. Nevertheless we're all happy to be here, each doing his little part, and not one of us would swap for a job back home.

Nets' 24-Hour Pitch on Bonds

The four national networks will devote each a full day of their broadcast schedules during the course of the coming week for an intensive pitch in behalf of War Bond sales. Under an arrangement worked out yesterday (Tuesday) by Vincent Callahan, head of the Treasury Department's radio division, each web will devote an entire day for the all-out drive.

The two first minutes of each commercial and sustaining program from opening to closing time will be taken over by the network for the cutting in of a talk by some well-known personality, these including stars, military men, writers, politicos, etc. The latter will invite the listeners to call them personally with orders for bonds.

The all-day and all-night schedules as agreed to by the networks is as follow:

Mutual network, Sat., Sept. 18.
Blue network, Sun., Sept. 19.
Columbia, Tues., Sept. 21.
NBC, Sun., Sept. 26.

4 MEMPHIS STATIONS CO-OP ON BOND SHOW

Memphis, Sept. 14.

Memphis' four radio stations were all cleared for the same program for the first time in their history last Saturday night (11) when a 30-minute 'Back the Attack' War Bond program launching the third loan drive was staged from the nearby Naval Air Technical Training Center.

Army and Navy collaborated on the show, with officials from WMC, WREC, WMPS and WHBQ all chipping in to supply writing and production talent, ballyhoo, etc.

Bulk of the personalities on the program came from the Navy base. Lieut. Fred Christianson of Second Army Headquarters served as m.c., with the performers including the Navy Blues Orchestra, Specialist Clyde McCoy, Seaman Jack Emerson, Musician Steve Linardos, and the Bennett Sisters of the NATTC Ship's Service.

Spot ran from 7 to 7:30 Saturday night; was witnessed by 1,400 Bluejackets and WAVES, transcribed and later rebroadcast for daytime audiences.

Bank's Air Plugs for Bonds

San Francisco, Sept. 14.

Bank of America is buying a half-hour program through the J. Walter Thompson agency for placement on a Coast network and for the purpose of plugging the third war bond issue.

The bank has pledged itself to sell $300,000,000 worth of bonds of this particular issue to the public.

Hunting Mistakes

Washington, Sept. 14.

Newest stunt by Station WOL, Mutual outlet here, is adding a 'professional monitor' to the staff. Job consists of furnishing daily reports on flaws in diction and delivery, poor phrasing and grammar, etc.

Reports will be sent to those concerned and also made available to the interested commercial accounts.

WSAY Loses Plea To Restrain AFM

Rochester, N. Y., Sept. 14.

Rochester Supreme Court Justice William F. Love denied WSAY's plea for temporary injunction to prevent James C. Petrillo and Leonard Campbell, president of the Rochester Musicians' Protective Association, from cutting off the station from all network live music.

Justice Love held: 'There is no malice, actual coercion or intent to destroy plaintiff's business in icated by the course of conduct, from the time of the opening of station, between him and the local.'

There was labor dispute involved, the justice declared, because even though the plaintiff might have no musicians as employees, the network from which he obtained music had employees. The Court observed that, having refused to continue with other stations and the union in the contract applying to all in proportion to their use of broadcast live music, WSAY alone would have that music without the employment of musicians in its own studio, if the Court granted the order sought.

Justice Love said a different showing might be made on a trial of the suit, scheduled for equity term opening Sept. 20, but on the affidavits before him the restraining order must be refused.

The dispute arose over the union's demand that WSAY contract to hire five musicians. The union also asked for an accounting from the station to determine if it could afford to employ more musicians, but this was refused by Gordon P. rown, station's owner.

WSAY has operated without live music since July 15, using 'canned' music and many news broadcasts, but losing much network revenue, both Mutual and Blue.

RADIO RECRUITS LABOR IN N.W. FARM SHORTAGE

Seattle, Sept.

Bill Moshier, research and advertising head at KOMO-KJR here, is credited with creating an effective scheme for recruiting volunteer farm and processing labor in this area. Chosen by Seattle radio stations and the state college extension service to coordinate all farm and cannery recruiting, Moshier set up a system of daily telephonic and telegraphic reports from each county extension agent in the state so as to have up to the minute reports on labor needs in the various localities.

News and spot campaigns developed from this data are also being used by stations in critical labor shortage areas, and plans are being worked out for a wire service carrying a daily farm labor summary so that stations may attack the problem armed with all available facts.

Col. Stoopnagle Show Raises 400G in Bonds

The cast of Columbia's Col. Stoopnagle program went to Richmond to play a war bond performance Sunday night (12), raising $400,000 on the show. Those making the tri included Stoopnagle (F. Chase Taylor), Jeri Sullivan, Eddie Green, Florence Halop, Art Carney, Johnny Griggs, Betty Cashman, Paul Baron, and a 14-piece band and Director Marx Loeb.

They left New York immediately after the Saturday night (11) repeat broadcast, gave the show arranged by station WRVA at the Mosque, Richmond, and returned in the same special car to New York.

From the Production Centres

IN NEW YORK CITY . .

In connection with WEAF's Third War Loan Drive campaign, Sally Warren, of NBC press department, and Marion Noyes, of the script division, each won a $25 bond for the best program and promotion idea, respectively....Mrs. Amalie Deren has joined the program analysis staff of the CBS research department....Lee Vines, CBS announcer, leaves to enter the Army Sept. 21....Irene Beasley, who stepped in for the late Frank Crumit and Julia Sanderson on the Southern Cotton show (CBS), will continue in the spot for three weeks....Tom Shirley takes over the announcing chores on 'One Man's Family.'

Allan Surgal, co-writer on 'This Is the Underground' (CBS), will be inducted by the Army in Chicago Saturday (18)....Dick Leonard, one of the old line Blue Network directors, has severed his final connection with the web to work exclusively for Air Features....'Joe and Ethel Turp' is slated to fold on the Blue in a couple weeks....Isabelle Manning Hewson and Cyril Armbruster are collaborating on a new sustaining series for the Blue, 'Land of the Lost.'

Georgia Gibbs, who started on the Jimmy Durante-Garry Moore show a year ago by subbing for Connee Boswell on two guest dates, has been renewed by Camel for her fifth 13-week cycle, starting Oct. 1....Marx Loeb directed two serials auditioned last week for CBS. They were 'Now and Forever,' by Florence Ellis, and 'Close to the Stars,' by Carl Buss.... Loeb continues directing the Col. Stoopnagle show Saturdays and 'Romance' Mondays....Robert Brenard, overseas press officer for BBC in London, arrived in New York for general confabs with the local BBC staff. He'll make a trip to Canada before returning to England in mid-October....Anna Erskine will again script the 'Metropolitan Auditions of the Air' series for Sherwin-Williams paint. She also continues her regular job in the Howard Lindsay-Russel Crouse legit office.

Day Tuttle directing 'Aldrich Family this season for Young & Rubicam. He succeeds Francis van Hartesveldt, who'll handle the Kate Smith program for the same agency....John W. Vandercook, reporting the Russian capture of Bakhmach last week, stumbled over the name of Gen. Rokossovsky. After two more attempts he broke up and ended the program in laughter. He later related that he'd had a similar experience about a year ago when, in a broadcast about the war in the South Pacific, he said Yank fliers dropped a record number of tons of bambs on the Jops. When a second attempt came out jombs on the Baps and a third resulted in 'jams on the bops,' Vandercook burst out laughing and remarked, 'Oh, the heck with it'....Rupert Lucas, formerly with Canadian Broadcasting, has joined the radio department of Young & Rubicam and has gone to the Coast to direct 'Silver Theatre.' Harry Ingram has also joined the same agency's director staff as an assistant....The Burns and Allen writing staff includes Frank Galen, Keith Fowler, Frank Garson, Paul Henning and Willy Burns...Arthur Henley is no longer writing 'Black Castle' on Mutual, but continues 'Everything Goes' on WEAF....Rex Benware doing freelance news announcing on WNYC, but continues his stints on WQXR as well.

IN HOLLYWOOD . . .

Eddie Gardner is still combing the town for a 'Miss uffy' and not even a series of classified ads has turned up a successor to Shirley Booth. Meanwhile he signed Veronica Lake as guestar for the seasonal takeoff Oct. 5 and bought a home in Beverly Hills that originally cost $80,000.... Fleetwood Lawton back on NBC with his commentary after spending five weeks in England....W. C. Fields will untoose his stored-up supply of venom on Charlie McCarthy Sunday (19)....Sam Freed directs the music on Kraft Music Hall while John Trotter vacations for three weeks.... Jack Douglas, who has written gags for Bob Hope, Red Skelton and scads of others, will dream them up for himself hereafter. J. Walter Thompson has put him under contract as a comic and he makes his debut on 'What's New?' Sept. 18....Stanley Resor and Sigurd Larmon, prexies, respectively, of J. Walter Thompson and Young & Rubicam, around to see how the season shapes up 3,000 miles from their teletypes. Other visiting JWT veepees in town are John U. Reber and Henry Stevens....Lou Silvers back from Toronto to start his ninth season as music director of Lux Radio Theatre. He passed his eight-week layoff in the dominion producing an all-gob show for the Maple Leaf navy....Bud Paganucci moved over to J. Walter Thompson from Foote, Cone & Belding to do research and help script 'Bank of America program....Heading east for N. Y. meeting of NBC managers are Sid Strotz, Jennings Pierce and John Elwood....Milton Stark joined KNX production staff and turned over his job as head of transcription department to Seymour Berns....Caryl Coleman heads up NBC's new continuity department....Young & Rubicam acquired the Petri wine account, ex-Erwin Wasey, and NBC biz went from Foote, Cone & Belding to J. Walter Thompson. Petri sponsors 'Sherlock Holmes'....Thomas Peluso, now NBC's western division music director, succeeding Charles Dant, who has too many commercials to worry about ....George Fisher, original film gabber on the air, back in mufti after getting discharge from Officers Candidate School....Robert Arden, KFWB war expert, to New York and Washington to get closer to the source of communiques for a few weeks....Most serious-minded, hardest working visiting radio exec is Young & Rubicam's Hubbell Robinson. He's buried in deep thought even when crossing in traffic. And his office light burns most of the night, evoking the remark, 'when does the man relax?'

IN CHICAGO . . .

Mary Ann Mercer, for past two years on various programs here, has left to locate in Hollywood. William Miller, tenor, has taken over her five-minute Sunday afternoon WBBM-CBS spot for Quaker Oats' Aunt Jemima....Lothar S. Inm, formerly with KFUO, St. Louis, has joined the WLS continuity department....Burridge D. Butler, president of WLS, has returned from a six weeks trip to Phoenix, Arizona, where he supervised the activities of his Arizona network stations, KOY, Phoenix; KTUC, Tucson, and KSUN, Bisbee-Lowell....Durward Kirby, assisted by Sam Cowling, is m.c.ing the Blue's 'Breakfast Club' during the absence of Don McNeill, who is vacationing with his wife in observance of their 12th wedding anniversary....WBBM has signed Barbara Marshall, soprano, to a WBBM-CBS contract as staff artist....Jack Gibney, former manager of WRLB, Columbus, Ga., has joined the NBC announcing staff....Joy Mabie, daughter of Louise Massey and Milt Mabie of the Westerners, has replaced Pvt. Paul T. Berg as chief artist of NBC's Advertising and Sales Promotion department....Three hillbilly entertainers, 'Skeeter' Shepherd, last with WMBD, Peoria, Ill.; Wilma Lee and Stormy Cooper have joined the WJJD staff for appearances on the station's 'Breakfast Frolic' broadcast six times weekly....Sidney Breese has replaced Arthur Kohl, who has moved to New York, in the 'Guiding Light' cast....

Bergen's Music Shakeup

Hollywood, Sept. 14.

Edgar Bergen takes his Chase & Sanborn troupe to New York early next month and may stay through November.

Dale Evans, featured vocalist with Bergen the past two seasons, and the Sportsmen Quartet, were dropped in a shakeup of the music portion of the Java program.

Pied Pipers handle all vocals.

Herbert's Back on Air Via WMCA, N. Y., Quiz

Herbert's Blue White Diamonds, one of radio's pioneer advertisers and sponsors of Rudy Vallee, is back on the air with its first regular show in eight years.

It has taken over the WMCA, N. Y., Saturday 9:03-9:30 p.m. slot for a quiz, 'Shoot the Works.'

THANKS, BOB HAWK

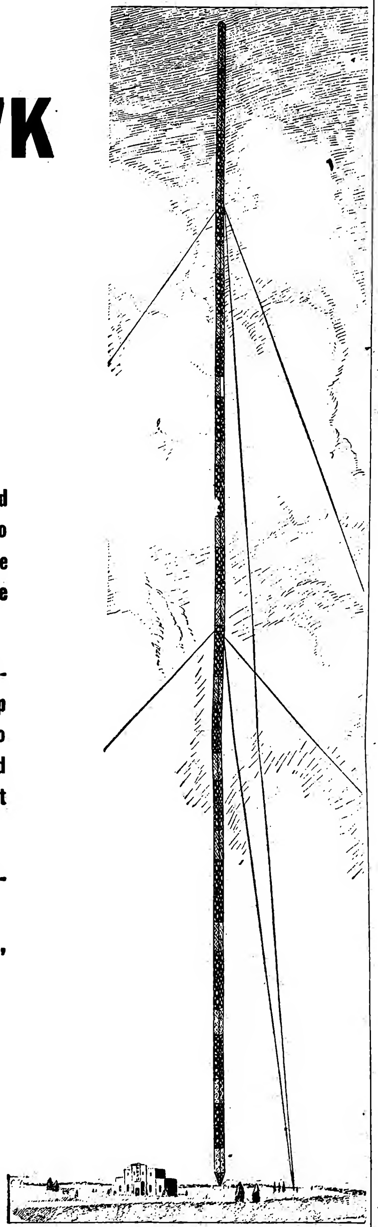
BOB, there is an old settler out here who swears there is one sure way of telling the size of a man's heart . . . "You measure it by the number of his friends."

If that's so, yours must be as big as the great Midwest itself. For you quickly captured the friendship and admiration of the more than 35,000 folks who came to Yankton from Iowa, Nebraska, Minnesota, and both Dakotas for the dedication of "America's Tallest Radio Tower" to the "Typical Midwest Farmer."

Bob, they loved you. You did a great job of headlining a swell show.

It's no wonder to us that "Thanks to the Yanks" enjoys such a high Crossley.

Again, many thanks.



WNAX

SIOUX CITY YANKTON

F.D.R. Defies Congress to Oust FCC Analysts; Test in Courts Looms

Washington, Sept.

President Roosevelt today virtually defied congress to oust William E. Dodd, Jr., Goodwin Watson and Dr. Robert Morss Lovett as analysts for the Foreign Broadcast Intelligence Division of the Federal Communications Commission and served notice that, despite his previous approval of congressional action in order to expedite adjournment, he would support their retention.

The three under fire had been branded by a special House investigating committee as 'Communist sympathizers' and, under terms of a rider attached to the Deficiency Appropriations were ordered dropped fro Federal payroll after Nov. 15.

In his communication to congress upon its return today, President Roosevelt said he was forced to yield in signing the bill because of the wholesale funds involved, but lashed out at congress, stating: 'I cannot so yield without placing on record my view that this provision is unwise and discriminatory.'

Roosevelt charged further that the rider is unwarranted and an encroachment upon authority of both the executive and judicial branches under the Constitution. 'Furthermore,' he added, 'in my judgment, it is not binding upon them.'

Indications are that if Dodd, Watson and r. Lovett remain with the FCC after Nov. 15, the comptroller-general will refuse to pay them, with possibility of a resultant test case in the nation's high courts.

Gillette-MBS to DX World Series to Troops

Gillette Razor and Mutual are making arrangements for the short-waving of the World Series games, which start Oct. 5, so that they can be heard by America's armed forces on the various fighting fronts. The $100,000 which the advertiser usually pays for the broadcast rights to the series will this year be contributed to a charity from which various war relief groups, inclu ing the Red Cross, will benefit.

CBS, With 750G Budget, Beats Blue To Punch on Nat'l Ballyhoo Idea

Coca-Cola's 1st Anni

irst anniversary of Coca-Cola's six-nights-a-week name band broadcasts will be noted Sept. 21 with a broadcast from Camp Elliott, Marine base at San Diego. Alvino Ray's orchestra will be used.

Coca-Cola at first intended to make an event of the milestone broadcast, but later decided to stick close to its normal formula.

Canton, O.—Len Taylor has become program director and production manager at WHBC.

Columbia has beaten Blue Network to the punch in launching a nationwide promotion campaign to increase listening to network commercial programs. The CBS plans entail an expenditure of $750,000, with the network absorbing $400,000 of it and Columbia affiliates subscribing to the balance. It will be the largest promotional undertaking of the kind associated with the broadcasting industry and make use of such devices as newspapers, billboards, car cards, direct mailing pieces, spot announcements and retail store displays.

For the art work the project, such as pictures of stars on CBS programs, the network engaged some 30 prominent American illustrators. Montgomery Flagg and Hugo Gellert are included among the artists. Besides placing much of the promotional material their respective communities, CBS affiliates will mail out millions of postal car plugging individual programs and names. One side of the card will carr a drawing of the star, or stars, and the section of the card facin the address will carry the following sample blurb: 'Swan Soap brings you Gracie Allen and George Burns their perpetual comedy of errors, with Herman the Duck, Jimmy Cash, Bill Goodwin. Listen to them 9 o'clock Tuesday night on Station WAAA.' The slogan of the campaign will be 'CBS programs—Radio's Finest.'

Columbia unveiled the details of the campaign to its sales staff Monday (13) and to the ad agencies yesterday (Tuesday). Paul Hollister, CBS v.p. in charge of advertising and promotion, is credited with conceiving the plan.

The Blue Network has had a similar promotion plan under consideration for six months, although the estimated cost was far beneath the CBS figure. When the sale of the network became imminent, the Blue's general manager, Edgar Kobak, decided to shelve the plan and then dust it off when the new owner took possession.

Univ. of Mich. Plans Post-War Radio Educ; Asks FCC for License

Detroit, Sept. 14.

Indicating the importance radio will play in formal adult education in the post-war period, the University of Michigan has applied to the Federal Communications Commission for a non-commercial radio station license, the college's board of regents revealed last week.

The application, which cannot be granted until after the war, requests permission for a frequency modulation station at 42,900 kilocycles with unlimited broadcasting time.

Shirley W. Smith, v.p. and financial secretary of the university, said that the regents' decision was based 'on the realization that the university could not do a complete job in adult education through correspondence and extension courses alone.'

It also was indicated that with the FCC check on public service broadcasts on the commercial stations, big universities could take over large portion of this service with its formal education programs.

KMBC's Prize Winners

Kansas City, Sept.

KMBC rewarded the host of agency men and advertisers who participated in the station's contest of a name for its livestock experimental farm with a liberal sprinkling of prizes in war bonds and war stamps. The long list of prizes ranged from a $100 war bond to $5 books of stamps. Among the agency men who received bonds were Walter J. Neff, of Neff-Rogow; J. Keith, of Mace Advertising; Marquis N. Smith, of Presba, Fellers & Presba, an C. Fisher, of Ruthrau & Ryan. The winning title, submitted by Merle Sidener, an Indianapolis agency h ad, was 'KMBC Services arms.'

KMBC last week also distributed to ad agencies copies of its latest promotional brochure on the station's farm servicing and coverage, 'Speaking from the Heart.' The piece included a coverage analysis of local service programs as broadcast by KMBC and three other stations in the same area.

"...one of Radio's most entertaining items of Americana"

Typifying The BLUE's program policies, which in the past year and three-quarters have created for the Network an increasing listening habit, is..."Breakfast at Sardi's"

From VARIETY
August 25, 1943

'BREAKFAST AT SARDI'S'
With Tom Brennaman
Audience Participation
SKINNER & EDDY-KELLOGG
30 Mins.; Mon. thru Fri., 11 a.m.
WJZ-Blue, New York
(Kenyon & Eckhardt)

Probably the shrewdest showman in the gallery of daytime m.c.'s is Tom Brennaman, mine host on the 'Breakfast at Sardi's' hitch (Blue). As an audience participation program, 'Breakfast' is probably in a class by itself. Though emanating from the restaurant quarters of a Hollywood nightclub, the program's proceedings have an air about them that is as homely as a coffee-grinder on an Iowa farm. That analogy may not be so farfetched. Most of the participants sound as though they were emigrees from that very state.

In any event, Brennaman has evolved the knack of putting his daily bevy of femme picnickers completely at ease and invoking from them sentiments and cracks that are simply themselves and unadorned by the usual attempts at playing coy or mimicking their favorite mike personality. The spontaneous answers or retorts by the participants set off among the sideliners laughs that not only reveal an earthy kinship to Brennaman's momentary companion at the mike, but that are avowedly responsive to the participant's simplicity and openness.

Take the episode of a week ago Monday (16), when a participant disclosed that she was a recent bride. Also that she and her husband worked at one of the local aviation plants. Brennaman asked what was her biggest wish. The young woman's quick response was, 'That my husband and I be transferred to the day shift.'

The cognoscenti would be inclined to brush off the stuff that comes from Brennaman's kaffe-klotchen as so much unadulterated corn. It might be hard to controvert this descriptive, but 'Breakfast at Sardi's' would still rate as one of radio's most entertaining items of Americana. Odec.

The coast-to-coast edition of "Breakfast at Sardi's," 11:00-11:30 A.M., EWT, Monday through Friday, is sold out... to Kellogg and Minute Man Soup. Among current sponsors of the Pacific Coast edition, 9:30-10:00 A.M., PWT, Monday through Friday, are: A. S. Boyle Company, Fisher Flouring Mills, J. A. Folger, Kellogg, Kerr Glass, Sales Builders, Stokely Brothers, Washington Cooperative Egg & Poultry Association and Washington St. Apple Commission.

The Blue Network

THANKS,
KATE SMITH

THANKS for the thoughtful words you spoke on your September 3 CBS coast-to-coast program when you commended the midwest farmer and the new monument dedicated to him—"America's Tallest Radio Tower." You certainly named the farmer rightly when you called him "the strong right arm of this nation." Yours was a stirring tribute to the men .

. . . "who stand with their feet solidly on the earth . . . close to the miracle of the soil, the seed, the bud, the blossom, and the fruit.

. . "who watch over the flocks and the herds, and attend the miracle of birth in barnyard and stables.

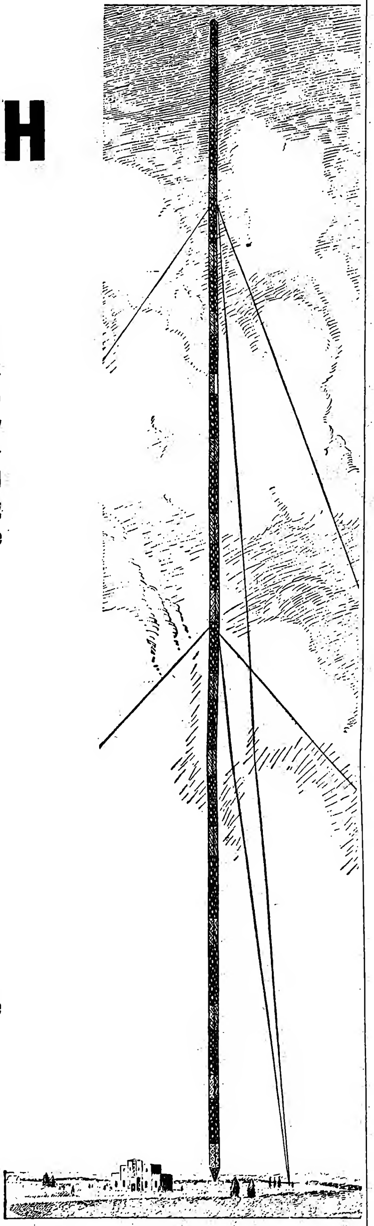
. . . "who rise early, tracing their way by lantern light to the milking, and through the barn door while America still sleeps, watch the melting stars in the firmament as the first pink streaks across the sky, heralding the dawning of a new day.

. . . "who see the awakening of the new land, and when the sun goes down, look upon the fields and see the work of their hands and sweat of their bodies in broad acres of waving grain and tassled corn.

"It was their plow that opened the clods, their hands that tossed the shower of golden seed, reaping breads to feed the nation."

May we voice the appreciation of those folks of whom you spoke, Kate. And we know that you, as a really true American, speak for all America.

WNAX
SIOUX CITY YANKTON



Swedish-American E.T. Program Oct. 1 To Tee Off OWI's Amity Project

Washington, Sept.

New departure in international goodwill programs, the OWI Radio Exchange Program, gets a special audition to an invitation audience here Friday night (17) when the first few of a batch of discs will be heard.

Program wedish-American and was developed by OWI Overseas Branch, working the Station Relations Division of the OWI domestic radio bureau. OWI made 13 English language platters in weden for use by American stations, and has made a set of recordings here which have been sent to Sweden for a series of Swedish language broadcasts.

Program tees off Oct. 1 with numerous stations, particularly in Minnesota, North and South Dakota and the State of Washington, ready to air it locally to their large Swedish-American audiences. Discs are also available to other stations.

New recordings feature music by the Swedish Radio Orchestra, songs by Joel Berglund, of the Royal Opera House Stockholm; Swedish folk songs; interviews with Gundar Hagg, Swedish runner; with sailors and soldiers of the Swedish armed forces, etc. One feature is the story of Sweden's film industry told by Victor Seastrom, who formerly made pix in this country. First disc contains an introduction by Robert Sherwood, head of OWI Overseas Branch, and a message from Prince William of Sweden.

Stuff made here for use in Sweden will include an introduction by Mrs. Eleanor Roosevelt, and will be primarily designed to teach English to Swedish listeners. Scripts are being prepared for use in schools. A second series of 13, dramatized stories of American life, are also in preparation for use in Sweden.

OWI is already at work on other exchange series in Australia, China, New Zealand, South Africa, and Turkey. These will be available within the next two or three months.

Hypoing Spot Radio To Offset New Tax On Low-Priced Cigarets

Marvel cigarets meeting the latest Federal tax so-called 'economy brands' with the most intensive spot radio campaign yet underwritten by the account. Through the Aitken-Kynett agency, of Philadelphia, Marvel buying large batches of chainbreaks with the blurbs to be run off within two to four weeks. The call is for the more expensive Class A spots and the schedules are s many as seven days a week.

s a result of the new Federal tax, the 'economy brands,' originally 10-centers, have been tilted in price to 12c and 13c, depending on the local state tax, and the motive of the Marvel campaign is to overcome the lessened gap now existing between the 10 and 15-cent brands by pointing up the argument that a price margin still exists and that it's smarter than ever to be economical.

Toledo — Gene Soarez is now spieling at WSPD, coming from WMFF, Plattsburg, N. Y.

Sinclair's Shredded Wheat Repeat Tees Off Mon. (20)

Toronto, Sept. 14.

Gordon Sinclair commences his second season of 'Today's Adventure' for Shredded Wheat Monday 12

Contracts, arranged by Caulfield-Brown, gives Sinclair 39 weeks on a coast-to-coast hookup, with daily program emanating from CFRB, Toronto.

Thomson Quits As G.M. of CBC

Montreal, Sept. 14.

Resignation by Dr. James S. Thomson of his post as general manager of the Canadian Broadcasting Corp., to take effect Nov. 2, is in the hands of the board of governors, and is said to be couched in such terms that cannot fail to be accepted. Meeting of the governors to consider the resignation will be in October. Dr. Thomson is slated to return to his post as president of the University of Saskatchewan in November, having been loaned to the CBC for a year to that date.

Choice of successor will likely fall among three or four men. One is John Grierson, national film commissioner and temporary general manager of the Wartime Information Board. His term as WIB manager will terminate in December, though it may be subject to renewal. Another name discussed is E. L. Bushnell, veteran CBC official, now program director. Whether L. W. Brockington, now with the British Ministry of Information in London, might return to manage the CBC is another speculation.

Dr. Augustin Frigon, assistant general manager, is also well in the picture. He has been in charge of the technical and commercial aspects of CBC operations.

NBC Picking

Continued from page 35

eration of the 'abeyance' list entirely 'contingent upon its own judgment and final decision as to the quality and type of program to be broadcast in that particular period.' Trammell's letter also informed the agencies that NBC might on occasions find it 'necessary to suspend the abeyance list entirely in order to place a program of importance to the position of leadership of NBC when a particular period becomes available.'

At another point in his letter Trammell recalled that under the abeyance system, the customer whose name headed the list was offered the open period if the product wasn't competitive to adjacent programs, if the show was appropriate for the time and if the newcomer program wouldn't throw the schedule badly out of balance. 'This procedure,' he added, 'has been followed without any special emphasis on the importance of high program quality.'

Arbitrary Critical Powers

Agency executives who are critical of NBC's switch of policy on the first-come-first-served rule declare that what perplexes them most about the move is NBC's assumption of arbitrary critical powers. They say they can't see how NBC can exercise its judgment of program values and possibilities on any basis other than capriciousness. NBC, the agency men further argue, may go so far as to set up certain criteria, but what, the agency men ask, can the decision in the final analysis be other than the product of a set of personal opinions, and who is to say that a network executive's opinion about a program's entertainment appeal or rating possibility is more acute than or superior to the opinion of an agency executive?

ne agency quarter predicts that the suspension of the waiting list will redound to the disadvantage of the smaller agencies, since the latter as a rule depend on accounts that cannot afford big name programs. It is also argued that, if NBC assumes to judge the excellence of a program by its name performance and the amount of money concentrated in it, then that will in time become the exclusive club for big appropriation advertisers and that out of this situation will possibly emerge the disquieting fact that practically all the top shows are concentrated on a single network. Some of the agency critics feel that such a setup would not be to radio's best interests.

NBC'S PUBLIC SERVICE HUDDLE WINDING UP

The annual fall two-day confab of the NBC Public Service Department opened yesterday (Tuesday) at Radio City, N. Y. Dr. James Rowland Angell, NBC's public service counsellor, is presiding at the meeting, at which plans for the coming year are being set.

The agenda for the windup session today (Wednesday) includes the following reports: Sterling Fisher, assistant public service counsellor and director of the NBC Inter-American University of the Air, will discuss 'For This We Fight,' and results of in-service teacher training by radio in New York city schools; Max Jordan, director of religious broadcasts, will talk about plans and activities for reli ious broadcasts and details of editorial direction of University programs; Gilbert Chase, music specialist for the department, will speak on 'Music of the New World' research and handbooks; Erik Barnouw, script editor, will talk on script cooperation on Inter-American University of the Air program; Clarence L. Menser, v.p. in charge of programs, will discuss departmental cooperation between the program and public service department; A. L. Ashby, v.p. and general counsel, will discuss the probable effect of the Supreme Court decision on the FCC rulings; John H. MacDonald, v.p. in charge of finance, will report on the financial setup of public service operations; Frank E. Mullen, v.p. and g.m., on the place of the public service department in network operations.

Hartford. — Bob Martineau, who was commercial manager of the Hartford Times Broadcasting Division, WTHT, is now sales supervisor for the Yankee Network, working out of Boston. His place on WTHT has been taken by Fred Beiber, former program director.

Again Asking Action Against Hitchhikers

Chicago, Sept. 14.

William B. Way, v.p. and general manager of KVOO, Tulsa, has put out another clarion on what he considers a twin menace to network affiliated stations, namely, cowcatcher and hitchhike announcements. Way last week circularized stations with a bid for a meeting in Chicago Monday (20) at the Sherman hotel to discuss the matter and decide on what action ought to be taken to discourage network advertisers from slipping extra-product plugs into their network shows.

Way thinks the subject is one that should be handled outside the precincts of the National Association of Broadcasters. Way's initial enunciation on the subject, issued last January, was titled 'The Broadcasters Declaration of Independence.'

KVOO is affiliated with NBC.

WGAR's Power Boost

Cleveland, Sept. 14.

WGAR has been authorized by the FCC to change its wavelength from 1480 on the dial to 1220 and to increase its night wattage to 5000 from its present 1000 watts power. Because only XEQ in Mexico City has this position, and because the FCC has been interested in increasing the Cleveland broadcasting strength, no objections are expected.

WHBC, Canton, is expected to replace WGAR at 1480. WGAR had asked for an increase of power to 50,000 watts.

Asheville—James A. Hagan, has been appointed commercial manager of WWNC.

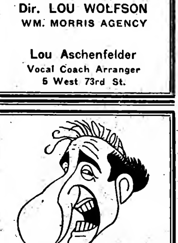
Write, wire, phone WOR for further facts about this great area containing 16 war-active industrial cities of more than 100,000 people each.

WOR —that power-full station
at 1440 Broadway, in New York

ADRIAN SISTERS
Sophisticated Swing
18th Week
CAMEL CARAVAN

Dir. LOU WOLFSON
WM. MORRIS AGENCY

Lou Aschenfelder
Vocal Coach Arranger
5 West 73rd St.



Mgt.: LOU CLAYTON
New CAMEL PROGRAM, 10 p.m., EWT
M-G-M's Studios, Hollywood, Cal.

D'ARTEGA
ALL GIRL ORCHESTRA
Now On
USO Camp Shows
Personal Management
ERNEST LIEBMAN
1440 Broadway, New York

THANKS, "MA PERKINS"

YOU must have felt right at home here in Yankton last week when you talked to our mid-western farmers and helped dedicate "America's Tallest Radio Tower." For the homespun kind of philosophy your programs bring is mighty welcome to the folks here. They're sort of natural-born philosophers themselves.

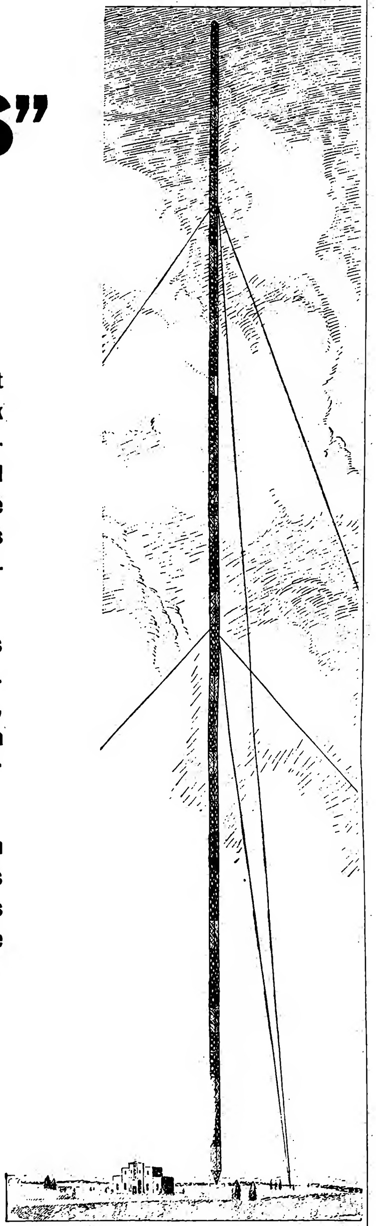
You get that way, working hard, watching things grow, seeing life produce its kind for mankind's needs. Yes, a good example is Otto Baumhoefner, of Minnesota, who was chosen the "Typical Midwest Farmer" by a jury of national leaders, gathered here in Yankton for the occasion.

"Ma," you're "their kind." And so is D. Pemberton Toohey of your show, who appeared with you. That's why both of you so endeared yourselves to the hearts of more than 35,000 folks who were here from the five states we serve.

We're so glad you could be with us.

WNAX

SIOUX CITY YANKTON



'CALIFORNIA, CARRY ON'
Elsie Janis, Bill Forman, Al Sack Orchestra, Bondbardiers Chorus
Music, Drama
Director: Antony Stanford
Writers: Paul Franklin, Elsie Janis
30 Mins.; Thurs., 7:30 p.m.
BANK OF AMERICA
KNX-CBS, (Cal. Network)
(*Thompson*)

Three major agencies went on a pitch with plattered samples for the Bank of America account. 'California, Carry On' was grooved into the shellac by the Thompson crowd and it carried the day. Judging by its initial airing, it is not difficult to understand the bankers' choice.

Purpose of the series is two-fold, both institutional and altruistic (what's gotten into these bankers?): to help the Treasury Dept. with its $15,000,000,000 War Loan drive and to glorify the heroics of native Californians on the battle fronts. That accomplished, the bankers say they will be quite satisfied. But the Thompsonites have tossed in an added something — entertainment. For a program dominated by that gallant trouper of the last war, Elsie Janis, and confined to the geographics of California, it has a quality about it that's too good for just Californians alone. If CBS wasn't so all-fired loaded with moola shows, it's a safe bet they would take it sustaining or bank co-op'ed along the rest of the chain's right-of-way.

It's Elsie Janis' show all the way. Although her voice sounds tired and strained and her melodies labored, she has that knack of showmanship to gloss over what the toll of years have taken. She presides as emcee, sings a few tunes of the last war, sets the dramatic scene, interviews a war worker and contributed most of her own script, and parodies on 'Buy Your Bonds.' Enough work for one person, but she carries the load in high spirit and with stoic disregard of her own limited physical capacities. She also found time to laud former vaudevillian-now-war-worker, Eddie Marr, for his patriotic endeavors and toss a posy at Frankie Loesser, whose tune, 'In My Arms,' she believed would be *THE* song of this war.

Musical backup by Al Sacks and Bondbardiers was okay as was the dramatic fillip sketching a heroic incident in which Lt. Robert Benson, native Californian, bombed an axis carrier and won the Navy Cross. Citations are given various cities for exemplary progress in bond sales. Producer Tony Stanford gives the show a big league touch and Bill Forman, new to these parts, fills in neatly with sponsorial notes and incidental reading. *Helm.*

ETHEL COLBY
'Broadway Busybody'
With Frank Fay
15 Mins.; Mon. thru Fri.; 3:15 p.m.
Sustaining
WMCA, N. Y.

Aimlessness is the chief shortcoming of this new quarter-hour personality interview series which teed off Monday (13). Even guester Frank Fay good naturedly, complained about the lack of leading questions and direction. Furthermore, Mrs. Colby takes too much time introducing her guest. She makes a 'what's my name?' affair out of the buildup, which eats up valuable minutes of a short show.

Fay, who is no slouch as a comedian, when heard Monday (13), subordinated himself too much to Mrs. Colby. That's gentlemanly but not good entertainment. In the final minutes, however, Fay somewhat saved the stanza with some characteristic witticisms.

Firmer direction and a general quickening of pace are necessary to put across this program.

'AN ENGLISHMAN LOOKS AT CHICAGO'
Cast: Hugh Sinclair, Sid Ellstrom, Charles Egleston, Fred Sullivan, Stanley Gordon, Arthur Hern, John Walsh, Robert Jellison, Virginia Payne, Nennette Sargent, Maybelle Prindaville, Dickie Turner, Robert Ellis, Roy Shields orch
Writer-Director: Geoffrey Bridson
30 Mins.; Wed., 11:30 p.m.
Sustaining
WEAF-NBC, New York

As one of a series of half-hour programs dealing with various phases of American life, which he is recording for shipment to England for broadcast on BBC, Geoffrey Bridson aired 'An Englishman Looks at Chicago' on NBC in the Author's Playhouse' spot Wednesday night (1). It was a notable program, vividly selective, written with an interesting viewpoint and graphic use of words. It was capably produced and persuasively played. Bill Murphy, of station WMAQ, Chicago, where the show originated, and Dave Hefferman, of the Cook County schools, assisted in gathering the script material, and Art Jacobson, of the WMAQ staff, was production aide. Roy Shields and a 22-piece orchestra supplied the exceptionally illustrative music.

Like Norman Corwin, to whom he is often compared, Bridson is a poet, and his script had a poet's pictorial sense, as well as a subtle cadence. It presented a typical Englishman, portrayed by actor Hugh Sinclair, being taken on a sightseeing tour by a native Chicagoan and frequently addressing his British listeners di-

(Continued on page 50)

Follow-up Comment

Blue Network's program department showed itself to be on its toes when, but several hours following the surrender of Italy last Wednesday (8), it put on an astutely documented half-hour program dealing with 'The Decline and Fall of Fascism.' With Jackson Beck as narrator, the program plied historical data with sound and absorbing dramatic technique. Susan Taylor White wrote the script and Stuart Buchanan directed.

Cecil Brown, for several years CBS correspondent in Rome, expressed vehement, biting contempt for the Italians in a discussion Wednesday night (8) of the news of the Badoglio surrender to the Allies. Recalling how Italian soldiers had used poison gas against helpless Ethiopian civilians, how they had inflicted barbarous cruelties on the Jugoslavs and had tortured Greek women and children, he asserted the Italian military record in the last 10 years had been one long disgrace. Now that they have given up, he continued, they will expect their past sins to be forgiven. However, their Ethiopian, Spanish, Albanian, Jugoslav and Greek victims will not forget so easily, Brown predicted. He declared that freedom is not a gift, but must be earned. The Italians, he said, always wanted freedom, but weren't willing to fight and die for it as the patriots of the conquered countries have been. They hate the Germans and always recognized them as their real enemies, but they lacked the courage to fight. Apparently stirred by the lenient, almost affectionate tone of some of the recent news stories about the Italians, the commentator sounded genuinely angry as he concluded that if the Italian nation doesn't want to be treated as an enemy outlaw, now is its chance to redeem itself by joining in the fight against the Nazis.

Isabel Manning Hewson's scripting job for Sunday's 'Sneak Preview' session via the Blue topped her narrating stint. In 'Land of the Lost' she had a beguiling juve fantasy, but when she assumed the additional role of narrator she overreached herself, as her voice has little to recommend it for radio.

'The Battle of New York' was an all-out show for an all-out cause,

(Continued on page 44)

THIRD WAR LOAN TEEOF
Don Ameche, Robert Young, Kay Kyser, Burns and Allen, Edgar Bergen, Ronald Colman, Akim Tamiroff, Charles Boyer, George Murphy, Jimmy Durante, Jane Darnell, Bing Crosby, Gordon Jenkins
Director: George Zachary
Writers: Norman Corwin, Ranald Macdougall, Carroll Carroll, Glen Wheaton, Manny Manheim, Harry Bailey and Lipscott and Davis
60 Mins., Wed., 9 p. m., Sept. 8
All Networks

The gathering of this clan was for the purpose of helping our Treasury Department infuse a little glamorous oomph into the launching of the Third War Loan drive. Show business' part in the event was distinguished by good organization, sound radio procedure and all-around infectious showmanship.

Unlike the usual toss-together of this type program, the Third Loan teeoff had a continuity that tied every item on the bill into a cohesive, logical narrative. The telling was entertaining, informative and inspiring. The program set out to tell by way of dramatic sketch, comedy patter and song 'how far we have gone' in the nigh two years of war.

In the looking backward there was recalled to the listener the heroic stand on Bataan (Robert Young); the spirit that brought forth 'Praise the Lord and Pass the Ammunition' (Kay Kyser's orchestra); an amusing sidelight on the housing shortage (Burns and Allen); a bit of lyrical longing on the home front (Dinah Shore); how the auto driving restrictions hypoed the importance of the bicycle (Edgar Bergen); the spirit that drew the Allies together in the North African battle (Ronald Colman, Charles Boyer, Akim Tamiroff and George Murphy); an adventure of two men in an upper berth resulting from the transportation shortage (Jimmy Durante), and woman's importance in the American arsenal (Jane Darnell and Mercedes MacCambridge). Despite the pot pourri of moods and entertainment facets, the whole thing had the aspect of an adroitly fitted mosaic. The timing was faultless, which fact gave special emphasis to the skillful direction of George Zachary.

Bing Crosby had the closing spot on this Hollywood-originated bill. With the support of a chorus, Crosby intoned the current drive's theme song, 'Get on the Road to Victory.' All the comedy passages were good, but Durante's monolog packed an added pinch of TNT. Gordon Jenkins' orchestra accompaniment was of marked merit.

The final 15 minutes of the hour brought from Washington James Cagney, Secretary of the Treasury Henry A. Morgenthau, Jr., and President Roosevelt. Cagney told about the latest 'Hollywood Cavalcade' that had been put at the disposal of the drive, and introduced Morgenthau, whose mike delivery now rates as about the best among his Cabinet confreres, and a rich relief when compared to the general run of Washington politicos. *Odec.*

'EVERYTHING GOES'
With Billy Hightower, Brad Reynolds, Marie Greene, Escorts an Betty, Irving Miller, Ted Claire
Comedy, Songs, Orchestra
Sustaining
30 Mins., Mon. through Sat., 9 a.m.
WEAF, New York

An ad agency with a smartly staffed radio department could do important things with this mid-morning ramble. It contains some promising talent and has the foundation for a musical-comedy inning that after-breakfast listeners might find to be the right antidote to soap operas. The two personalities in the cast with marked promise are Marie Greene, who infuses a pop ballad with lots of ingratiating warmth, and Ted Claire, a member of the Escorts and Betty. Claire takes part in the general highjinks of the session and his moron characterization is one of the highpoints of the half-hour.

The flow of badinage is on the average compounded of easy-to-digest humor for that hour of the day. Brad Reynolds, who doubles from vocalizing to a 'Dennis Day' talk routine, and Irving Miller, batonist, do well by the heckling assignments, but Billy Hightower, the program's m.c., is inclined to weaken the over-all effect of the comedy by trying to clown along with the others, instead of maintaining a straight characterization throughout and letting the others bounce the laughs off him. Hightower reflects in a measure, although slight, one of radio talents' conspicuous weaknesses. An announcer-m.c., once equipped with a comedy script, isn't satisfied with his role of cuer of the crossfire. He immediately imagines himself another Jack Benny, Bob Hope or Fred Allen, and henceforth strains the listeners' patience with attempts to mimic the qualities of performers whose style has been seasoned by many years of experience, and the hard way.

Before he joined this series, Hightower was an announcer for serious programs, such as symphonies. Like Milton Cross, Hightower has the knack for orally dead-pan comedy. The outlook for him is bright if he restricts himself to that precinct.
Odec.

We'll keep going as long as the postman does!

Five years ago, the *Country Journal* went on the KMOX air. It was written for and aimed at the 500,000 farm population in our 78-county primary area.

The show began to break all-time mail records. And it should have. For it is built around personalities who, themselves, record-breakers. For instance:

Pappy Cheshire and his Hillbilly Champions: They have received over 250,000 pieces of mail since they started singing their way down the KMOX air lanes.

Charles Stookey, KMOX and CBS Farm Reporter: A little while back he got 80,000 letters from farmers in one month.

Cousin Emmy and Her Kinfolk: A few months ago, when they offered their pictures, 16,351 letters came in four weeks.

Sponsors get the same kind of response. Kerr Glass offered to mail canning advice. A thousand letters a week asked for it.

There are two basic reasons for this consistent record.

First—KMOX has long been the favorite radio station for rural Mid-America (as it is for urban St. Louis). Folks listen, believe, *respond.*

Second, the *Country Journal* is the kind of program that sparks response. Good entertainment. (So good that Pappy regularly takes time off for making pictures in Hollywood). Good service. (Charles Stookey has won nationwide recognition for his farm reporting—on KMOX and, coast to coast, on CBS.) Good timing. (The Country Journal uses KMOX-CBS news facilities: AP, UP, CBS, PA—to bring to our rural listeners the first news of the day—an hour and a half before any other St. Louis station broadcasts the news!)

The KMOX *Country Journal* is on the air every weekday morning from 5:30 to 7:00 A.M. Through these ninety minutes the *Country Journal* brings to KMOX more rural listeners than are tuned to all other St. Louis stations *combined.* Participations on KMOX' Country Journal are not only desirable but available. Ask us or Radio Sales.

KMOX
The Voice of ST. LOUIS
50,000 watts
COLUMBIA OWNED
CBS

Represented by Radio Sales, the SPOT Broadcasting Division of CBS

ED SULLIVAN
Guests: Irving Berlin, Pfc Dana Babcock, Constance Bennett, Melville Cooper
Chatter, Interviews
MENNEN'S
15 Mins.; 7:15 p.m., Sept. 13
CBS-WABC, New York
(Russel M. Seeds)

'Ed Sullivan Entertains' is the tag of this new 15-minuter which is showmanly spotted in Club 21, as the emanation point, and hence a plausible excuse for the celebrity parade. While it's sponsored by Mennen's, the credits are spread wide, both for N. Y. News syndicated columnist Sullivan who emcees; the 21 Club, which gets a good commercial trailer cuffo, because of its general background; plus whatever kudos which automatically falls to the lot of the sundry guests.

However, this phase of it is wisely scripted. There's no logrolling, judiciously highlighting the more recent accomplishments of the three or four people whom Sullivan introduces.

Constance Bennett, wife of Lt. Gilbert Roland, was first introed, and there was a play on 'from Gilbert to Sullivan.' Ona Munson was mentioned in passing; there was a salute to Capt. Clark Gable; and then Berlin, Pfc Dana Babcock and Melville Cooper joined the mikesters. The marine, surprisingly, seemed the most at ease and the least mike-conscious.

Cooper, featured in 'Merry Widow,' set the pace for what will be a regular routine, a casual 'interrupter,' i.e., pseudo-habitue of 21 who just 'happens along.' Actually, of course, the broadcast from the upstairs back room of the famed bistro is roped off for the occasion.

Berlin had the meatiest session, touching on his song hits, how long it takes to write them, his favorites, etc. He labeled 'Alexander's Ragtime Band' No. 1 generally; 'Hate to Get Up in the Morning' as his top war song; 'Pretty Girl Is Like a Melody' for ballad; and 'White Christmas' which, having sold over 1,000,000 copies, he says may become the most popular of all his tunes. Sullivan asked him about 'God Bless America' and Berlin stated 'that's in a class all by itself.' There were references, naturally, to 'Yip Yip Yaphank' and 'This Is the Army,' all of it solid.

The commercials were good, with Mennen's new skin dermatology product getting the trailer. A 'late news flash from the N. Y. Daily Newsroom' is a good interrupter before the final commercial and also the trailer for next week's guesters. Joe McCarthy of the Yanks was the only one heralded on the debut broadcast.

Withal, a bright quarter hour having more substance than the usual celebrity interview sessions in that a name emcee, Sullivan, himself no slouch as a conferencier, is at the helm. Coupled with this are the glamour auspices, strong names he's bound to line up, the aura of the 21 setting, and the CBS outlet at a favorable dinner hour on a day—Monday—when most families are home. *Abel.*

'THE MUSIC PARADE'
With Ruth Norton, Harold Brown, Orville Anderson, A. F. Allen, String Orchestra under direction of Karl Lambertz
15 Mins.; Sat., 6:45 p.m.
EMPLOYERS CASUALTY CO.
WOAI, San Antonio, Tex.

From the studios of WFAA, Dallas, comes this first in a series of new broadcasts by the Employers Casualty Co., in its eighth year of the air. Airings, if first has any bearing, will be a treat for the musical-minded Texans throughout the state. A delightful blend of music is served well balanced with vocals.

Ruth Norton is heard as soprano soloist. She showed a nice range, delivering 'Make Believe' neatly. Harold Brown is the male vocalist and also showed good style in 'Just a-Wearin' for You.' Duo blended well in singing of 'I've Told Every Little Star.'

Neat blending of violins and piano under direction of Karl Lambertz are program assets.

Announcing chores are handled by Orville Anderson in commercial fashion. Commercial copy is brief. *ndy.*

'BOOKS ARE BULLETS'
With Bennet Cerf, John Roy Carlson
15 Mins.; Wed., 5 p.m.
Sustaining
WQXR, New York

In its initial return to the air, 'Books Are Bullets,' m.c.d. by publisher Bennett Cerf, made stirring listening. Author interviewed was John Roy Carlson, whose 'Under Cover,' recently put out by Dutton, Inc., contains an expose of fascism at work in this country.

Carlson minced no words in answering adroit questions aimed by Cerf. Carlson listed what he terms the 'who's who of the Quislingites of America,' mentioning interviews with Lawrence Dennis, Gerald L. K. Smith, and referring freely to their association with various members of Congress. He climaxed by commenting on the Axis propaganda line that was being followed by some of the press in this country.

Program was intensely serious all the way, and the results of Carlson's four years of investigation of Nazi elements in this country made for engrossing listening.

'THAT'S A GOOD ONE'
Hope Emerson, Ward Wilson, Art Elmer, Al and Lee Reiser, Johnny Gart, Ed Herlihy
Director: Eddie Pola
Comedy, Music
ADAM HATS
15 Mins.; Sun., 8:15 p.m.
WJZ-Blue, New York
(Glicksman)

It's hard to imagine how anything as maladroit as this one managed to creep into a network schedule at this stage of the business. The program brings no credit to any one concerned with it. Anything that openly and blatantly boasts that it depends for its nutrition exclusively on the compilatory leavings of the long-interred Joe Miller is justly deserving of little sympathy. 'That's a Good One' isn't even good Joe Miller.

The motive of this series, which debuted last Sunday (12), is strictly joke telling. The cast includes three experienced hands at building up laughs for radio name comedians, but their backgrounds and talents found the going tough when saddled with the saddening task of reciting gags clipped from yellowed newspapers and mildewed copies of 'College Humor.' Whenever Hope Emerson, Ward Wilson and Art Elmer weren't reeling 'em off a la pupils at class, the piano team of Al and Lee Reiser and the organ-playing Johnny Gart took over for a quick wisp of music. Crowded into the 15 minutes of highly dubious entertainment was also a bit of community singing.

The program plugs hard at the merchandising device of having listeners send in gags and offering free hats for those used. Altogether a feeble candidate to pit against such as Edgar Bergen, who holds forth at the same time on NBC. *Odec.*

'INFORMATION PLEASE'
With Clifton Fadiman, Franklin P. Adams, John Kieran, Deems Taylor; Marcia Davenport
30 Mins.; Mon., 10:30 p.m.
HEINZ PRODUCTS
WEAF-NBC, New York
(Maxon)

'Information Please' pundi , after a summer layoff, were right back on the ball Monday night (13), when Clifton Fadiman and his troupe teed off their second season under the Heinz banner. The stanza has the same provocative qualities as in past years—adult humor, plus a deep-rooted knowledge that left the impression that the boys browsed away the summer catching on the latest encyclopedia footnotes.

With standby Oscar Levant currently on the Coast making the George Gershwin biog film, and bowing in on the program next week, the initial broadcast lineup included, in addition to Fadiman, Franklin P. Adams, John Kieran and guesters, Deems Taylor and Marcia Davenport, the author, with the latter copping individual honors. It was a sock half-hour presentation of spontaneity and good fun.

Ben Grauer's commercials are terse and effective. *Rose.*

'MYSTERY THEATRE'
Cast: Roc Rogers, House Jameson, Everett Sloane, Dwight Weist, Allen Drake, Michael Fitzmaurice, Dan Seymour, Jack Miller orch
Writer: Charles Tazewell
Director: Sandy Stronach
30 Mins.; Tues., 9 p.m.
CUMMER PRODUCTS
WEAF-NBC, New York
(Young & Rubicam)

'Mystery Theatre' is still another example of a familiar story—the basic idea isn't important; what matters is how it's treated. In other words there are only a handful of basic plots, but a talented writer can make the simplest one come to life.

In the case of 'Mystery Theatre,' the basic idea is unpretentious. It's merely to do adaptations of standard whodunits. Yet, due to skillful scripting and imaginative production, it provides entertaining, even absorbing, listening. Being a relatively inexpensive show, that's doubly satisfactory.

The initial broadcast Tuesday night (7) offered Charles Tazewell's adaptation of 'The Tell-Tale Heart,' Edgar Allan Poe's psychological thriller. The yarn created an eerie atmosphere and built to a series of gripping climaxes. In addition, the program's format, bringing a whispering introduction and closing by Roc Rogers as the story teller-m.c., lends distinctive flavor. If this device grows hokey with repetition it can be modified or dropped.

Besides Tazewell's deft scripting, the opener was helped by Sandy Stronach's capable direction and generally good individual performances. Jack Miller's musical cues were unusually illustrative. 'Mystery Theatre' is sponsored by Cummer Products, a division of Sterling Products, for Molle shave cream. *Hobe.*

'BATTLE OF THE SEXES'
With J. C. Flippen
Quiz Show
Director: Walter Gorman
30 Mins.; Wed., 8:30 p.m.
CUMMER PRODUCTS
WJZ-Blue, New York
(Young & Rubicam)

Adhering to its previous format, 'Battle of the Sexes,' which returned to the air Wednesday night (8), retains the same entertainment value as in the past, relying for the most part on the interest generated by the queries and answers, the competition involved and, perhaps its most outstanding characteristic, its utilization of personalities as participants. As such the initial program in the new series pitted a male trio, comprising Crockett Johnson, creator of the 'Barnaby' comic strip; Henry Jerome, the bandleader and trumpeter, and Walter Gibson, author of the 'Shadow' stories and comics, against a femme opposition team including the singing Barry Sisters duo and Ireene Wicker, the 'Singing Lady.' The stanza moved along at a smooth clip without the interest lagging, with J. C. Flippen in the m.c. spot holding it together with his able and running quips and chatter.

Although the Energine commercials were numerous, even being built around the questions, they were for the most part ingenious and smart. *Rose.*

In the works

A New, National Advertising Campaign to create larger audiences for Blue Network Programs

Advertisers using The BLUE know from experience that The BLUE, for the past three years, has been doing the "head-and-shoulders" job of building audiences for BLUE programs.

This has been accomplished through our "Audience Building Kits"—and the wholehearted cooperation of our stations from coast to coast.

IN THE WORKS NOW—is a new, national advertising campaign to be conducted by The Blue Network and its affiliated stations—to build still larger audiences.

We've been working on plans for the past year or so; we've developed many "blaze-the-trail" ideas; and with more and more good new programs starting on The BLUE—we've got much more to offer the radio homes of America than ever before.

AND WE ARE GOING TO CALL THEIR ATTENTION TO ALL OUR PROGRAMS — to build more audiences and better ratings for our advertisers—to continue to make The BLUE A CONSTANTLY BETTER BUY FOR OUR ADVERTISERS.

Watch for the full story of The BLUE's new Audience Campaign.

The Blue Network

A RADIO CORPORATION OF AMERICA SERVICE

Blue Scoops Other Nets by 5 Seconds On Italy's Surrender; Busy News Staffs

According to the networks' own time citations, the Blue nosed out the other webs by five seconds in putting the flash about Italy's surrender on the air last Wednesday (8). The Blue cleared the item 10 seconds after it had been received in the newsroom (11:47 a.m.). CBS was runnerup by 15 seconds.

At 12:30 p.m. all the webs carried General Dwight D. isenhower's speech from Algiers announcing the unconditional surrender of Italy. This statement was recorded in New York by the Office of War Information Overseas Division and immediately rebroadcast to the world in 18 languages over 20 transmitters. During the following 24 hours approximately 150 programs relating to the surrender were amed abroad by the OWI. Most of the broadcasts were straight news reports. ut also included were 'local color' stories describing the reaction of New York's Italian populace to the news; exhortation to Italy's citizens to drive out the Nazis, and a Toscanini recording of Ver i's 'Inno delle Nazioni.'

NBC's International Division and CBS' Shortwave Department found it unnecessary to step their schedules or put on additional personnel. The explanation for this was that the webs' shortwave branches are constantly operating on an emergency war footing.

Marathon Shifts

The webs' domestic newsroom staffs had no such luck. Many editors and rewrite men worked on 12 and 18-hour stretches. Days off were cancelled and sleep forgotten in an effort to keep up with the flow of surrender news and relay it to the public. Ever since the Allies had moved into Sicily, and especially since Churchill's latest American trip, CBS had kept its key commentators and announcers in hotels near network headquarters. When the big news did break, Maj. George Fielding Eliot, Quincy Howe, Bob Trout and others were right on top.

Both the Washington and foreign staffs of the networks had heavy workouts in the hours immediately following the 'flash.' In addition to their regular broadcasts, the correspondents were on duty most of the day and night sending special service messages reporting last minute developments. To supplement this coverage, CBS and the Blue featured pickups from North Africa of Robert Donat (BBC reporter, not the actor), who gave background and 'color' accounts of the surrender.

ations Fight for Credit

Memphis, Sept. 14.

WMC and WMPS are still debating the question as to which radio station first broke to Memphis the news of Italy's surrender last Wednesday (8).

WMPS, pri ing itself on being 'the Memphis news station,' planted a 5-inch double column ad in The Commercial Appeal Thursday morning proclaiming 'We Do'd It Again,' and

(Continued on page 50)

NAB Radio Press Meet

Washington, Sept. 14.

Newly-formed NAB Radio News Committee, and the NAB Public Relations Committee will meet tomorrow (Wednesday) and Thursday at the Waldorf-Astoria, N. Y. irst session will be a joint one, with members of the Assn. of Radio News Analysts invited to luncheon. H. V. Kaltenborn and Major George Fielding Eliot, ARNA prexy, will speak. Separate sessions are scheduled for the afternoon.

News committee will hear Charter Heslep, radio division, Office of Censorship; and Russell Hogin, WPB press agent. Other business will include standards of newscasting, editorializing on the air, future of radio news, etc.

Public Relations Committee will discuss NAB public relations plan in preparation since June by Willard Egolf, assistant to Neville Miller. Dorothy Lewis, NAB coordinator of listener activity, will make a report.

PHILLY ORC'S CBS SERIES OFF; UNION DEADLOCK

Philadelphia Orchestra broadcasts over CBS, scheduled to start Oct. 9, have been cancelled. Negotiations between the orchestra management and the Philadelphia local of the American Federation of Musicians were broken off yesterday afternoon (Tuesday) after a long deadlock.

CBS had previously worked out a deal with the management covering the air series, but the management had been unable to reach an agreement with the union regar ing terms for the men.

G.O.P.'s Mackinac Is. Huddle Gets Brushoff From Det. Stations

Detroit, Sept.

With the exception of WJR, -troit stations paid little attention to the Republican party's big post-war and pre-convention conclave on Mackinac Island. In fact, while the Republicans' powwows pulled in most of the press correspondents from Washington it got a total of 199 minutes of radio time which, to the party's bigwigs gathered from all parts of the country, amounted to a snub.

Only heavy coverage came from WJR which, with three broadcasts, spent 75 minutes of time on the meeting. Two of the sessions were 30-minute periods of 'In Our Opinion,' also sponsored by the Detroit 'ree Press, with one broadcast airing the views of the Washington correspondents covering the convention.

While not much went out over the air from the gathering, there was one day in which the radio brought in the news. A big storm last Tuesday marooned the Republicans, knocked out communications and kept them from getting newspapers.

In the emergency, George W. Cushing, news editor for WJR, contacted his studio, got the world news and put up a bulletin board which brought in Associated Press dispatches 'by courtesy of the radio.'

Wrangle in Courts Over 'Guess Who?'

heffield Farms quiz show, 'Guess Who?' ired by WOR, N. ., was alleged to be a direct steal of a program copyrighted under the same name in the U. S. two years ago by Ezekiel Rabinowitz, head of Audio-Scriptions, Inc., N. Y. This was disclosed Friday (10) when Judge Benedict Dinech, of the N. Y. supreme court, signed an order directing the Bamberger Broadcasting Co., WOR Program Service Division, N. W. Ayer & Co. and National Dairy Products Co. to show cause why a temporary injunction should not be issued.

In the action filed Aug. 31, Rabinowitz asked for an injunction, an accounting of the profits and damages arising out of the unlawful use of the program. The plaintiff contends that he had submitted a sample of 'Guess Who?' to WOR a year and a half ago and that the show was rejected and the record returned. He also charged that two weeks before the initial 'Guess Who' show, m.c.d by Peter Donald, teed off four weeks ago, he (Rabinowitz) had been negotiating with an agency for sale of the program, but that the deal fell through when the WOR version was broadcast.

Two other transcription companies, one of which is Radio Events, are said to claim ownership and are contemplating legal action.

A spokesman for Radio Events reports that his office had sold a 'Guess Who' show to the Freed-Eisman Radio Corp. in 1929, and that it originated from WJZ, N. Y., for a coast-to-coast NBC hookup. He added that the program was used by Warner Bros. in collaboration with Freed-Eisman as part of a promotion campaign. The defendants in the Rabinowitz action have been notified of a possible infringement action by Radio Events, and preliminary legal huddles between the parties concerned are now in progress.

Kansas .—Ben Ludy, general manager since Jan., 1938, of WIBW, CBS outlet in Topeka, Kan., also appointed general manager of KCKN, independent station. Ellis Atteberry will continue as local manager of KCKN.

Follow-up Comment

Continued from page 42

the Third War Loan Drive. Aired Saturday (11) via WEAF, N. Y., the stanza consumed two and a half hours (1:30-4 p.m.), allocating 30 minutes and a roster of who's who in show biz talent to each of the five boroughs. The session teed off in Queens with Lucy Monroe singing the 'Star Spangled Banner.' From then on it was a compilation of pop tunes, dramatic sketches, comedy, tips on bond selling technic, pep talks by local political leaders and human interest interviews with salesmen and saleswomen, who set bond sales records. The pattern varied slightly from borough to borough, but the underlying purpose and the audience spirit were unanimous. The artists and personalities appearing on the show were: Jerry Wayne, Jeanne Cagney, Paula Stone, Ted di Corsia, Jean Muir, Bud Hulick, Wendy Barrie, Vivian Della Chiesa, Dick Haymes, Mary Healy, The Three Suns, Barry Wood, Kenneth Spencer, Charlie Cantor, Walter Kinsella, Gertrude Berg and Joseph Schildkraut. The orchestras heard were those of Duke Ellington, Enric Madriguera, Spike Jones, Johnny Long, Mal Hallett, Ray Heatherton, plus The American People's Chorus. The announcers and emcees included Ralph Edwards, Ben Grauer, George Putnam, Ed Herlihy and Bill Hightower. Considering the scope and proportions of the show, WEAF rates bow for its workmanlike blending of entertainment and bond salesmanship.

Kent Cooper's operetta, 'About the Girl,' got a premiere airing out of WGN, Chicago, and over Mutual Saturday night (11). As an amateur effort it was quite above par. As an example of expert libretto conception and songwriting, the broadcast did no damage to Cooper's reputation in the field of news collecting and distribution. Cooper, who is executive director of the Associated Press, proved strongest at melody composition and weakest at trying to infiltrate a tenuous and unexciting plot about saboteurs with gags. Marion Claire and Thomas L. Thomas did yeoman service by the score.

NBC, after an unsuccessful try on Aug. 31, finally succeeded Monday night (13) in making contact with Jack Benny and his USO-Camp Shows troupe in Cairo. The reception was far from ideal, but was good enough to convey to American listeners the terrific job the comedian is doing on behalf of Yank troops overseas. Tha half-hour shortwave broadcast of the Benny troupe's 1 a.m. (Egypt time) performance before several thousand boys in uniform was geared strictly for laughs. It was the tried and true Benny formula, ringing in the inevitable Fred Allen-Phil Harris cheapskate round of gags, but with some comical switches to fit into the Sphinx-Nile background.

Benny, Anna Lee and Larry Adler did a funny windup skit, 'Two Can Ba as Cheap as One.' Adler's virtuosity on the harmonica was as boff as ever. With Wini Shaw's vocalizing of 'The Lady in Red,' it all added up to a punchy routine.

Rochester U Gridcasts

Rochester, Sept. 14.

WHEC will broadcast all University of Rochester football games this fall with Atlantic Refining Co. as sponsor. School plays Yale, Colgate, Carnegie Tech, Rensselaer and Case. Opening was Saturday (11) against Baldwin-Wallace in Rochester.

Jack Barry handles the mike assignment.

Kelly Mikes MU Games

Detroit, Sept. 14.

Bob Kelly, sports editor of WGAR, Cleveland, and former manager of the Cleveland Rams, has been imported by WJR, Detroit, again to handle the Michigan football games.

The sponsor is the same as last year, the Emmco Insurance Co., of South Bend.

Minnesota Gridcasts

Minneapolis, Sept. 14.

KSTP and stations of the Minnesota Radio Network again will carry pre-game and after-game football shows for Shell Oil this fall. Halsey Hall, of tha Star Journal's sports staff, KSTP football play-by-play expert, will handle actual game broadcasts, but since the University of Minnesota forbids commercial sponsorship, Shell will only sponsor 15-minute periods immediately preceding and following each Gopher game. Del Franklyn will handle broadcasts.

Deal was placed by J. Walter Thompson.

Monitor-MBS In News Tieup

Through a cooperative arrangement, entailing merely an exchange of material for broadcast facilities, Mutual will, starting Sept. 20, clear a daily program composed of news reports collected by tha Christian Science Monitor's staff. The schedule is 6:30 to 6:45, Monday through Friday.

Volney Hurd, director of broadcasting for the Monitor, will open and close the quarter-hour with a resume and analysis. The remainder of the time will be devoted to pickups of Monitor correspondents from abroad.

Technicians Win Raise

Philadelphia, Sept. 14.

The War Labor Board last week okayed a $5-per-week increase for the technical staff of WIBG.

The raise is retroactive to June 18, and jumps the basic pay for engineers to $40 a week. Old contract was signed when the station was running on 1,000 watts parttime. Tha outlet's power was recently hiked to 10,000 watts and it runs on a fulltime basis.

New York—Jack Brooke steps into sales managership of Blue spot sales.

TALK about smash hits! Have you heard the rave news about Jerry Lawrence's "Air Theatre"? Only one month after an impressive opening run and already the noon show is booked solid, sold out, with standing room only for the matinee performance.

A sound, dollars-and-cents indication of how Jerry's new recorded musical show tastefully combines entertainment with selling showmanship. Sorry about SRO in the mornings, but *some choice seats are still available for the "Air Theatre's" evening performance from 8 to 9.* And lucky is the sponsor who grabs 'em!

Just inquire at the B.O.

First on New York's Dial, 570

wmca

America's Leading Independent Station

'We Understand Results; KRNT Delivers Them'

—reports R. W. Byerly

"Startin with a brief test campaign, Super-Valu Stores now give radio a major share of responsibility for building weekend food-sales," reports R. W. Byerly, Iowa manager for Winston & Newell.

"Winston & Newell sponsor 95 Super-Valu Stores in Iowa, of which 22 ara in Des Moines. Last October, we decided to test radio as a stimulant for stora traffic. After a careful check, we chose Station KRNT, with a 25-minute Saturday morning show, Darts and Dashes, as the sellin -hicle.

"The show clicked from the beginning—hence original order has had three renewals. Also, we now use spot announcements on Station KSO as a buildup for daily sales.

"We don't pretend to understand the technical side of radio—but wa do understan results, which KRNT and KSO are delivering in full measure."

KSO BASIC BLUE AND MUTUAL 5000 WATTS

KRNT BASIC COLUMBIA 5000 WATTS

The Cowles Stations in DES MOINES

Affiliated with Des Moines Register & Tribune

Represented by The Katz Agency

Inside Stuff—Orchestras

Pancho, who is out of the Army and currently organizing a new Latin-style orchestra, could have secured his release some time ago, but liked Army life so well he refused a medical discharge until last week. His interest in the service and Camp Stewart, West Point, N. Y., where he was stationed, is such that he has advised Music Corp. of America, which books him, that he prefers to play only bookings in the N. Y. area so that he can return to Stewart and play for his ex-buddies as often as possible.

No bookings have been set up for the new band yet. Reorganization hasn't reached the stage where dates can be made definite.

Frank Dailey recently received a letter from a soldier in North Africa containing a 100-franc note to 'help rebuild' a particular portion of Meadowbrook, Cedar Grove, N. J. Seems a rumor had spread among the soldiers in the donor's particular division that the spot had burned down. Before the war he was a constant Meadowbrook patron and, according to his letter, favored a certain part of the room.

Dailey's Meadowbrook still stands, though it has been shuttered for almost a year because of transportation difficulties. For this reason Dailey moved his name band policy to the Mosque theatre's Terrace Room, Newark, N. J., last February.

Griff Williams is making every effort to move his orchestra out of the Palmer House, Chicago, during the engagement of Hildegarde, which begins Jan. 10. Reason is that Williams doesn't like the idea of playing second fiddle to anybody after building given him in Chicago, and would like to play other hotels or theatres during Hildegarde's stay in the Empire Room.

Palmer House holds a five-year contract with Williams, guaranteeing him 40 weeks a year, but reserves the right to say when they are to be played. Up to last Saturday (4), Edward T. Lawless, head of the Palmer House, had made no decision on an orchestra during Hildegarde's booking.

Since the publication on Aug. 15 of the War Manpower Commission's latest list of non-deferable occupations, show biz registrations in the New York area for war work increased 5%, with musicians and chorus girls—latter, of course, not subject to any regulations—setting the pace. The list includes all employees of amusement ticket agencies, dance, music, theatrical and art studios and schools, night clubs and music stores. Despite the critical shortage of farm labor upstate, showfolk express their preference for industrial occupations.

No Cover-Up

A bandleader separated from his wife and baby recently got the idea that family-group photographs would be invaluable in publicity campaigns. He figured it would be nice to have published proof that he had a family, therefore justified in not being in uniform.

His p.a. got in touch with the wife and broached the idea. She said sure she'd pose—for $5,000. Photos won't be made.

Booking Midwest Bands to Fill Shortage Prevalent On East Coast

Midwestern bands, favorites in their own locale, but little known in the east, are being scheduled for dates in the N. Y. area in increasing numbers. So far there has been only a handful definitely signed for eastern appearances, but conversations by bookers with potential buyers constantly cite other midwestern names as available to help fill the shortage in the east. Between the armed forces and the number of bands on the Coast, fewer outfits have been available to eastern buyers this year than ever before.

First midwestern outfit to come into the N. Y. area this year was Tiny Hill, at the Edison hotel and on Lucky Strike's 'Old Time Hit Parade.' Bob Strong, virtually unknown in the east, has been booked for the Roseland Ballroom late in November. Lawrence Welk, one of the strongest Chicago area names, is headed for the Capitol theatre, N. Y., late in November or early December. Welk played one date in N. Y. some time ago, which was scheduled for the sole purpose of showing his outfit off to N. Y. newspapermen and buyers. It was staged at the Rustic Cabin, Englewood, N. J., since destroyed by fire. Jan Garber, who originated in the east but has spent so much time in the midwest and on the coast that he's regarded as an out-of-town band, is coming into Frank Dailey's Terrace Room, Newark, and is being offered to the Lincoln hotel, N. Y.

Other bands being mentioned for eastern dates are Chuck Foster, Carl Ravazza and Boyd Raeburn, who was east for a short stay last year.

No WLB Decision As Yet on Tooters' Hike

N. Y. Local 802 of the American Federation of Musicians is still awaiting the decision of the War Labor Board on its request for permission to raise the scale in 'A' and ' ' niteries and hotels. Band buyers in this category had been advised that the increases would be effective today (Wednesday). When and if the WLB okay comes through, however, the increases will be retroactive.

Increases Local 802 is asking average 5%.

'Pistol' in Black Market Demand

Copies of 'Pistol Packin' Mama,' Okeh recording by Al Dexter, are so scarce and the demand is so heavy that a black market has developed and prices as high as $1.25 are being asked for one pressing. Columbia Records, which released the disc, is not supplying many copies to coin machine distributors and the majority of those now in N. Y. machines have been bought at retail counters at the abnormally increased tari

When 'Pistol' first began clicking in machines there were few copies available. This led to remote machine operators requesting that record distributors buy copies for them at retail counters at any price.

Black market on records is not unusual. For the past year or so certain discs classed as collector's items, which aren't being pressed by manufacturers because of the shortage of materials, have been bringing fancy prices. Even hit recordings of popular tunes, by Harry James, Tommy Dorsey, Frank Sinatra, etc., have been responsible for a form of black market. Many retail stores won't sell a copy of disc in heavy demand unless a customer also purchases a slow-seller that may have been on the shelf for months.

Dorsey Threat Helps Tooters Get Raises From Jittery Maestri

Many musicians in bands playing around N. Y. got the same idea simultaneously last week. Knowing that their leaders were apprehensive about Tommy Dorsey's arrival to reorganize his band, some of the faster-thinking tooters feigned bids to join Dorsey as a means of securing raises. In at least a couple cases the increases were forthcoming.

Contrary to what most leaders think, Dorsey assertedly has no intention of rebuilding his outfit with men lured from other bands. His N. Y. office has a long list of men now without connections from which he probably will select the personnel needed to round out his orch.

Dorsey arrived in N. Y. Sunday (12).

Dorsey brought with him from the Coast 11 musicians, nine of whom were holdovers from the band he broke up plus two men hired on the Coast. He will have a 22-piece outfit: four trumpets, three trombones (four with his own) five sax, four rhythm and six violins. Betty Brewer remains as femme vocalist, Jimmy Cook replaces Skip Nelson as male singer, and the quartet is out.

Men Dorsey retained from the old band are: Don Lodice, Manny Gershwin, George Seaberg, Milt Raskin, piano, Maurice Purtill, drums, and four fiddles. He will add 11 men in N. Y.

Jack Johnstone, who operated Dorsey's Embassy and Yankee Music firms, will replace Leonard Vannerson as manager of the band.

Mickey Mousers Switch to Swing

Sugary music apparently is becoming increasingly distasteful to many leaders of the -called 'mickey mouse' outfits. In the past couple months there has been abrupt changes from sweet to swing grooves by Johnny Long, Tommy Tucker and Jan Garber, and not long before that by Clyde Lucas. Carmen Cavallaro is also understood changing his band's style for his Statler hotel, Washington, booking, beginning next week.

Tucker, now at the Astor Roof, N. Y., asserts he made the change because the activities of his band were confined by its former comparatively small size and its style. He points out that he never would have been booked on his current Astor job with his old outfit, and that theatres, which represent a large portion of a band's income these days, want bigger bands. His outfit now consists of 15 men, whereas it once included only 11.

What makes the move from sweet to swing even stranger is that the latter style requires as a rule more able musicians, which are currently scarce and higher priced. Jan Garber, coming east to open at Frank Dailey's Terrace Room, Newark, N.J., early next month, has almost doubled his previous payroll, as has Tucker.

Perhaps the first name sweet band to switch to swing was Gray Gordon's, about two years ago. One of Gordon's first jobs as a jump outfit provided an amusing incident. He was sold into the Log Cabin, Armonk, N. Y., when he uncorked his jump band opening night, Augie Hussar, spot's owner, wanted to fire it immediately because up to that point he had bought sweet outfits exclusively. However, Gordon began drawing strongly, and from that time until the spot closed last year, it remained a swing band job.

N. Y. Essex May Put Couvert on Lyman

When Abe Lyman opens at the Essex House's Casino-on-the-Park in November, that New York hostelry may institute a couvert charge for the first time, because of the high cost of the orchestra. The move for a name band is prompted by a combination of circumstances: upped business generally and to more lavish competitive attractions, but mostly because the Lymanites will, in turn, give the Essex House a radio outlet.

The Collonades Room of the hotel will remain its banquet room, and will not be converted into a public dinery as it was some years ago.

Name Band and Show Into Stevens, Chi

Chicago, Sept. 14.

Stevens Hotel, world's largest, was sold last week for $5,251,000 to Arnold S. Kirkeby, operator of the Drake and Blackstone hotels, after a year's use as a technical school for the U. S. Army Air Force. At least 1,000 rooms will be opened by Nov. 1, according to John Burke, manager of the Blackstone Hotel, who will be general manager of both hotels.

Included in the plans of the new management is the opening of the Continental Room, a popular night spot before the Army's takeover, with a name band and possibly a floor show to be booked by the William Morris office. Growing shortage of liquor will not be a problem for the Stevens as the Drake has a $500,000 stock of bonded liquor upon which the Stevens may draw if necessary.

Akron War Workers Get Midnight Hoofing

Akron, Sept. 14.

Plight of the Akron swing shifters who finish work each night with no place to go but home, has been solved with the opening last Friday (10) of the Swing Shift Canteen at the Akron Armory. Dancing until dawn to the music of two orchestras, beginning at 11:30 p.m. and lasting for five hours, was offered. Swing shift war workers are invited to attend in their working clothes.

George Duffy's orchestra alternated with Denny Thompson's local band. Bands of Jan Garber, George Hamilton, Richard Himber and Tommy Tucker are listed on the tentative schedule for the Canteen.

Dean Hudson Looking For Band Already Set

Dean Hudson will not build a new band for his return to the music business. Out of the Army for several weeks now, the leader has been listening to organized outfits with a view to taking one under his baton. He is almost set with such a group from Middletown, Conn. No bookings have been made for him as yet.

Hudson was in the Army over a year, stationed at Camp McClellan, Georgia.

Pa. B.R. Reopening

Vogue Terrace, McKeesport, Pa., which folded months ago when the gas ban came into effect, reopens Friday (17) with George Olsen's orchestra. Mal Hallet follows for two weeks Oct. 1.

Terrace is close to Pittsburgh and when the gas ban went into effect last spring OPA inspectors, stationed on watch for violators, completely blacked out the spot's normal trade. Shep Fields was there at the time.

Police Rap Closes Six N. Y. Ballrooms

ix N. Y. dance halls last week were closed for periods of 60 to 90 days when police filed charges that they allowed hostesses to mix with patrons and immoral dancing. Spots are the Rainbow Gardens, Varsity Ballroom, New Gardens Ballroom, Honeymoon Lane, Tango Palace and the Orpheum Ballroom.

All except the Rainbow are in the Times Square area. Rainbow is in Harlem.

Kaye 1st Sweet Orch Set by Palladium, L. A.

Sammy Kaye's will be the first sweet band to play the Palladium Ballroom, Hollywood. Kaye opens at the Palladium Feb. 15 for six weeks, and will be on the Coast from next December until spring. He also pioneered sweet music at Frank Dailey's now - shuttered Meadowbrook, Cedar Grove, N. J., two years ago and was so successful at that swing spot that Dailey later used Dick Jurgens and others sweet combos.

Kaye goes to Hollywood Dec. 1 for the United Artists film, 'Camp Show.' He plays Frank Dailey's Terrace Room, Newark, N. J., for one week, opening Nov. 19. He originally was to play the spot for four weeks, leading Dailey to protest to Music Corp. of America, Kaye's agent, in an effort to have the film chore set back until the Terrace Room booking was completed. Dailey had no signed contract with Kaye, it's explained.

Shep Fields Gets P. C.

Shep Fields' orchestra has been booked by the Park Central hotel Roof, N. Y., opening Dec. 2 for five weeks. Fields finished four weeks at Frank Dailey's Terrace Room, Newark, N. J., two weeks ago, and at first was scheduled to return there in December.

Fields' all-reed orchestra played in N. Y. last at the Edison hotel last summer.

Fay Canty becomes first femme singer with Cab Calloway's orchestra.

Father of 6 Back As A Full-Time Musician

Pittsburgh, Sept. 14.

Apparently Louis Sturchio, saxman known professionally as Pee Wee Lewis who hit newspapers all over the country recently when he was classified 1-A despite the fact that he has six children and a seventh on the way, has straightened himself out with his draft board. Couple of months ago, when Sturchio was told to get a defense job or else, he left Blue Barron's band on tour and came back to Pittsburgh to join small Piccolo Pete outfit at Trelon Cafe in East Liberty and double into a war plant.

But last week Sturchio told Piccolo Pete (DeLuca) he was quitting to join Russ Morgan's band. Saxman went along with Morgan when latter pulled out Thursday night (9) for engagement at Oriental theatre in Chicago after playing a week at the Stanley.

Helen Forrest Leaving James Jan. 1 to Solo

Helen Forrest, vocalist with Harry James' orchestra, is definitely leaving that band to do solo work, but not until at least Jan. 1.

James is now in Hollywood making two films for Metro, 'Mr. Co-Ed,' with Red Skelton, currently shooting, and 'Tale of Two Sisters' coming up. He won't be back in the east until early next spring.

Toni Morrison's Reorg

Charlie Golden, having been classified 4F, Toni Morrison (Mrs. Golden) is reorganizing her band. He plays in it.

She's the stepdaughter of Charlie Morrison, agent and Mocambo (Hollywood) prop.

Danceries Reap Harvest In War-Boomed Seattle; Union Membership Up

Seattle, Sept. 14.

Membership of the American Federation of Musicians local here has increased from 1,000 to 1,200 during the past year, but since many of the new members are from small inland towns and cannot meet city standards, the local is hard pressed at times to fill the demands of six-nights-a-week dance halls, and one Saturday night every tooter works who wants to.

Danceries here are enjoying best biz ever, with great number of dancing inlanders now resident here credited for part of the big boom. Influx of new people plus free money has caused a number of night spots both north and south of the city to reopen after closing when gas rationing first went into effect.

City's biggest dance place, the Trianon, is doing terrific business, with occasional name bands jamming the spot.

New night spot downtown, John Q. Public, open four nights a week, is doing capacity biz. Nitery business here will never be such a much, however, as long as the state Steele Act, which prohibits sale or consumption of hard liquor and mixed drinks in public, is in force. Result is the operation of speaks and 'clubs' where the cover or 'membership' tap runs up to $7.50 a person, with drink prices on the same level.

Lombardo's Stamp Show Draws $18,000 in Toronto

Toronto, Sept. 14.

Sponsored by Fitch shampoo its contribution to the Toronto Druggists Assn. War Saving Stamps Drive, Guy Lombardo's band staged a two-hour show here Sunday night (12) in Maple Leaf Gardens, where admissions, via stamps drew over $18,000.

Over 8,000 people sat through the show, but no dancing—it's illegal in Ontario on Sundays.

Heidt and Band Plan Part-Time War Work

When Horace Heidt and his band return to their Hollywood home base, following their fifth and final stanza at the Capitol, N. Y., next week, they'll all go into essential war work in daytime and try and remain intact for their radio program thereafter.

Heidt's troupe has been touring some six months playing theatres and camps, latter under Tums sponsorship, with the presentation house bookings comprising some three months of the time.

Barrie Boff $31,000, Cleve.; Barron Solid 17½G, L'ville; Lewis 52G, Chi

(Estimates for This Week)

Gracie Barrie, Cleveland (Palace; 3,700; 35-85)—Plus 'Fallen Sparrow' (RKO), and Jerry Colonna, others, on stage. Splendid $31,000 to lead city.

Blue Barron, Louisville (National; 2,400; 40-60)—With 'Here Comes Kelly' (Mono), and others, on stage. Solid $17,500.

Carmen Cavallaro, Newark (Adams; 1,950; 35-99)—With 'Song of Texas' (Rep), Carole Landis, others, on stage. First time here for band and catching sturdy reaction at $20,000, with personal of Miss Landis a b.o. factor.

Jimmy Dorsey, Los Angeles (Orpheum; 2,200; 40-65)—With 'Thumbs Up' (Rep). Dorsey's local popularity drawing great $27,000 at this downtown film-vaude house.

Benny Goodman, New York (Paramount; 3,664; 35-$1.10)—With 'Let's Face It' (Par). Wound up six excellent money-making weeks last night (Tuesday), final seven days hitting $55,000, good.

Horace Heidt, New York (Capitol; 4,820; 35-$1.10)—With 'Du Barry Was Lady' (M-G). Tapering off considerably this week (4th) but still good at $40,000 in view of length of run. Holds another frame.

Ina Ray Hutton, Boston (RKO Boston; 3,200; 44-99)—Plus Henny Youngman, Kim Loo Sisters, others, on stage, and 'Never Been Licked' (U). Bond drive launching and school opening really cut in here, but Hutton band pulled more than its share of medium $26,000.

Sammy Kaye, Providence (Metropolitan; 3,200; 30-59)—Plus 'Revenge of Zombies' (Mono). Great $14,000 on three-day weekend run.

Ted Lewis, Chicago (Chicago; . 000; 40-75)—Plus 'Let's Face It' (Par). Strong $52,000.

Abe Lyman, New York (Strand; 2,756; 35-$1.10)—With Jerry Lester on stage, and 'Watch on Rhine' (WB). In third week currently, looks robust $47,000 or close, remaining on.

Russ Morgan, Chicago (Oriental; 3,200; 28-69)—With 'Someone to Remember' (Rep). Brilliant $26,000.

Teddy Powell, Omaha (Orpheum; 3,000; 11-50)—Plus 'Bomber's Moon' (20th), and Johnny Burke, others, on stage: Fairish $15,500.

Bobby Sherwood, Philadelphia (Earle; 2,768; 35-75)—Plus 'rontier Badmen' (U), and Inkspots, others, on stage. Big $28,500, with Inkspots credited for outstanding draw.

Joe Venuti, Indianapolis (Circle; 2,800; 30-55)—With Connee Boswell and 'Submarine Alert' (Par). Dandy $16,500 on first time in town, with plenty of credit to personal draw of Connee Boswell.

LOCAL 802 PASSES NEW 1% TAX LAW

Membership meeting of N. Y. local 802 of the AFM Monday (13) passed a 1% tax regulation on all jobs worked by members. This deduction, based on 802 scales, was designed to replace a similar 3% tax rule killed by the same membership at a meeting at Carnegie Hall, N. Y., several months ago. All monies derived from the tax go into an Organizational Fund which underwrites 802's administrative expenses.

The 1% tax was brought up by 802's officials because, it's claimed, the locals coffers are losing approximately $36,000 annually in dues not being paid by members in the armed forces. When conscription got underway, 802 declared a moratorium on all organizational responsibilities of members inducted. Tax is also being paid by 802 executives on their own salaries from the local. They did not pay it when the 3% deduction was in force.

Draft Board Hunting Teagarden for Exam

Jack Teagarden is being sought by his local N. Y. draft board for failing to obey an order to appear for preinduction examination. Currently somewhere in the west, the leader has not been in the N. . area for some time.

While the object of his board's attention, because of his delinquency, the leader's outfit has been playing service camps, constantly for the USO.

Lipstick Realism

Harry James received still one more tribute last week from his jive-addict following.

Bandleader's phiz, appearing in a glossy photograph outside a shop in Sixth avenue, N. Y., was issed by one of his fans, leaving a lipstick imprint.

Can't Get James, Astor Rf. Closing

stor . . is closing Oct. 2 after the current Tommy Tucker band finishes its run. Inability of Harry James to return from California film chores until next spring caused the Astor to shutter the room. James was due to open about Oct. 10 for his second date there this year, but Metro, whom he's now making 'Mr. Co-Ed,' wanted James for second film, 'Tale of Two Sisters.'

While it will have to make structural changes to comply with new fire regulations that go into effect in N. Y. next week (24), the Astor asserts that the closing of the roof has nothing to do with the new regulations.

UNION OK AFTER ALL FOR BOSTON SYMPHONY

Boston, Sept. 14.

Having given a record of 304 concerts in the 365 days of its 62d season, the Boston Symphony orchestra figures its union debut was okay after all.

Besides the two regular series of concerts, of 48 and 12 concerts respectively, the BSO had nine weeks of Pop concerts, four weeks of Esplanade concerts, 14 summer symphonies of the first desk men, a longer tour than ever during the season, several dozen concerts at army and navy bases, and renewed its RCA Victor recording and CBS broadcasting contracts.

It performed before nearly a million people, and grossed nearly $1,000,000. It lost only two men to the armed forces. Koussevitzky returns for the forthcoming season beginning Oct. 8.

Monroe to Bicycle Between Hotel, N. Y. Par

Vaughn Monroe's orchestra will be doubling between the Paramount theatre and the Commodore hotel, N. Y., for half its run at the theatre. Monroe opens at the Par today (Wednesday) for four weeks, and goes into the hotel's Century Room Sept. 30 for most of the full.

Paramount recently prevented Tony Pastor's orchestra from doubling into the Lincoln hotel, but in Pastor's case he would have began doubling his first week at the theatre, which the latter doesn't like, since it tires the men, calls for close schedules, etc. Monroe's doubling will occur uring his last two weeks at the Par.

Glaser, Stein to Huddle

Joe Glaser leaves for the Coast Friday (17) for conferences with Jules Stein, president of Music Corp. of America, on a deal as yet not disclosed.

Glaser will be gone about a week.

Next?—Step Lively

Chicago, Sept.

hen Chuck Foster was called for army service, it was planned that the band would contin be booked and known as Chuck Foster's orchestra with Harry Lewis, his manager and arranger, fronting the outfit.

Now that Lewis has also been called, the band will become a cooperative unit, headed by Ray Robbins, vocalist and trumpet player.

Frank Andrini, Pittsburgh orch leader who disbanded when army beckoned, now doing a single at Villa Madrid, Pitt, after being turned down.

Band Bookings

Count Basie, Sept. 20, Coliseum, Dayton, O.; 21, Public Aud., Cleveland, O.; 22, Aud., Buffalo; 23, Mosque, Harrisburg, Pa.; 24-30, Royal theatre, Baltimore.

Del Courtney, Sept. 22-Oct. 10, Del Rio Club, Washington, D. .

Duke Ellington, Sept. 24, Arena, Rochester; 25, Arena, London, Ont.; 26, Memorial Aud., uffalo; 27, Mutual Arena, Toronto; 28, Arena, Niagara Falls, Ont.; 30, cademy of Music, Philadelphia.

Boyd Raeborn, . , Eastwood Park, Detroit.

Sammy Kaye, Feb. 15, . weeks, Palladium B., Hollywood. Aud.

Guy Lombardo, ept. 23, Aud., Providence; 25, party, Waldorf hotel, N. Y.; 30, indef., Roosevelt hotel, N. Y.

Bobby Sherwood, Sept. 17, Lakewood Park, Mahanoy City, Pa.; 18, Hershey Park, Hershey, Pa.; 24, MIT, Boston.

Mal Hallet, Oct. 1, two s, Vogue Terrace, McKeesport, Pa.

Al Donahue, Sept. 23, adway theatre, Springfield, Mass.; 28-30, Palace theatre, Columbus; ct. 1, Nu-Elm Ballroom, Youngstown, O.; 2-3, Music Hall, Cincinnati; 4-10, Casa Madrid, Louisville, Ky.; -24, Tunetown allroom, St. Louis.

ROBERT SERKIN, 48, REFUGEE, SUICIDES

St. Louis, Sept.

Robert Serkin, 48, a Jewish refugee musician from Austria and a brother of Rudolf Serkin, New York concert pianist, committed suicide early Friday (3) by hanging himself with a belt in a bathroom at the Firmin Desloge hospital, where he was being treated for a nervous breakdown. Serkin, who suffered spinal injuries before he escaped to this country, received earlier treatment at the hospital to which he was readmitted on Aug. 11.

Serkin came to St. Louis last June.

Earl Bailey, MCA V.P., Moves From L.A. to N.Y.

Earl Bailey, Music Corp. of America v.p., who was in charge of its London office until it was closed in the early days of the war, has been transferred into the N. Y. office from Hollywood. He arrived in N. Friday (10).

He will work with Charles Miller and David (Sonny) Werblin in . Y. Billy Goodheart, executive v.p., is now on his farm in Indiana. Goodheart's absence is consistently denied in N.Y. as complete retirement.

St. Regis' Bands

The Iridium Room and the Maisonette at the St. Regis hotel, N. Y., open Oct. 5 and 12 respectively. Informality will be the keynote at both spots thereafter.

Maximilian combo (at luncheon) and Freddy Miller's orch an Theodora Brooks at the organ (evenings) will provide music at the Iridium. isonette will present the orchs of Bob Simone and Evan Jones.

Newman's Mixed Crew

Ruby Newman, who debuted a reorganized band at the Chanticleer, Baltimore, nitery, last week (7), has five femme musicians. He uses girl fiddlers and one on trumpet.

Chanticleer date is Newman's first outside New England in a long time. Boston is his usual haunt.

DON SEAT'S SHIFTS

Don Seat, whose quintet is playing a return engagement at Hotel Roosevelt's Fiesta Room, ittsburgh, has taken on a new girl vocalist, Christine Lord, to replace Billie Banks (Mrs. Seat), who has retired to have a baby.

Vivien Christy has been added to Seat crew as its first femme instrumentalist. She's a bass player. Another newcomer to the outfit is Arvin Garrison, guitarist, who succeeds Al Wansor.

Johnny Kalish, Pittsburgh bass player, has gone west to go with the Chuck Foster band.

Bands at Hotel B.O.'s

(Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Dinner business (7-10 p.m.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price. Compilation is based on period from Monday to Saturday.)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Ray Heatherton	Biltmore Roof (400; $1-$1.50)	13	1,450	18,750
Lani McIntire*	Lexington (300; 75c-$1.50)	83	2,175	145,800
Johnny Long	New Yorker (400; $1-$1.50)	8	2,200	18,325
Glen Gray	Pennsylvania (500; $1-$1.50)	7	2,650	17,175
Leo Reisman	Waldorf (550; $1-$2)	10	2,875	
Henry Jerome	Lincoln (275; $1-$1.50)		850	3,750
Tommy Tucker	Astor (750; $1-$1.25)		4,225	19,250

** Asterisks indicate a supporting floor show. New Yorker and Biltmore have ice shows; Waldorf headlines Morton Downey.*

Chicago

Griff Williams (Empire Room, Palmer House; 750; $3-$3.50 min.). Williams and floor show, with Borrah Minevitch's bunch brought in fine 8,450.

Art Kassel (New Walnut Room, Bismarck hotel; 465; $1.50-$2.50 min.). Kassel keeps rolling nicely, accounting for around 4,500 last week.

Les Brown (Panther Room, Sherman hotel; 950; $1.50-$2.50 min.), opening of Brown (9) and last four days of Woody Herman drew 7,000.

Ramon Ramos (Mayfair Room, Blackstone hotel; 400; $2.50 min.). Holiday helped Ramos and Connie Russell increase patronage to very good 3,150.

Eddie Oliver (Marine Room, Edgewater Beach hotel; 1,100; 50c and 75c cover charge plus $1.25 min.). Beach Walk officially closed Labor Day but will reopen any night the weather permits. Oliver, as established favorite here now, played to big 9,500.

Los Angeles

Freddy Martin (Ambassador; 900; $1-$1.50). In the clutch again with 4,300 covers and rolling in plush.

Frankie Masters (Biltmore; 900; steam and over the grade to 4,000 tabs, which is

Location Jobs, Not in Hotels

(Los Angeles)

Charlie Spivak (Palladium B., Hollywood, first week). This lad is doing fine. The week's haul won't miss 26,500 by much.

Paul Martin (Trianon B., Southgate, second this industrial area equals 4,500 customers, fair.

Alvino Rey (Casa Manana B., Culver City, second week). s set for a profitable engagement and breezing along to 7,000 markers.

Mitchell Ayres (Aragon B., Ocean Park, first week). Catching on fast here and big weekend trade should boost his break-in week into the 8,000 bracket.

(Chicago)

Lou Breese (Chez Paree; 650; $3-$3.50 min.). Same old story, and Harry Richman doing capacity: another 5,500.

Carl Ravazza (Blackhawk; 500; $1-$2.50. . Ravazza keeping fine pace with 5,000.

10 Best Sellers on Coin-Machines

(Records below are grabbing most nickels this week in jukeboxes throughout the country, as reported by operators to 'Variety.' Names of more than one band or vocalist after the title indicates, in order of popularity, whose recordings are being played. Figures and names in parenthesis indicate the number of weeks each song has been in the listings and respective publishers)

1. Pistol Packing Mama (6) (Morris) .... Al Dexter .... Okeh
2. Paper Doll (14) (Marks) .... Mills Bros. .... Decca
3. Sunday, Monday, Always (4) (Mayfair) .... Bing Crosby .... Decca / Frank Sinatra .... Columbia
4. You'll Never Know (13) (BVC) .... Dick Haymes .... Decca / Frank Sinatra .... Columbia
5. It Can't Be Wrong (14) (Harms) .... Dick Haymes .... Decca / Willie Kelly .... Hit
6. Put Arms Around Me (4) (Broadway) .... Dick Kuhn .... Decca
7. In My Arms (7) (Saunders) .... Dick Haymes .... Decca
8. In Blue Evening (9) (Shapiro) .... Sinatra-T. Dorsey .... ictor
9. All Or Nothing At All (14) (Leeds) .... inatra-James .... Columbia
10. I Heard You Cried (1) (CLP) .... Harry James .... Columbia / Dick Haymes .... Decca

OTHER FAVORITES

re directly below first 10 in popularity)

Wait For Me Mary (Remick) .... ick Haymes .... Decca
If Your Please (Famous) .... Bing Crosby .... Decca
People Will Say We're In Love (Crawford) .... Hal Goodman .... Hit
Dig Down Deep .... Tommy Dorsey .... Victor
Goodbye Sue (Jewel) .... Victor
Slip of the Lip .... ike .... ictor

Band Review

HERB MILLER ORCH (14)
Happy Hour Night Club, Mpls.

This outfit, fronted by Glenn Miller's brother, Herb, is rounding out a six-week engagement at this spot and then heads east for theatre dates for the first time. It's a peppy swing band which, with its five brasses and saxes each and three rhythms, plus the maestro on the trumpet, blasts out in a manner calculated to win the jive crowd's approval.

Miller himself is plenty proficient on the trumpet and his tooting gets a full play in nearly all the numbers, giving them some distinctiveness. Arrangements are on the lively order with fast tempos and first-rate rhythm. It's danceable music that isn't hard on the ears.

In this spot the band devotes itself entirely to giving out music, attempts nothing in the way of production numbers, comedy or novelty. Among the numbers favored by the crew are 'Coquette,' 'I Heard You Cry Last Night,' 'Embraceable You,' 'Someone Kissed An Angel,' 'I Don't Want Anybody At All' and 'Little Jive and Jitterbug.'

Mary Lou, who does the vocals, is a satisfactory songstress. In the brief floor show she teams up with Danny Baxter from the band to warble 'Easy to Love,' 'Street of Dreams,' 'Stairway to the Stars' and 'Embraceable You.' Les Weber, clarinetist, takes the spotlight for a whirl at Woody Herman's 'Golden Wedding.'

For its theatre trek it would seem that the band would have to build up some production and novelty stuff as well as working in a few comedy angles. *Rees.*

George Olsen orch booked into Vogue Terrace, Pittsburgh, for two weeks beginning Friday (17).

'Warm' Welcome Awaits Taylor, Paine At Coast ASCAP Sesh; Rebels Bristle

Hollywood, Sept. 14.

The insurgents oiling their guns for the big ASCAP shindig Thursday (16) at the Roosevelt hotel, and when the smoke clears the Society's brasshats from New York will know they've been to a party—the Coast brand. It won't be at all surprising to John Paine and Fred Ahlert, who've been through it before, but for Prexy Deems Taylor it may slightly riff his fur because the boys out here do occasionally getron

What's griping the far west wing of the songwriter membership this is the new point system of rating. They are eagerly awaiting the report of the six-month survey by Paine and Taylor and how it will affect the serious and old-time writers, which abound in these latitudes. Such standards as Igor Stravinsky, Louis Gruenberg, Charles Wakefield Cadman, Carrie Jacobs Bond, et al., are apprehensive of how they'll come out on the new point system, their music doesn't get too much of a play on radio. There has been talk of an ASCAP subsidy for the serious or prestige writers, whose earnings will seriously diminish under the new scoring system. The vets can see nothing ahead for them but smaller quarterly checks. What's the Society going to do for them?, they'll fire at Paine and Taylor.

Careless Listing

Some of the members are also put out at what they call a careless listing of their individual credits as revealed in photostatic copies recently mailed to Coast members. When one writer, who claims a shortage of 100 numbers in his listing, complained to Taylor, he was pointedly told that some writers have been guilty of 'notorious neglect' in notifying the Society of their numbers. Some of stormy petrels have stored up other grievances to drop into the laps of Taylor and Paine, which, along with the point-system's so-called inequalities, should make for an exciting few hours when the meeting is called to order at 4 p.m. For the first time the business session and dinner will be separate events, the feed being slated for 8 p.m. That will give the rebels about two or three hours to tussle with Taylor. It is figured that when the going gets good and hot, one of the N'Yawkers, likely Paine, will diplomatically move for adjournment so that the visitors may retire to their suites to get dressed for dinner. Ahlert, who has been one of the prime movers in the point system, will be very much in evidence to parry the $64 uestions.

For three days prior to the ASCAP semi-annual meeting, 30 days in advance of the New York session, Paine meets with the Society's district supervisors. Dick Powers, western headman, plays host to I. T. Cohen from Atlanta, Fred Erdman, New York, and John Wooden, Chicago. Also attending the sesh are Herman Greenberg, asst g.m. of ASCAP and Samuel Roeder, western general counsel.

Dr. Miklos Rozsa composing score for 'The Gunmaster,' to be produced by Harry Sherman for United Artists.

15 Best Song Sellers

(*Week Ending Sept. 11*)

Sun., Mon., or Always	Mayfair
Paper Doll	Marks
In My Arms	Pacific
Pistol Packing Mama	Mayfair
People Will Say	Crawford
You'll Never Know	BVC
In Blue of Evening	Shapiro
Heard You Cried	CLP
Put Your Arms, Honey	B'way
Say a Prayer	Southern
All or Nothing	Leeds
Comin' in on a Wing	Robbins
If You Please	Famous
Wait for Me, Mary	Remick
Take It From There	Miller

ASCAP Asks New British Pact

Ralph Hawkes, London publisher who is currently in the United States on a visit, has been asked by ASCAP to relay to the British Performing Rights Society the reasons why ASCAP thinks there ought to be a revision of the contract which exists between the two Societies. Hawkes' partner, Fred Boosey, is president of the BPRS.

In the discussions that have been going on with regard to the subject, it was pointed out by ASCAP that the present agreement, which is 20 years old, has become obsolete in several ways and that it ought to be revamped to meet new conditions. ASCAP, Hawkes was told, is particularly interested in having altered the contract provision which requires ASCAP publishers, who have performing rights agreements with British publishers, to collect their shares directly from the BPRS. Under current procedure such royalties are first transmitted by ASCAP to the British Society and the latter leaves it to the British publisher to split his share with the American publisher concerned.

ASCAP now proposes that it be allowed to withhold from BPRS royalties the share due the American publisher and remit it to him directly, instead of his getting that money by way of England.

Servicemen's Parodies On Army Hit Kit List

Washington, Sept. 14.

Army Hit Kit for September-October is made up of soldier-written songs and parodies. Included are: 'The KPs Are Scrubbing Away' (tune, 'Caissons Go Rolling Along'); 'A Sleepy Latrine' (tune, 'Sleepy Lagoon'); 'Salute to the WACs' (tune, 'Notre Dame Victory March'); 'He Was Sorry That He Did It' (tune, 'John rown's Body'); 'The Little Brown Suit My Uncle Bought Me,' original by Pvt. First Class Harold Rome; 'What Do You Do in the Infantry,' original by Pvt. Frank Loesser; 'Song of the Transportation Cor ,' original by Herman Hupfeld.

Georgene Bradley named manager of N. Y. office of Dave Ringle, and branches have been set up in Hollywood, San Francisco, Chicago and Boston. An office in St. Louis may follow.

S-J Denies Jerry Vogel Has Call on 'Iola'

Santly-Joy, Inc., last week filed an answer to the infringement suit which Jerry Vogel had brought in the N. Y. federal court, and at the same time S-J's counsel filed a notice of examination of Vogel Sept. 14 regarding details of the case. In its answer, Santly-Joy claimed that Vogel had no cause of action against it because the former had obtained a license covering the alleged infringement from the Remick Music Corp. Santly-Joy also pointed out that Remick held the exclusive renewal rights to 'Iola,' which Vogel charged had been pirated when Santly-Joy published its own number, 'Playmates.'

Santly-Joy's answer denies that Vogel was a joint owner in the renewal of 'Iola's copyright. Vogel is also seeking to have himself declared a joint owner of these rights by virtue of the fact that he had obtained Charles L. Johnson's end of the copyright. Remick obtained in 1939 its own renewal assignment for 'Iola' from the daughter and heir of the late James O'Dea, co-author of the number.

Vocco to Concentrate On Triangle; Bregman, Conn Ditto on B-V-C

Jack Bregman, Rocco Vocco and Chester Conn have revamped and expanded the their second firm, the Triangle Music Co. Bregman and Conn will continue to concentrate their attentions on the Bregman-Vocco-Conn holding, while Vocco will henceforth devote himself exclusively to directing the exploitation activities of the Triangle organization. Triangle's imprint will be carried on the score of 20th Century-Fox's 'The Gang's All Here,' which will be released around Nov. 1.

Micky Garlack will function as professional manager of Triangle with Micky Addy as an addition to the staff. Eddie Richmond will head up Triangle's Chicago branch, while Milton Samuels, formerly of B-V-C's Chicago office, will take over Triangle's Hollywood appendage. No. 1 and 2 plug songs from the 'Gang' score, written by Leo Robin and Harry Warren, will be 'No Love, No Nothing' and 'A Journey to a Star.' Benny Goodman will introduce them on his Coca Cola programs (Blue) of Sept. 25 and 29.

As part of the reshuffle, Jack Spatz becomes professional manager of B-V-C. Marvin Fisher is a newcomer to that firm's professional staff. The firms will also be involved with the scores of such filmusicals as 'Pin Up Girl,' 'Bowery After Dark,' 'Something for the Boys' and a picture that Harry Warren and Mack Gordon will produce as well as write.

Decca's 25c Divvy

Decca Records' board of directors declared regular 25c a share quarterly dividend last week to holders of Decca capital stock. It's payable Sept. 30 to stockholders on record Sept. 18.

Decca's net profit for the first six months of this year was approximately $50,000 higher than for the same period of 1942.

Publishers, Pluggers Doing Retake On Alphabetized Listing; Curbs Enterprise

Wholesale Try

A unique musical cooperative setup is being organized as a result of the Music War Committee of the American Theatre Wing. Such writers as Lou Singer, Larry Hart, Hy Zaret, Bob Russell, Langston Hughes and others are going to write as a group.

Idea, which probably the first to toss together the songwriting talents of so many professional tunesmiths, is to beget better war songs. Not one, but many.

Publishers Pledge Support to WMC

Group of major publishers, meeting Monday night (13) under the auspices of the Music War Committee, pledged themselves to cooperate in the plugging of any worthy war song regardless of its publishing alliance. It was the first WMC gathering attended by publishers. Johnny O'Connor, president of the contactmen's union, also pledged the support of the union's membership in plugging such a number, but providing it had a non-profit motive.

The pubs agreed to meet once a month and try to select a war ditty that they deemed deserving of becoming the object of an all-industry drive. It was suggested that the committee itself might on occasion become the publisher of such a number.

REG CONNELLY AIMS TO BUY WRIGHT CO.

London, Sept. 1.

Negotiations are reported on for the purchase of the Lawrence Wright Music Publishing Co. by Reg Connelly. The deal is said to involve a considerable amount, and the only reason for the sale (if any) is the recent illness of Wright.

Not so long ago Connelly made an effort to secure a controlling interest in the old established music publishing firm of Ascherberg, Hopwood & Carew, which controls a large number of valuable copyrights, but a contendant appeared in the person of Louis Dreyfus. Later there was some talk of Connelly and Dreyfus getting together on the proposition.

Steinert, Cherkose Write Service Song on Orders

Denver, Sept. 14.

Jack Robbins might well envy General John Curry of the Western Technical Training Command in Denver. The general issued an order reading 'a song will be written to glorify the aerial gunner. His directive was circulated throughout his command, and, several weeks later, he was flooded with manuscripts.

Out of all those submitted, 'Guns In The Sky' was selected. It was written by Master Sgt. Alex Steinert and Sgt. Eddie Cherkose, both known to Tin Pan Alley, who are currently stationed in Culver City, California, with the Air Forces.

The music publishers and professional contactmen are entertaining grave doubts now about the practicability and even the effectiveness of the alphabetization of the log of radio song plugs. The cause for these qualms is twofold.

One is the very realistic one of enterprise, and the other is the elimination of the excitement and spirit which went with getting a song up near the top of 'the sheet.' The lack of enterprise is manifested via the branch offices, with the N. Y. prof. mgrs. complaining that now the out-of-town pluggers don't get too excited if a song gets 'way up there' Heretofore, when the word went out on 'a drive' on some particular song for this or that week, as much as three weeks before the actual 'drive' the outpost exploiteers would steam up the bands and vocalists. Results were more vivi too, and the publisher could tell pronto, directly after the 'drive,' whether the song had durability, judging by the immediate orders and sales. If no response, it quickly established the fact that the tune was a 'dog' and they let it lay there, shifting the ballyhoo to somethin else.

The element of the competitive zest among the music men in gettin their tunes up there is also eliminated by the alphabetized idea.

Then, too, there is always the suspicion that 'somebody's cheating.' While primed to kill off the payola evil, the theory being that with the elimination of the No. 1 song placement the tunes would assert themselves on their merits, none the less at this writing there are at least two music firms which are being given a second take by their colleagues. That's due to the pretty good representation these firms enjoy with their tunes, yet knowing that the songs themselves are no wows.

At the next meeting of the Contact Men's Union this will get a serious retake since the alphabetization idea is still technically only an experiment.

'Variety' only acquiesced to this scheme of listings as a means to cooperate in curbing a long-standing music biz evil. 'Variety' stated that as a condition of its acquiescense with the music publishers, when the idea was first advanced some months ago, that it would go along with the experiment but at the first evidence of its ineffectualness this paper would revert to the relative listings. This was done for two reasons: (1), the realization that the comparative ratings is what really interests the ad agencies, and (2), the knowledge that some chiseling publishers would be slipping the info on the q.t. anyway that 'Don't quote us, but we're really on top with 41 plugs,' or whatever the case may be.

'Dirty Gertie' Sequels

Washington, Sept. 14.

Two new competitors to 'Dirty Gertie from Bizerte' have bobbed up in the Army—'Fanny of Trapani,' with lyrics by Corp. F. D. Conner appearing in the North African edition of 'Stars and Stripes,' and 'Lena from Messina,' done by Corp. Harry C. Vorhis.

'Fanny,' described as a sister to 'Gertie,' rides along with the same tune, but there is no music yet for 'Lena.'

Lyrics by LEO ROBIN Music by NACIO HERB BROWN

Dear Leo & Herb:
The songs from Sonja Henie's picture WINTERTIME look great!

LATER TONIGHT
WINTERTIME

ROBBINS MUSIC CORPORATION • NEW YORK • MURRAY BAKER, Prof. Mgr.

Back the Attack! Back the THIRD WAR LOAN

America Marches On
WITH THESE
PATRIOTIC SONGS

For The Army...
OVER THERE (F)
WHEN THE YANKS GO MARCHING IN (R)

For The Navy...
ANCHORS AWEIGH (R)
THE SONG OF THE SEABEES (R)
EYES OF THE FLEET (F)
NAVY WINGS (R)
ANCHORS IN THE SKY (R)

For The Air Force...
COMIN' IN ON A WING AND A PRAYER (R)
FAITH OF THE ARMY AIR FORCE (R)
MECHS OF THE AIR FORCE (R)
THE SQUADRON SONG (R)

For All Americans...
MARCHING ALONG TOGETHER (R)
I HEAR AMERICA SINGING (R)
BALLAD FOR AMERICANS (R)
GREAT DAY (M)
HIP HIP HOORAY (R)
K-K-K-KATY (F)
MY OWN AMERICA (R)
SING, EVERYBODY, SING (R)
FRANKLIN D. ROOSEVELT MARCH (M)
THE AMERICAN'S CREED (R)
OUR FOREVER UNITED STATES (R)
UNCLE SAM GETS AROUND (R)
ME AND MY UNCLE SAM (R)
MY HEART BELONGS TO AMERICA (F)

For A Free World...
SHOSTAKOVICH'S
UNITED NATIONS ON THE MARCH (F)
Lyric by HAROLD J. ROME

(R) ROBBINS MUSIC CORPORATION
(F) LEO FEIST, INC.
(M) MILLER MUSIC CORPORATION

★ ★ ★ BACK THE 3rd WAR LOAN DRIVE ★ ★ ★

How Titles Are Born

itles of the three top war songs to date, oddly enough, were not created by the professional songwriters who, of course, later wrote them up.

'Praise the Lord and Pass the Ammunition,' composed by Frank Loesser, was inspired by the chance remarks of the Catholic cleric in the defense of the Philippines, while the title for 'Coming In on a Wing and a Prayer' was borrowed from a snatch of dialog in a 'B' picture, and subsequently written by Jimmy McHugh and Harold Adamson. 'White Cliffs of Dover,' of course, was originally the title of Edna St. Vincent Millay's poem.

Music Notes

Jimmy Wakeley and Johnny Marvin formed a new music company, with 'Happy Day,' from Columbia's 'Round-up for Victory,' as their first publication.

Arthur Freed and Harry Warren cleffed 'My Love Life' and 'I've Got a Flower in My Buttonhole' for 'Hot Time In the Old Town' at Metro.

Maurice de Packh composing background music for 'Mulberry Street,' George Pal Puppetoon.

Robbins putting out album titled 'Abe Lyman's California Melodies.'

Mills Music publishing Morton Gould's 'Cresta Blanca Serenade,' theme song used on his CBS program.

Max Steiner returned to Warners to finish scoring 'Saratoga Trunk' after conducting a Lewisohn Stadium concert in New York.

Walter Fleischer, with Famous Music Co. in N. Y. for 10 years, moves over to Shapiro-Bernstein.

Robbins Music publishing 'Lullaby of the Bells,' number which cues Universal's 'Phantom of the Opera.' Edward Ward wrote the music and George Waggner, producer of 'Phantom,' wrote the lyrics.

Mack Gordon and James Monaco cleffing numbers for 'Blue Skies' at 20th-Fox.

Kim Gannon and Walter Kent writing songs for 'The Return of Casanova' at Republic.

Harry Tobias and Al Sherman collaborated 'On the Crest of a Rainbow' for Universal's 'You're a Lucky Fellow, Mr. Smith.'

Victor Young writing background music for 'Frenchman's Creek' at Paramount.

Hugh Martin and Ralph lane scoring 'Meet Me in St. Louis' at Metro.

Eddie Delange is writing a lyric to 'Enchanted Forest,' theme tune of Raymond Scott's orchestra on its CBS broadcasts.

Mickey Addy joins Bregman, Vocco & Conn in N. Y. He recently parted with Shapiro-Bernstein.

Jerome Kern will write the songs and score for ' aroline,' Universal musical.

Leigh Harline, recently signed as composer at RKO, is writing the score for 'Government Girl.'

George Waggner and Edward Ward cleffed 'Gypsy Song of Love' for 'Gypsy Girl' at Universal.

Herbert Stothart and Harold Arlen are doing songs and background music for ' ismet' at Metro.

Kim Gannon and Walter Kent cleffed 'Casanova Joe,' 'Wrap Your Troubles in a Rainbow,' 'Five-a-Day-Fatima,' 'Willie the Shake' and 'Mess Me Up' for 'The Return of Casanova' at Republic.

Sidney Miller and Inez James turned in four songs for 'The Third Glory' at Universal.

Saul Chaplin and Walter Samuels cleffed 'Curly the Caterpillar' for the Columbia picture, 'My Friend Curly.'

Jimmy McHugh and Harold Adamson turned in eight songs for

NBC, CBS, Blue, Mutual Plugs

Following list of the most played popular tunes on the networks for the week beginning Monday and through Sunday, Sept. 6-12, from 5 p.m. to 1 a.m. is divided into two sections. The first section represents the first approximately 25 leaders in **alphabetical** *order (in some cases there are ties, accounting for a longer list), and the second section contains the 'also rans,' but notated in arithmetical order. The compilations embrace the NBC, CBS, Blue and Mutual Networks, as represented by WEAF, WABC, WJZ and WOR, N. Y., and are based on data provided by Accurate Reporting Service, regular checking source of the music publishing industry.*

As detailed, the first 25 in alphabetical order is a trade move to curb artificial stimulation of plugs, via the 'payola,' i.e., bribery or other gratuities. It's thus figured the competition will be healthier and cleaner.

TITLE	PUBLISHER
All Or Nothing at	Leeds
Do You Know	Rels
Don't Worry—†'Salute For Three'	Paramount
Heavenly Music—†'Heavenly Music'	Feist
How Sweet You Are—†'Thank Your Lucky Stars'	Remick
I Heard You Cried Last Night	CLP
If That's the Way You Want It	Berlin
If You Please—†'Dixie'	Famous
In My Arms	Saunders
In the Blue of Evening	Shapiro
Later Tonight—†'Wintertime'	Robbins
My Heart Tells Me—†'Sweet Rosie O'Grady'	BVC
My Shining Hour—†'Sky's the Limit'	Morris
On the Sands of Time	Paull
Paper Doll	Marks
People Will Say We're In Love—*'Oklahoma'	Crawford
Put Your Arms Around Me—†'Coney Island'	Broadway
Say a Prayer for Boys Over There—†'Hers to Hold'	Southern
Secretly	Southern
Sunday, Monday or Always—†'Dixie'	Mayfair
There's a Man In My Life—*'Early to Bed'	Advance
They're Either Too Young Too Old—†'Lucky Stars'	Witmark
Things That Mean So Much to Me	BMI
Victory Polka	Chappell
You'll Never Know—†'Hello Frisco'	BVC
MOST PLAYED AFTER THE FIRST 25	
Fortune For Penny	Shapiro
Pistol Packin' Mama	Morris
Thank Your Lucky Stars—†'Thank Lucky Stars'	Remick
There's No 2 Ways About Love—†'Stormy Weather'	Mills
No, No, No	World
Don't Get Around Much Anymore	Robbins
Surrey With Fringe on Top—*'Oklahoma'	Crawford
Take It From There—†'Coney Island'	Miller
The Dreamer—†'Thank Your Lucky Stars'	Harms
Goodbye Sue	Jewel
Hold Everything	ABC
I'm Ridin' For a Fall—†'Thank Your Lucky Stars'	Remick
I'm Thinking Tonight of My Blue Eyes	Southern
I Never Mention Your Name	Berlin
Star Eyes—†'I Dood It'	Feist
Little Did I Know	Lincoln
Oh, What a Beautiful Morning—*'Oklahoma'	Crawford
Besame Mucho	Southern
Comin' In On a Win	Robbins
Close To You	Barton
Do Nothing Till You Hear From Me	Robbins
I Don't Want Anybody	ABC
It's Always You—†'Road to Zanzibar'	Famous
Oklahoma—*'Oklahoma'	Crawford
Right Kind of Love	Witmark
What Do You Do In the Infantry?	Saunders

† *Filmusical.* • *Legit musical.*

120G From 'Army' Music

Army Emergency Relief Fund will benefit to the extent of approximately $120,000 from the sale of sheet music of Irving Berlin's score for 'This Is the Army' as a result of hypoed interest created by the release of 'Army's' film version.

Total sales will probably exceed 650,000, it's estimated, with the picture credited with a potential sale of 200,000 copies of the music. Up until the time of the film release, 450,000 copies had been sold, with little expectation that the overall total would exceed 500,000. Army Relief fund gets 18c on each copy sold.

Disc sales have also shot up noticeably since the film's release, it is reported.

Jr. Robbins, Dr. of Music

Jack Robbins' younger boy, Marshall ('Brother'), aged 16, entered the Eastman School of Music this week.

The youngster, somewhat of a prodigy on the Steinway, is heading for a Doctorate of Music. Howard (Buddy) Robbins, 19, is part of the 'This Is the Army' exploitation staff.

RKO's, 'Higher and Higher,' six of which will be published by Robbins Music Co., and two by Miller Publishing Co. Robbins got 'The Seasick Sailor,' 'Great News Is in the Making,' 'He's Got a Secret Weapon,' 'Don't Believe Everything You Dream,' 'The Moke from Shamokin' and 'Roodle-ee-doo.' Miller will publish 'Candlelight and Wine' and 'They Just Chopped Down the Old Apple Tree.'

Campbell-Loft-Porgie Splitting Up Music Firm

Nick Campbell, Al Porgie and Solly Loft, co-partners in the firm of Campbell, Loft & Porgie, are splitting. Campbell and Porgie intend to set up a firm of their own, while Loft's plans aren't definite. Details of the split are now being worked out, but have not been reduced to paper. Loft agreed to the break-up last week (10). No reasons are given.

Both Campbell and Loft recently came out of service with honorable discharges. Campbell was in the Navy for 14 months and Loft was in the Army. While his two partners were in uniform, Porgie operated the firm alone.

Freddie Rich writes and directs the score of Samuel Bronston's 'Jack London.'

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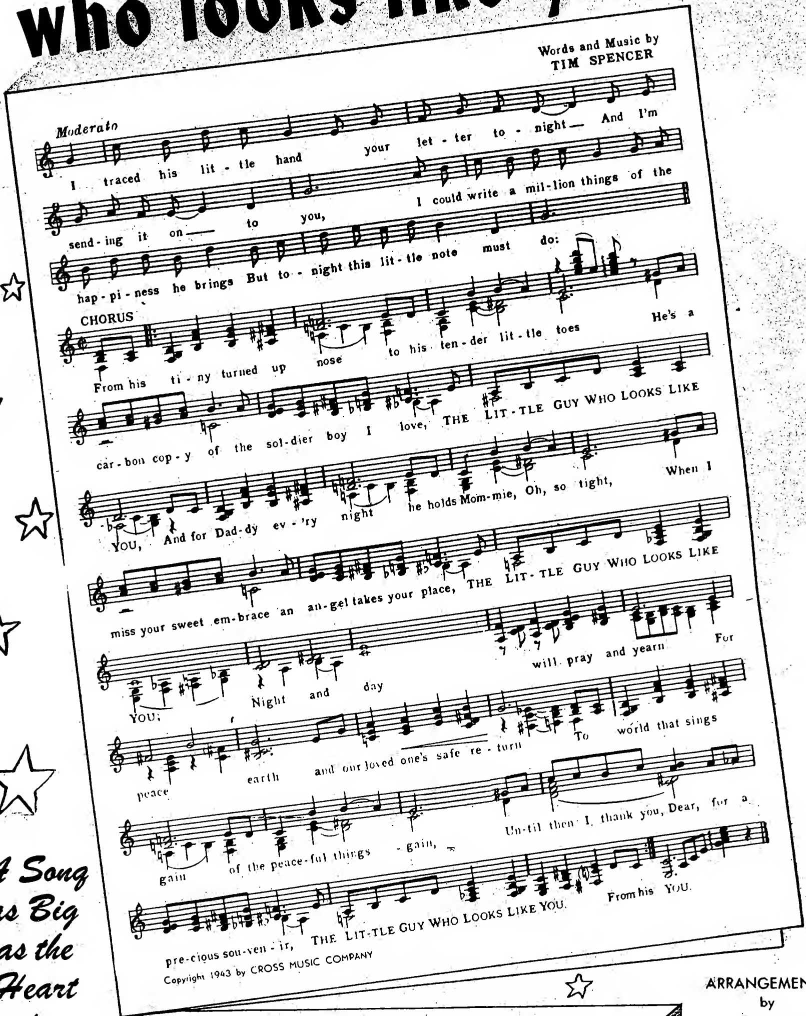

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Publishers at Odds on Disc Ban's Effect on Sheet Music Business

Music publishers seem to be of strong conflicting opinions on the question whether the ban on phonograph records by the American Federation of Musicians has tended to help the sheet music business. The publishers who hold to the affirmative side declare that, while it does take somewhat longer under the non-record situati n to make a song, the sales of the song's sheet music lasts longer. The opposite faction argues that the lack of records as an exploitation aid to new numbers tends to impose an economic handicap on the music industry.

The pro section on this question declares that 'You'll Never Know' would not have reached its present level of 700,000 sheetmusic copies if the few recordings that were made on the number has been out in the jukeboxes and overplayed on small stations in advance of the song's performance on the screen via 20th Century-Fox's 'Hello, Frisco, Hello' and the tune's buildup on the networks. 'Know's' stay on the weekly musicsheet best seller lists in 'Variety' ranks as somewhat of a record. The number has been represented in that roster for over four months, an it's still among the first 10.

Those publishers who consider the absence of records as a damaging factor to the business point out that too much money is lost now in the intervals between the peak sale of two consecutive numbers from the same house. By the time a song reaches the sales peak the publisher, according to this faction's estimate of the situation, finds that the money spent on exploitation exceeds the likely return from sheet sales, and that, even if he does make a profit, this margin will be wiped out before his next song gets into the bestseller class.

DAVE DREYER COPS PMM GOLF TOURNEY

Dave Dreyer, professional manager of Irving Berlin Inc., copped the top prize in the Professional Music Men's golf tourney Saturday (11) by beating Mickey Garlock, of Bregman, Vocco & Conn. Curiously, Garlock had beaten one of his bosses, Rocco Vocco, to get into the finals, and before that Vocco had topped his partner, Jack Bregman, to reach the semi-finals. Dreyer knocked off Jack Johnstone, of Robbins Music, to get into the final scrap.

Dreyer won $200 in war bonds and the PMM cup; Garlock drew $150 in bonds as runner-up. All told there was $900 worth of bonds distributed to contestants, that amount having been posted by bandleaders, publishers, etc., in cash ranging from $10 to $75.

Finals and semi-finals were played off at Lakeville C. C., Little Neck, L. I. Opening rounds were at Wykagyl course, New Rochelle.

New Russian Opera Skedded By Met

Metropolitan Opera Co. is skedded to do new opera this fall by Russian composer Serge Prokofieff based on Tolstoi's novel, 'War and Peace.' Work, which just came to this country last week, is being handled by Am-Rus Music, distributors for U. S. S. R. music in this country.

Met is taking the opera on a royalty-rental basis.

QUEENA MARIO'S $50 DISCS TO TEACH VOICE

Columbia is putting out the Queena Mario method of singing in a 91-disc album to retail for $50. Set, which took two years to make, consists of 35 12-inch and 56 10-inchers. Miss Mario is the former Metropolitan Opera star.

Price is not tops in the field, Linguaphone, Inc., having put out courses in Chinese for $100.

Blue Scoops

Continued from page 44

claiming to have been first herald of the capitulation with a flash at five seconds after 10:49 a.m.

The Commercial Appeal, owner of WMC, countered with a news story in later editions of the same paper. 'First news of the surrender was received in a radio flash at exactly 10:46 a.m.' and flashed by Bill Marlowe, announcer, who was jockeying records on a local program. Paper also pointed out that WMC rushed announcer Charles Sullivan into a sound truck piloted by Ed Frase, Jr., and sent him cruising through the Main Street business district with the glad tidings.'

That was too much for WMPS. In the Thursday afternoon Press-Scimitar (with which this station is affiliated), the ad jumped to four-columns, 10 inches deep. Copy was even more emphatic in its case for a scoop on the Italian collapse.

Interesting angle is that both radio stations and the newspapers involved are all properties of the Memphis Publishing Co., Scripps-Howard enterprise. Actually, it was all in the family.

Not for Marquees

What perhaps rates as the longest song title that has come out of the music business in years is Sam M. Lewis' 'We'll Make the White House Our White House, the World's Great Light House.'

Shapiro, Bernstein & Co. is the publisher.

Norworth-Vogel Decision Raises Odd Question On ASCAP Payments

A decision that will probably cause repercussions within ASCAP was handed down last week in the arbitration of Jack Norworth's suit against Jerry Vogel for a recission of contract and an accounting. The referee in the action, which had been filed some months ago in the N. Y. supreme court, gave Norworth a judgment of $2,800 and in his finding specifically stated that this judgment was to include 50% of the money that Vogel had collected from ASCAP for performances of Norworth's works.

What makes the decision of particular legal concern to ASCAP is that under it (the decision) Norworth becomes entitled to dual payment from ASCAP: one, as a writer member, and secondly, as a co-sharer of a publisher's (Vogel) portion. The referee, in including the ASCAP royalties, upheld the contention advanced by Samuel Jesse Buzzell, Norworth's counsel, that since the contract which Vogel gave Norworth stipulated 50% of receipts from all sources, it would be illogical for the ASCAP money to be excluded from an accounting.

The referee, however, rejected Norworth's plea for a recission of the contract under which Vogel obtained the renewal rights to such Norworth works as 'Take Me Out to the Ball Game' and 'Shine On Harvest Moon.' It was the referee's opinion that the evidence did not justify invalidating the agreement.

So. American Best Sellers

Buenos Aires, Aug. 20.

With two local pressings to help hypo interest, 'Time Goes By' remained in top place among local best-selling discs this month. Following top 10 are based on sales in Argentina and other Latin merican countries:

'As Time Goes By' (U.S.)	Eduardo Armani	Victor
	Ray Ventura	Oceon
	Rudy Vallee	Victor
	Savoy Orphans	Columbia
'Cornetin' (Arg.)	Libertad Lamar	Victor
	Carlos Di Sarli	Victor
'Persal' (Arg.)	Hugo del Carril	Victor
	Miguel Calo	Odeon
	Animal Troilo	Victor
'La Bien Para' (Arg.-Spanish.)	Juan Jose Padilla	Victor
	Ray Ventura	Odeon
	Feliciano Brunelli	Victor
	Carmen Amaya	Odeon
	Francisco Canaro	Odeon
'Besame Mucho' (Mex.)	Pedro Vargas	Victor
	Hawaiian Serenaders	Victor
'Ya Sale El Tren (Arg.)	R. Tantari	Victor
	Miguel Calo	Odeon
	Mercedes Simon	Victor
'Manana Zarpa Un Barco' (Arg.)	Lucas Demare	Odeon
	Carlos Di Sarli	Victor
	Enrique Rodriguez	Oeon
	Anibal Troilo	Victor
	Anibal Troilo	Victor
	Lucio Demare	Odeon
	Libertad Lamarque	Victor
	Ricardo Malaba	Odeon
'Testimento Gitano' (Arg.)	Juan Carlos arbara	Odeon
	Los Nativos	Victor
ico No Fuba' (Brazilian)	Ray Ventura	Odeon
	Eduardo Armani	Victor
	Jean Sablon	Odeon

Fitting In With Plans

The story about music-in-factories in last week's 'Variety' stirred the publishers and songwriters considerably, because it coincides with a postwar plan some of them had been mulling privately. It was the result of a test case between the British Performing Rights Society and the English war factories, with a reported victory for the BPRS (counterpart of the American Society of Composers, Authors and Publishers).

It is felt that since the 'Variety' story emanated from Washington, and with the knowledge that the War Dept. from the start has ruled against free music, discouraging soldier-musicians from asking for free orchestrations and the like, the Government will be sympathetic to ASCAP's postwar plans.

Inside Stuff—Music

Harry ink's new five-year contract, as general professional manager Feist, makes him responsible solely to David Bernstein, v.p. and treasurer of Loew's, Inc., who is also the president of the three Metro-Robbins firms. Feist is the designated outlet for all Metro scores, although on some occasions in the past—and possibly in the future, when the wealth of material warrants it—Jack Robbins has segued some of the scores into the Miller and Robbins Music catalogs. In the main link (Feist) will exploit the Metro filmusicals

Link's new deal gives him a 10% cut in the Feist profits, 5% slice of all the ' ig Three' as the Robbins-Feist-Miller labeled.

Gerald King, head of Standard Radio, Inc., Hollywood, now in New York to attend the American Federation of Musicians Transcription Cos. hearing, disclosed last week that his outfit had issued 20 discs of new pop numbers featuring top singers with vocal accompaniments. King missed the opening session Tuesday (7) of the hearing, for he was a passenger on the 20th Century Limited wrecked at Canastota, N. Y., earli in the morning. He was uninjured.

Am-Rus Music, the Soviet government's U. S. music publishing outlet, gets an 8c royalty for its 'United Nations on the March,' the Dmitri Shostakovich composition (with Harold J. Rome and E. Y. Harburg) which is the finale of Metro's forthcoming 'Thousands Cheer.' Song is the finale of the film. Feist now publishes it, having given Am- us a deal for 8c (including the writers) plus a $1,000 advance royalty

A day before the 20th Century flyer's crackup in upstate New York, east bound from Chicago, another incident on that crack train the day before (Monday, 6th) forced Decca prexy Jack Kapp and his family, among others, off at 200th street in upper Manhattan. Everybody had to get out, including baggage, because of some feared wreck. However, nothing untoward occurred.

Army Hit Kit for October is being readied with idea of winning Italians over to Allied side through English lyrics to the 'Garibaldi Hymn,' once popular song of liberty prior to Mussolini.

Musso brought in 'Giovenezza' as the national Fascist song, but the Army Special Service staff now feels that the people of Italy are just ripe for the return of the former song.

Moot question of whether a songwriter is a 'lyrist' or 'lyricist' has been settled to the satisfaction of a group of Coast ASCAP-ers, who have been consulting dictionaries and music authorities. 'Lyrist' won out when it was disclosed that Webster doesn't even mention 'lyricist,' but gives a call to 'lyrist' as a composer. ASCAP contracts refer to 'em as 'lyricists.'

Edgar Leslie has written a lyric for the 'National Emblem March.' Although E. E. Bagley composed the number many years ago, this is the first time that 'National Emblem' has been accompanied by words. Arthur Freed recently acquired the march through his purchase of the Jacobs catalog.

Tin Pan Alley's ginrummy contest is officially slated for week of Oct. 11, primed to raise about $1,000 for small necessities for music men in the service. Details from Irving Berlin's secretary, Mynna Granet.

Profile of Sammy Kaye due in Liberty mag last week in by Jessyca Russell, titled 'Swing Is Here to Sway.'

New Hollywood publishing house, Pyramid Music, is ASCAP affiliate of Vanguard Music, established BMI firm.

Radio Reviews

Continued from page 42

rectly. The viewpoint of a visitor, not only to Chicago but to the U. S., was naturally novel and revealing to American ears. Besides offering a complimentary idea of how Chicago looks to an alien, it showed what phases of our national characteristics the English find most interesting.

Thus, Bridson described Chicago's great railroad yards, the tremendous stockyards, the roaring Loop, the gaudy North Shore, the sordid South Side, the steel mills, a typical saloon with its typically ignorant Anglophobe, meanwhile catching the sounds, atmosphere, flavor and idiom of the polyglot people. It was a glowing full-dimension picture of a lusty city and, particularly in the poetic closing tribute, was more courteous and sympathetic than many Americans might have drawn. It was an outstanding broadcast for the 'Author's Playhouse' series, and it reveals Bridson as a scripter-director with something to say to American audiences, one whose work should be heard more frequently.

Subsequent programs to be recorded by Bridson for shipment to BBC, but which no arrangements have been made for airing in the U. S., will include 'Alaska Highway,' 'Des Moines—Corn Belt,' 'Brooklyn,' 'Mississippi River,' and 'West Coast.'

Hobe.

The Spirit Of The Hour—The Hour For This Great Song

ONE DOWN AND TWO MORE TO GO, BOYS

By Lew Brown and Ray Henderson

ABC MUSIC CORPORATION 799 7th Ave., New York Joe Santly, Prof. Mgr.

TALENT DEARTH NIPS VAUDE

Wirtz-AGVA Dispute Seen Reaching Climax Soon; 'Stars' Pact Talks Due

Although the dispute between the chorus and producers of 'Stars On Ice,' at the Center theatre, N. Y., was terminated suddenly last Thursday (9) when the 47 members of the ice show's ensemble rescinded their demands for a $10 pay increase, the long-standing controversy stemming from co-producer Arthur Wirtz's refusal to negotiate a contract with the American Guild of Variety Artists may be brought to a head within the next few weeks.

Wirtz, producer of 'Stars' with Sonja Henie, had ordered a closing notice posted, as of last Saturday (11), but ordered it removed when he received a telegram in Chicago from the chorus stating: 'We rescind our notice. When you come to town we would like to talk things over.' Latter message was framed following a stormy session of the ensemble which lasted until 3 a.m. The chorus had asked a boost from $50 to $60 a week. Wirtz says he'll huddle with the chorus within the next few days.

As far as AGVA is concerned, however, the tempest has far from blown over. In contrast to reports by Wirtz's representatives in N. Y. that the producer was 'deeply hurt when a dispute came up while he was out of the city,' AGVA execs point out that had the chorus been organized and guided properly in presenting the demands for additional pay, it would not have been required to 'backwater.' 'Stars' ensemble, comprised of 30 girls and 17 boys, lacks a union because of Wirtz's refusal to negotiate a pact. Latter takes the position that the chorus should be under Equity jurisdiction, with the parent Associated Actors & Artistes of America in agreement with the vaude and nitery union that 'Stars' is an 'AGVA show.'

Matt Shelvey, national AGVA administrator, initiating a move to enlist the full support of the Four A's sister unions, huddled in Philadelphia on Thursday (9) with Ken Thomson, of the Screen Actors Guild, and again on Saturday in New York while the latter was east with the 'Hollywood Bond Cavalcade.' With the reported expiration of Miss Henie's film contract in the near future, SAG may throw its weight into the controversy in possibly ruling the film star unfair unless she and Wirtz come into the AGVA fold.

Acclaim for John Boles Highlights N. Y. Finals Of Harvest Moon Ball

Highlight of the N. Y. Daily News' 9th annual Harvest Moon Ball at Madison Square Garden last Wednesday (8) was the acclaim given John Boles, who was introduced by emcee Ed Sullivan merely as a footnote to Mary Martin's stint. Boles was forced onto the rostrum for a 'Desert Song' excerpt, and it must be unusually gratifying to him —and something of a keynote to all show business—how well intrenched this veteran screen and singing star seems to be with the public. News columnist Sullivan who, per usual, did an exceedingly nifty chore as conferencier, plugged Miss Martin and Boles in connection with their forthcoming 'One Man's Venus,' new Cheryl Crawford-John Wildberg musical.

The News this year donated all the net profits to Father Duffy's Canteen, since the News Welfare Assn., Inc., already has a sizable sinking fund. Harvest Moon's '43 profits came to some $6,000.

Enric Madriguera and Johnny Long's bands officiated and, besides Miss Martin and Boles, Dick Haymes, the Ink Spots, Carole Landis and Phil Baker did their stuff before the jampacked Garden.

Per custom, Sullivan, with the Harvest Moon winnahs, is in for two weeks at Loew's State. All-around champ team gets $750 per week at the State, while the other winning teams get $250 each. Sullivan's salary at the State is $2,500 a week.

Gypsy Markoff Making Comeback at Troika, D.C.

Gypsy Markoff is slated for a fortnight at the class Troika nitery, Washington, Dec. before opening at the Hotel Plaza's Persian Room, N. Y., Dec. 15. These are her first dates since her injury in the clipper crash at Lisbon last spring.

Joe E. Lewis makes his first nitery return following his off-shore dates for USO-Camp Shows in Australia at the Troika, opening tomorrow (Thursday), following the Duncan Sisters, who clicked, and were held over seven weeks all told.

Hotels, Niteries Mull Couverts

Hotels and niteries are mulling a reestablishment of the couvert charge on a wider scale, not so much as a means of upping tariffs but as a means to possibly control their liquor stocks, especially if the threatened shortage of wet goods becomes more accurate. The couvert, as against the minimum charge, is really a tossup, because the minimum only encourages extra drink.

The experience with a cover charge is that this tends to make them drink less; the couvert really constituting a music charge.

AUTONOMY SETUP FOR AGVA PUSHED

Despite failure of the coordinating committee of the American Guild of Variety Artists to obtain a quorum even once throughout the summer, although sessions had been called weekly in the hope of drafting an agenda looking toward restoration of autonomy with the N. Y. local, AGVA execs expressed confidence last week that the committee would be functioning before the end of the month.

It was just a case of most of the members being absent during the hot months, it's pointed out, but with their return to the city a concerted effort will be made to bring out a majority to map the agenda and call a general membership meeting of rank-and-file AGVA members to set up a local board and officers. It's believed that only two sessions will be required to pave the way for the general membership meeting.

The committee, comprised of 21 members headed by George Jessel, Danny Kaye and Milton Berle, was appointed with approval of the Associated Actors & Artistes of America following presentation of a protest and petition to the Four A's by a rump committee of AGVA members demanding restoration of an autonomous setup.

The latter group says that if its demands are not satisfied, it will take the matter to court.

48 Amus. Spots Sans Licenses in Seattle

Seattle, Sept.

Forty-eight theatres, cafes and danceries here are operating without licenses, a check by the city license department has revealed; and some of the applications have been pending since last October.

An application for a license is followed by inspection by the building and fire departments, and if changes are in order, it is left up to the operators to notify the inspectors to return. City building super Charles Hughes thinks, 'We have been too lenient in our wording of our reports. We should give them so long to make the changes and if they are not made, simply close the places down.'

USE NITERY UNITS IN 'COMEBACK' TRY

In the face of the most serious talent shortage in years, vaudeville is attempting one of its usual 'comebacks' for the 1943-44 season not only in the key cities of the country but in the smaller industrial towns where coin is plentiful.

Stymied thus far in their efforts to set a sufficient number of acts in order to satisfy the current customer demand, New York's bookers and agents, to whom house managers throughout the country are appealing for talent, regardless of price, are at their wit's end in trying to cope with the unprecedented situation. Partial solution is being found in the setting up of types of entertainment which, until the past season or two, were of an almost foreign nature to vaudfilm houses. These include a long string of units lifted from niteries in New York and elsewhere—a vogue that's been hypoed by the hefty b.o. reaction to the country-wide swing of Billy Rose's Diamond Horseshoe Revue and last season's tour of Lou Walter's 'Latin Quarter Revue.' This year about eight such units are being set. In addition, vaudeville is raiding radio, concert and even ballet in an effort to fill the gap. Even a new type of vaude entertainment has been evolved, such as the 'Here and Hereafter' unit which started a tour last week, comprising an hour-long murder mystery-magi skit.

Split Weekers

In key cities, many of the nabe houses that in past seasons were devoted exclusively to pix are mulling split week vaudfilm policies, but thus far the majority of them have been unable to line up sufficient bookings in advance. According to Matt Shelvay, national administrator of the American Guild of Variety Artists, house operators have even appealed to AGVA in the effort to obtain acts, but the answer's always the same—no acts. Conversion of Boston's Majestic theatre into a vaude house, after many years as a legiter and more recently used for pictures, along with the new full-week vaude policies set in Miami and several other cities, are also given as indications of the upswing in the demand for vaude and of the prospective profitable business—when and if the acts become available.

Also cited as reflecting vaude's comeback is AGVA's present record of paid-up membership rolls, which, according to Shelvey, is probably the outstanding barometer of the top coin being garnered by the performers and that the unemployment era for vaude troupers has ended. AGVA has found it necessary to expand, opening new offices in Miami and New Orleans.

Pointed up as an indication of how serious the talent shortage has become is the visit made to the midwest last week by Harry Delmar, en-

(Continued on page 53)

'Only Lack of Talent Holds Back 2-Day-Vaude Circuit,' Says Paul Small

'It's a question of the availability of enough suitable talent,' says Paul Small, 'before we can think of a real circuit for the two-a-day vaudeshows, for which, apparently, there is a good market judging by the quick click of our new 'Laugh Time' on Broadway at the Shubert.'

This is the Frank Fay-Ethel Waters-ert Wheeler unit at the Shubert, which may hit a $23,000 gross at $2.50 the first week, according to present indications.

Small and Fred Finkelhoffe, Jr., who have Ed Wynn's 'Big Times' in Boston, wanted The DeMarcos to replace Gomez & Beatrice, but the former team had just started on a Metro filmusical. Marie Nash, prima, joins the show Sept. 20 in Washington.

Small-Finkelhoffe are mulling a 'Fun Time' unit for Frisco, where these other two shows started, with Jimmy Durante, the Ritz Bros. and Lupe Velez as the possible stars.

Nitery Investments on Upbeat, But War Curbs Held Too Precarious

Current night club boom extending from Coast-to-Coast has resulted recently in fresh coin being poured into nitery ventures in some of the key cities, with the situation somewhat analogous to the record number of Broadway show backers who are anxious to capitalize on the lush spending.

With but some minor exceptions, however, what goes in other sectors of the country doesn't apply to the nitery situation in New York today. Despite the boffo biz that bistros are enjoying, the plunge is considered too precarious in the face of food and manpower shortages and the increasing dearth of suitable talent.

Aside from the plans being mulled by Barney Josephson, operator of downtown and uptown Cafe Society, to open a third spot, and the reported overtures made by nitery interests to reopen the Rainbow Room in Rockefeller Center (latter proposal was nixed by reps of Rockefeller interests), the situation, as far as N. Y. is concerned, remains essentially the same.

Bob Weitman Heads 'Night of Stars' Benefit

Bob Weitman, managing director of the N. Y. Paramount, is this year's chairman of the 'Night of Stars' benefit at Madison Square Garden for the United Jewish Appeal for Refugees, Overseas Needs and Palestine. Date of the show is Nov. 16. Marvin Schenck had chairmanned the affair the past several years.

irst meeting of the production committee for 'Night of Stars' was held yesterday (Tuesday) at the Astor hotel, N. Y.

Push Auditions To Up Cafe Talent

In an effort to line up new talent, New York nitery operators are now going in for large-scale auditions, with out-of-town singers, dancers, comedians, emcees, etc., getting the come-on sign.

Most recent case of one of the auditioned boys being set for a big buildup is that of Dean Martin, singer with Sammy Watkins' orchestra at the Hotel Hollenden's Vogue Room, Cleveland. Tenor's first test was for Riobamba, where he was immediately signatured for a four-week date, with options, starting Sept. 25. As a result Martin is leaving the Watkins crew, for which he's been vocalizing for nearly four years. It's his first Broadway engagement and the Riobamba ops say he's the 'hottest thing' since the advent of Perry Como, also a Cleveland boy. Latter formerly sang with the Freddie Carlone crew in that city.

RHUMBA CHAMP JAILED AS U. S. NAVY DESERTER

Gilbert Duke, co-winner of the rhumba title in the N. Y. Daily News' Harvest Moon Ball finals, was arrested after the opening show at Loew's State, N. Y., Thursday (9) morning and held for desertion from the Navy. Duke was taken into custody by city police after his wife, whom he also is said to have deserted, informed a patrolman of his A.W.O.L. Navy status. Cops wanted to go on stage to pick him up, but were prevailed upon by Al Rosen, State manager, to wait until after the performance. Rosen feared Duke might try to escape and that gunplay might result.

Duke took the rhumba title with Betty Solin at the Madison Square Garden finals Wednesday (8) evening. During the competition he was recognized by a friend of his wife's, who was in the audience. City cops held the dancer until Navy S. P.'s took him in tow. Miss Solin remained with the show, but the second place winners in the rhumba division took over onstage.

See Theatres, Niteries Taking Rap on New Tax

Washington, Sept. 14.

Theatre and nitery operators throughout the country will be watching with concern when the House Ways and Means Committee starts work here on the new Federal tax bill.

Scheduled to take a good share of the ra all along the line are the excises—admissions taxes, liquor, cigarets, etc. Higher admission taxes will kibosh plans of many film exhibitors to up prices aside from taxes to meet mounting costs. Under any condition, many exhibs will be stymied until they find out what Congress does about it.

Feeling in Government circles is that this is the time theatres and niteries will get it.

Booze Scarcity Crimps Pittsburgh Nitery Boom

Pittsburgh, Sept. 14.

Nitery biz booming locally these days as it hasn't since the lush pre-1929 era, with every Tom, Dick and Harry who has a few thousand bucks in ready cash eager to get in on the gravy wagon. But there won't be any new cafes unless the booze situation eases up, if ever. At least half a dozen guys are standing ready to plunge into the swim, with locations already lined up, when and if the drink begins flowing more freely.

But, as things stand now, they admit they'd be nuts to open because they couldn't last a month with liquor allotments what they are. Conditions are such that it isn't unusual to walk into the biggest spot around midnight and find nothing left but a few odds and ends of rum and domestic wines.

Operators in most cases have begun a system of self-rationing. That works several ways. Some of the boys are opening their bars later and closing them earlier. At the Nixon Cafe, downtown's most successful dine-and-dancery, for instance, a case of scotch is set out on the bar each night; when that is gone, customers have to settle for something else. At William Penn, biggest inn in the Golden Triangle, there hasn't been any bourbon for weeks, and the ryes and scotches are limited to one and two brands. Playhouse Grill, another big dispenser, was out of everything for several days last

(Continued on page 53)

Riobamba Says Sinatra, By Going Into Waldorf, Is Violating Verbal Pact

Riobamba, N. Y. nitery, is threatening Frank Sinatra and Music Corp. of America with breach of contract suits if Sinatra doesn't honor a verbal agreement he is said to have made to return to the spot in December. Linton Weil, Riobamba operator, also asserts he will file an injunction suit to prevent Sinatra from opening at the Waldorf-Astoria's Wedgwood Room Oct. 1, the first job MCA booked for the singer since taking over is management from General Amusement Corp.

Weil claims Sinatra agreed to return to the Riobamba at an increase over the $1,500 weekly he was drawing when he closed, but that so far he has been unable to draw a definite okay from the singer. He was expected to return Dec. 10. Sinatra's original contract with Weil was negotiated by GAC.

Ted Perry, former staff vocalist at WJAS, Pittsburgh, has quit the Shep Fields outfit and is home again for a rest and a sinus operation.

Int. Revenue Dept. Okays 50% Tax Deduction For Variety Talent

In probably the most sweeping ruling handed down since the 20% withholding tax went into effect and which has a bearing on approximately 100,000 variety performers, the U. S. Internal Revenue Dept. last week handed down a decision allowing for a general deduction of up to 50%—and, in some cases, it would be higher—of contractual salaries from gross incomes in computing taxes.

The ruling supercedes a previous 'compromise' effected whereby variety performers had been allowed the same deductions as bands, namely transportation and commissions. However, because of the uncertainty of working conditions for vaude and nitery performers, and bona fide expenses incurred while traveling, it was felt that the amount represented by the deductions was unfair. As an alternative, AGVA's counsel, Mort Rosenthal, proposed to the Internal Revenue officials that it would be more practical if 50% deductions were allowed, plus transportation, where salaries were $500 or less a week, with a 40% deductions plus transportation for salaries in excess of $500.

AGVA maintains, however, the agreement finally okayed by Commissioner Guy T. Helvering, of the Internal Revenue Dept., is even more favorable, since in some cases it will allow for deductions far in excess of 50% where such amounts, particularly those involving long transportation hops, are considered by the employer to be reasonable.

Defines Rule

Helvering's ruling cites as beneficiaries those 'performing in nightclubs, cabarets, vaudeville, film presentation houses, private entertainments, minstrels, circuses, fairs, carnivals, hotels, public restaurants, music halls, etc.' It has been defined to include 'club dates, cruises, showboats, barges, yachts and boats where entertainment is included.

'It is the opinion of this office,' said Helvering, 'that agents' commissions, amounts expended for material, dialog, music, transportation to place of engagement and board and lodging where the individual maintains a bona fide home and performs away from such home, and other items which are incurred pursuant to the employment contract, are incurred on behalf of the employer and are not subject to withholding. This office does not have available statistics from which it can ascertain without extended study whether the overall percentages which you present will be the average expenses these individuals incur on behalf of their employer. There is no hard and fast rule as to what these items of expenses should consist of and the amount thereof, inasmuch as each particular case is different.'

Therefore, it was ruled by Helvering, an amount not exceeding 50% of the contractual salary may be accepted by the employer as representing expenses and therefore not subject to withholding. On the other hand, the employer is not limited to such amount but may consider as expenses for withholding purposes amounts claimed by the employee in excess of 50% provided an itemized statement is furnished and the amounts are considered by the employer to be reasonable.

Photostat copies of the ruling will be sent by AGVA to all franchised agents, all of the AGVA signed spots throughout the country and to all vaudfilm houses and niteries in general.

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Will you please be sure to thank all the acts and club owners associated with me for making my first business trip to New York possible? I'm leaving Sept. 17--will be gone about two weeks. While in New York I expect to meet various theatrical artists and agents. I will be at the Astor Hotel.

Paul Marr

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Heller, Parker Extend USO Tour to Aussie

Pittsburgh, Sept. 14.

Little Jackie Heller has written friends here that he and Lew Parker, comic, and George Finkelberg, pianist, all of 'Mainland Follies,' USO unit which has just finished tour of Hawaiian Islands, are remaining behind for several months to entertain troops in combat zones of Australia and New Guinea. Jack Powell, blackface drummer who was also with the show, is returning to the States while Margaret Faber line of six girls and Victory Twins, unable to go with Heller and Parker on account of military regulations, are staying on in Hawaii to join up with another USO entertainment.

Heller has a date with his local draft board when he returns to Pittsburgh, having been given a six-month deferment in order to make the overseas tour.

Miami Already Sees Big Boom

New York bookers and agents, on the basis of overtures already initiated looking toward a steady flow of talent into the numerous night spots being lined up, expect an unprecedented season of fall and winter activity in Miami and Miami Beach. It's the first definite inkling as to the forthcoming status of the winter Florida season, which was virtually 'blacked out' last year when the Army Air Corps took over Miami and its hotels as training centers, with a curfew clamped on the once-lucrative hot spots of the city.

American Guild of Variety Artists execs likewise foresee a return to normalcy, with Matt Shelvey, national administrator, already delegating Arthur Kaye, former organizer in the N. Y. AGVA local, to head a Florida AGVA office to pact the anticipated spots. It's the first AGVA setup in Florida.

It's expected that the majority of the Miami hotels, if not all of them, will be restored to civilian use either during the fall or by early winter. Meanwhile, through the efforts of the civic biggies, politicos, etc., a move is already under way for the lifting of the midnight curfew ban on drinking which stymied efforts last season toward some semblance of normalcy in the niteries, when the servicemen were giving the spots most of the play. Indications from the War Dept. are that the curfew will be lifted within the next 45 days.

Big headache facing the bookers and agents, however, is the talent situation, although they hope that by the time the Florida season gets into swing some method of coping with it will have been found.

Frolics Club, Miami, Fla., nitery, which went into a name band policy earlier this year, is buying and making bids for the strongest b.o. music available in an admitted effort to overcome the nearby Flagler Gardens Restaurant, which followed the Frolics into the same sort of policy. Both were nite spots before the war and are now operating as semi-ballrooms.

Heretofore bothering only with 'B' grade bands, the Frolics has booked Glen Gray Casa Loma outfit for four weeks, opening Oct. 15 and has made substantial money bids for Woody Herman and Jimmy Dorsey, among others. It has also made an offer for the Andrews Sisters, it's said. Flagler Gardens, operated by Art Childers, has been using a better grade of names than the Frolics until now. It currently has Tony Pastor and has had Les Brown, Shep Fields, Ina Ray Hutton, Ted Fiorito. Richard Himber opens Sept. 15.

While the Frolics' booking on Gray is definite, there is trouble over it. According to N.Y. bookers the spot has two partners and the one who set Gray didn't know that his partner had agreed to take on Reggie Childs and Teddy Powell during the same period. Accordingly, Childs and Powell have been set back until Gray finishes at least three weeks, after which they want him to make way for the others. Gray won't go to Florida for only the three stanzas; he insists on the full four.

Billy Williams, Sammy Kaye singer-sax, leaves that band tomorrow (Thurs.) to report to his Galveston, Tex., draft board for induction.

UPBEAT OF LIVE MUSIC IN SAN ANTONIO CAFES

San Antonio, Sept. 14.

Night life in San Antonio is taking on new color. About a year ago there were only two or three night clubs in operation with one 'live' band playing music for dancers. There were a number of jukebox joints.

At present there are a score of night spots featuring bands composed of local musicians. Among them are the Kit Kat Club, where Jimmie Klein's band holds forth; Olmos Club, Rex Prics: Blue Room, Larry's orchestra; 609 Club, Bum Speers; Mountain Top Dinner Club, Don Albert; Jean Sarli at the Palace Roof Garden; Anacacho Room of the St. Anthony hotel, Eddie Stone; Tropics, Tropicans, and Kopy Kat, the 'Hep Cats.'

Many of the spots are open throughout the week, but only feature the live bands Saturday nights.

Mpls. Cafes Viewed as Health Menace; Grand Jury Takes Action

Minneapolis, Sept. 14.

Unless drastic steps are taken immediately remedy unsanitary conditions now existing in many local nightclubs due in large part to overcrowding and overtaxing of facilities because of rush business, Minneapolis is in grave danger of an epidemic, the grand jury has reported to the district court bench.

The report was made after the jurors interviewed Walter Garrett of the health department regarding sanitation, particularly dishwashin in the night spots.

Garrett said there violations every day and fines levied, but that the fines are small even in cases of second violations. Although necessary numbers of have provided in the night spots, fire hazards still exist because of overcrowding, Arthur Spottswood, of the fire prevention bureau, told the jury.

'Snowball' Whittier Inducted

Minneapolis, Sept. 14.

Team of Ted Lewis and Charles 'Snowball' Whittier busts up next week, after 16 years, when the Negro dancer goes into armed forces.

Eddie Metcalfe, singing saxman, has left Tommy Tucker's band to join Maurice Spitalny outfit at William Penn hotel's Terrace Room, Pittsburgh.

Radio Talent Into N. Y. Niteries Opens AGVA Wedge on Holdouts

Trend evidenced in recent weeks of niteries booking radio, legit and talent from other unions other than the American Guild of Variety Artists is being used by AGVA as a weapon in forcing a number of holdout spots, particularly among New York hotels carrying floor shows, to negotiate contracts with the vaude and nitery union.

Behind the move is also a closer reciprocal agreement among the unions allied with the parent Associated Actors & Artistes of America, with the Four A's sanctioning a move whereby a performer from one union could be yanked from a spot declared unfair by a sister union.

Initial drive under the overall agreement is being centered around the Cocoanut Grove at the Park Central hotel, N. Y., which recently booked Jerry Wayne into its floor show. Wayne is a member of the American Federation of Radio Artists.

Cocoanut Grove has been on AGVA's unfair list for several years, but AGVA served notice on the management through the floor show's producer, Bill Robbins, that it wants a minimum basic agreement signed at once, with terms calling for $75 minimum for principals and $45 for chorus. Otherwise, says AGVA, it will order the talent yanked from the spot under the combined unions' agreement.

With the hotel management agreeing to open negotiations, AGVA consented to waive action on the current show, which has a couple weeks to run, but served notice that unless a pact was effected before the new show goes in, it would move to keep out all the acts. A contract is expected to be signed the latter part of this week.

AGVA meanwhile is making the 'or else' overtures to a number of other N. Y. hotels carrying floor shows which up to now it has been unable to pact.

Cleve. Statler to Try Icers Plus Guestars

Cleveland, Sept. 14.

After two showless years, the Statler's Terrace Room will try out miniature ice-skating revues next month, when Vincent Bragli's Latin orchestra checks out.

Room may be closed for a fortnight while a portable ice rink is installed for Dorothy Lewis' steel-bladed unit. Manager Ray MacSoley's idea is to keep the troupe intact through winter semester, with such guest-stars as Hildegarde, who is making her bow on the Statler chain this month in Washington.

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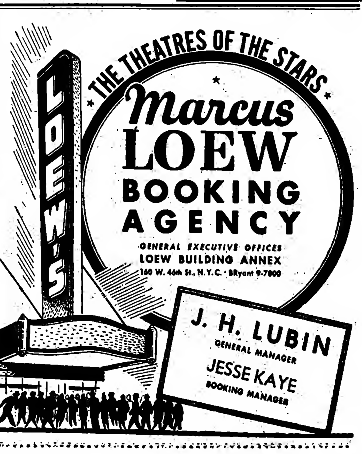

New Acts

PATSY GARRETT
Singing
6 Mins.
State, N. Y.

From the way this pint-sized blonde ad libbed with Ed Sullivan Thursday evening, she might get herself a line of patter and make herself a singing comedienne. She has the personality to carry a soubrette role.

She has an okay singing voice, too, and authority in the selling of 'You Can't Have Everything,' 'You'll Never Know,' and a special that may be titled 'They're Either Too Old or Too Young.' She then had to beg off.

Her one drawback is her gown, a two-toned blue affair which seems to cut her even shorter than she is. *Scho.*

STEWART & LEA
Dancing
7 Mins.
La Conga, N. Y.

Mixed team of nifty ballroomologists flash loads of grace and dexterity. Using large capes in their first number, they enhance values of the conventional acro-ballroom routine.

Male partner's lifts are skillfully done, with minimum stress on the acro technique involved. His manipulation with cane, swinging partner around the floor, is also effective.

Climaxer, which touches off heavy applause, is a Spanish number where the boy does lifts and swings partner over his shoulder while playing castanets. *Mori.*

EVE CONDOS
Dancing
4 Mins.
State, N. Y.

Dancing sister of the Condos Brothers has much the same style of hoofology as her standard-act brothers. She's an attractive brunet, nicely costumed and with a swell set of gams, but right now is, at best, strictly a specialty act.

Here she was in the tough spot of opening the show and her two rhythm routines are hardly strong enough to meet the situation of warming up an audience.

Got off to fair applause.

DANNY O'.
Songs
12 Mins.
Palmer House, Chicago

This 23-year-old newcomer, making his first public appearances in the current Empire Room floor show at the Palmer House, Chicago, is a youngster to watch. Recently given an honorary medical discharge from the Navy, he came to Chicago several weeks ago and is currently on six commercial radio shows. With the right handling he should go far, possessing, as he does, a sweet tenor of rare quality which he projects with ease.

His repertoire, at show caught, consisted of 'All Things You Are,' 'You'll Never Know,' 'All Or Nothing At All,' 'Little Bit of Heaven' sung in a way reminiscent of Morton Downey in his earlier days, and encoring with Irving Berlin's 'Always' to some of the heaviest applause afforded a singer in the Empire Room. *Morg.*

ELIZABETH HILL
Songs
20 Mins.
Hotel Hollenden, Cleveland

Youthful charm and a highly developed, lush mezzo-soprano that can rejuvenate pop ballads make Elizabeth Hill something different for jaded boite clients. Concert-trained, newcomer made bow at Montreal's Mount Royal recently, but this is her initial U. S. cafe fling. She sells herself artistically and with easy assurance of one who's been around much longer. She's 21.

Simplicity in dress and demure poise are two of her most winsome qualities. Diction's outstanding and she has genuine warmth. Does 'Through the Years' and 'People Will Say' as starters, then semi-concertized version of 'Beguine.' 'Night and Day' is done in showmanly fashion while 'Where and When' has a refreshing change of pace. ut her repertoire fairly shouts for a wistful folk song or something to change the pace more conspicuously.

Photogenic lark would have strong appeal in more than one field. 20th-Fox has already lined her up for testing. *ullen.*

IRWIN ELLIOTT AND HIS 'CLUB 1300' RADIO SHOW
With Roger Gallagher, Marion Dawn, Ken Williams Curly Clements, Radio Rangerettes (3)
Comedy, Songs, Instrumental
14 Mins.
Hippodrome, Baltimore

Spotted in the a.m. stretch just before the start of the soap operas, Irwin Elliott has built for his 'Club 1300' on WFBR here a large following of substantial femmes. Taking its name from the station's numerical slot on the dial, daily air stint runs an hour and a half and mixes in everything from travesty, burlesque, commercials and music to money giveaway via random phone calling. Elliott is the precocious marshal of the doings and dominates its every second.

In p.a. here and in some fast company of topflight vaude standards, Elliott measures up very well and gives promise of more ambitious possibilities. He has an assured presence and a knack for timing a gag. Given the right material he ought to match up in faster company.

Pacing his stint here he clowns his way through the entire setup, splicing in vocals by Roger Gallagher and Marion Dawn, some smart foiling by Ken Williams and a sesh of hillbilly instrumental and vocal music by Curly Clements and a trio of guitar and bullfiddle-whacking femmes. He contributes a funny parody on 'My Blue Heaven' and throws in a bit of flip chatter he employs in making his money-giving phone calls over the ether. Gets results from strangers in the audience in addition to his air following, which is flocking in. *Burm.*

Mildred Bailey's N. Y. Date

With Jimmy Savo bowing out of Cafe Society Uptown, N. Y., on Sept. 25, Mildred Bailey is returning to Barney Josephson's east side spot on Sept. 27.

Kenneth Spencer, colored baritone, is also checking out of the nitery the latter part of this month. He's due to tour servicemen camps. John Sebastian, harmonica player, opened an engagement at the nitery Monday night (13).

MARION HUTTON'S 1ST N. Y. SINGLE AT PAR

Marion Hutton's first job in the N. Y. area as a single will be at the Paramount theatre. She opens there Nov. 10 or 17 with Woody Herman's orchestra.

Miss Hutton recently parted with Glenn Miller's Singers (Modernaires). Paula Kelly took her place. Modernaires had been traveling as a unit since Glenn Miller, with whom they previously played, went into the army.

Actors Avert Theatre Panic, Keep Aud Calm During Toronto Fire

Toronto, Sept.

Three actors appearing in a comedy sketch at the Casino theatre, vaudfilm house here, averted a near-panic Sunday night (12) when fire broke out. While the smoke began to fill the theatre and the customers had be evacuated from the balcony as the fire among waste material blazed underneath the auditorium, Delores Dawn, Bob Lee and Happy Hyatt interrupted their sketch to assure the audience there was no danger.

The then stepped back into character and completed the playlet, succeeding in keeping the audience calm as the firemen below put out the fire.

Talent Dearth

Continued from page 51

ordinator of the USO-Camp Shows Victory Circuit Shows. essed for 50 new acts to complete the 30 units that inaugurate CSI's fall and winter tour on Sept. 20, Delmar combed every possible spot around Chicago, but was only able to line up four acts of professional calibre. 'Hundreds were auditioned, but they were all amateurs,' says Delmar. 'That's the same situation that prevails in N. . , where we audition hundreds weekly and are lucky if we can spot two acts worthy of inclusion in the Camp Shows setup.' To help alleviate the shortage, Delmar succeeded in lining up the Station WLS Barn Dance radio : which checks in on Victory Circuit next week. Because of the scarcity, Camp Shows has also been obliged to retain some of the higher-priced acts from the former Red and White Circuit units that have been merged into the new Victory Circuit. Despite the CSI policy of trying to set an approximate $175 salary ceiling on acts, it's been necessary to retain some who are down on the CSI payroll for $325 and $350 a week.

Lynchburg's 1-Dayer

Lynchburg, Va., Sept. 14.

Once-a-week stage shows are being booked into Academy here, with first unit set for Sept. 21.

Units playing Baltimore and Washington would be routed in for Tuesday matinee and evening engagements through fall, winter and spring. Same shows will move on to Richmond and Norfolk on way south.

Canton's Gran

Canton, O., Sept 14.

The Grand has been reopened for vaudeville and burlesque, with Jack Kane of Youngstown as producer and Jay McGee as house manager.

Theatre has been remodeled to meet requirements of the state fire marshal's office, which early in the summer closed the two-story brick uilding because of fire hazards.

New management will feature vaudeville and burlesque performers traveling the Empire circuit, which provided most of the featured attractions for the theatre late last ason. ills will be changed every iday.

Sunday

Chicago. . 14.

Northcenter theatre. eater operated by Essaness circuit, inaugurated Sunday vaudeville (29), playing five acts booked by Marcus Glaser out of the Charlie Hogan office. Bill, marked the first time stage shows have played the house in 10 years.

Initialer was headed by Judy Starr and included Thomas and Therese, Jimmy Costello, Butterbeans and Susie and the Martells and Mignon. Al Marney conducts the house orchestra.

Comics in Olive Drab Threaten Blitz on Civilian Material-Lifters

A blowoff among comics is offing with not a little fisticuffs threatened, especially from comics who are now in uniform and can't defend themselves via civilian tion. The alleged antagonists are certain cafe and variety comedians who have been flagrantly thefting material, comedy routines, etc., stating blandly, 'Well, those guys wearing Uncle Sam's brown gowns can't use 'em enyway, so what's wron we do 'em, before somebody cops 'em?'

The soldier-comedian did a guest stint in a N. Y. cafe for an emcee-pal (?), only to find that the very next night the incumbent comic had boldly thefted the soldier's laff routine.

Dot Lewis Unit Slated To Debut Cleve. Icery

Cleveland, Sept.

Nick Di Mico's seven-piece crew is replacing Vincent Bragale's band at the Hotel Statler Terrace Room around Oct. 18, when the hotel installs a portable ice rink for skating spectacles.

Dorothy Lewis and her steel-blade troupe are tentatively slated to inaugurate the room's new switch in entertainment. Outside of dance music, it hasn't had any floor attractions for nearly two years, but is acquiring more theatrical life since appointment of Ray MacSolcy as new manager.

Nitery Upbeat

Continued from page 51

week. Variety Club now closes its bar for members at 2 a.m. instead of 3 a.m., but that's merely a formality inasmuch as its nightly supply is usually gone by midni

Boys can't any improvement in the situation either, at least for the duration, and are plotting additional moves to conserve their waning supplies and what little stocks they get each week from State Liquor Control Board.

rices, But No Takers

Clevelan

Any Cleveland nitery owner who cares to sell his jernt—but none does—can practically name and get his own price. Prospective sites for theatre-cafes are so drastically scarce here that would-be impresarios, slathering to grab a hunk of the town's booming war-plant business, are bidding to the sky for leases.

After a cat-and-dog fight against four other bidders, Victor Malvick, associated with Fred Harvey chain of railroad restaurants for years, finally copped the lease on old Regnatz's Tavern last week. Spaciously sized spot is being remodeled along nautical lines and renamed the Showboat for an Oct. 15 preem. It's the first new nightclub of major caliber to be launched here in years.

Nate Weisenberg, once chief money-man behind the late Mayfair Casino, also has been dickering for Monaco's Cafe but deal fell through when building owners objected to deal. Frank Monaco, who wants to settle in Florida for his health, is asking a terrific price that only Weisenberg was willing to meet. When negotiations blew up, Monaco decided to redecorate his cafe and keep it another year.

Jack Hecht now regrets that he sold his Cedar Gardens before the war boom. He wants to get back into the nitery biz and, although a real estate man, hasn't been able to find one downtown site available.

Maurice Spitalny band, doubling from pit of Stanley, reopened William Penn hotel's Terrace Room, Pittsburgh, last week.

IRENE LEE, KRAKEUR JOIN LYONS AGENCY

Two additional appointments to the A. & S. Lyons, Inc., roster were made during the past week, in anticipation of increased post-war agency activity.

Irene Lee, for years story editor for Samuel Goldwyn, Warners and other film producers, joins the agency this week. She was engaged by Arthur Lyons on the latter's recent visit to N. Y. and will work under Earl G. Thomas, newly-appointed exec v.p. in the N. Y. office. Richard Krakeur, currently associated in the production of the forthcoming musical, 'Blind Date,' also joins the Lyons agency. He'll function in the musicomedy field.

New AGVA Wage Scale Set for Salt Lake Area

Los Angeles, Sept. 14.

Florine Bale, western regional director of the American Guild of Variety Artists, returned from Salt Lake City after establishing a new wage scale for that area. Schedule calls for $85 net per week for principals and $50 for chorus members. 'Net' means that employers must pay transportation and agents' commissions.

Salt Lake City, Miss Bale declared, is doing tremendous business in entertainment spots, with most of the entertainers booked out of Los Angeles.

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ORPHEUM, L. A.

(Continued from page

sock results. Another class entry on the bilt is Dave Barry, mimic, who tosses off gags and characters with ease. In the repertoire are Humphrey Bogart, Carmen Lombardo, Stalin, Willkie, Donald Duck, Churchill and Roosevelt, plus occupational vocal disorders picked up by dive bomber builders and riveters. *Brog.*

Temple, Jacksonville

Jacksonville, Sept.

Walter Johns, Gordan & Sawyer, Fitz & Carroll, Pat Knight, Frank Small's Broadway Debutantes, Rollo Robinson's Rhythm Makers.

Low-budgeted show this week is called 'Swing High, Swing Low' with a line of chorines held over from last week's show to give it feminine appeal. Although no standard name vaude acts have been booked since the inauguration of the vaude policy, Jax customers are going big for the vaude shows.

Walter Johns, tall, blonde and baritone, emcees besides doing his vocal spot. Johns doesn't seem sure of himself as an emcee, but manages to get over. Frank Smalls Broadway Debutante's Chorus (at this performance there were five girls although six are billed,) open with a bright conga that also includes audience participation. It's surefire.

Fitz and Carroll, boy and girl comedy dance team, follow. Girl is cute and dances legit while boy, dressed as a sailor, does the comedy dancing. Got strong applause.

Pat Knight, product of local dance studios, replaced Sir Frederick Werner, who was billed but didn't show. Miss Knight does a novelty tap and skips rope simultaneously. Routine is too weak to capture audience response, and after two fast openers this is a tough spot for an amateur.

Johns then vocals 'Donkey Serenade,' 'People Will Say' and climaxes with invite to audience to join him in singing a medley of George M. Cohan tunes. Audience responded and Johns was well received.

Debutantes return attired in abbreviated costumes, which appeal to the servicemen, girls parading around the stage in a blackout with radium effect to top it off. Miss Knight again doing another tap and playing a set of spoons at the same time was mildly received.

Gordan and Carroll, two girls, are introduced as having just returned from entertaining the boys overseas. Brunet is very attractive and plays straight while the redhead does hoke comedy. Some of the material borders on the blue side and is unnecessary. With better material and more polish girls would be ready for bigger theatres. *Reed.*

NATIONAL, L'VILLE

Louisville, Sept. 10.

Blue Barron Orch (12) with Mert Curtis, Carolyn Cromwell, Dick Mack, Fran Scott; Eddie Rio, The Stadlers, Three Pretenders; 'Here Comes Kelly' (Mono).

Second week of vaudfilm policy is an improvement over last week's bill. Blue Barron's orchestra is well known here and the radio acquaintance is helping the b.o. plenty. Barron leans toward the sweet side, with none of the blaring ending of numbers, etc., usually associated with stage bands. He is well heeled with vocalists, giving opportunities to Mert Curtis, and Carolyn Cromwell, sultry singer and a stunning looker. Buddy Madison, pianist, is given a chance to test his pipes, and he gives out with a low baritone that registers. Dick Mack has an inning likewise with his tenor solo of a late pop. Barron makes the introductions straight, and keeps the band well in hand at all times, giving the acts good musical support.

Bill has three acts to round out the program. The Stadlers, mixed dance team, garner plenty of applause for their efforts. They open with standard adagio, then go into a descriptive number, giving dance styles encountered while on a mythical Cook's tour. It's very effective. Pair close with a knockabout routine, with male tossing his partner in almost every conceivable manner, to bring the act to fast finish. Eddie Rio, comic, gives evidence of a nitery background. He trots out all the corny gags, some topical, and finally winds up with a disrobing bit tacked to a flag waving number. Audience liked him, and gave him a loud palmwhacking sendoff.

Three Pretenders, trio of youngsters, are set here after appearing at the Memorial auditorium in a local bond show. Boys, one of whom appears in femme dress, feature harmony warbling, and good. One of the lads does an English madrigal impression; and then the three come back for a mugging session using an Andrews Sisters record for their sound. They mugg 'Pennsylvania Polka' and 'Sonny Boy,' and judging from the patrons reactions, most of them didn't know it was a record playing. Won plenty of applause.

Show closes with a vocal group, made up of the Blue Barron singers, and whistling specialty by 17-year-old Billy Allen, each pleasing and an audience click.

House features 'Stars of Tomorrow,' half hour amateur show, each Tuesday at 6:30. Session is conducted by 'Uncle George,' m.c. and the local talent is proving a hypo to biz on Tuesdays. Business at first show Friday was capacity. *Hold.*

CHICAGO, CHI

Chicago, Sept. 11.

Ted Lewis Orch (14) with June Edwards, Bebe Fox, Geraldine DuBois, Three Reed Sisters, Audrey Zimm, Teddy Hale, Paul White, Charles 'Snowball' Whittier; 'Let's Face It' (Par).

Current bill, in for two weeks, will be the last stage show at this house for several weeks as stage shows will be dropped during the run of 'This Is the Army' which opens a four-week engagement on Sept. 24.

Lewis is making 'everybody happy,' the speediest and most colorful revue he has ever presented. Brimful of entertainment and surprises it is speedily paced by the expert showmanship of Lewis.

Opening with Lewis singin 'Relax. Take It Easy,' he then introduces Bebe Fox for a neat line of Oriental tapping, and then into 'Yankee Doodle Dandy' sung by Lewis, backgrounded by the Reed Sisters and some nifty stepping by Teddy Hale.

A Glen Miller arrangement of 'Anvil Chorus' is played by the band during which Audrey Zimm, juve baton twirler, stops the show with outstanding baton twirling. Lewis then does a medley from 'For Me And My Gal' with the assistance of Geraldine DuBois, who gives vocal assist topped by strutting. Lewis counters with a patriotic ditty 'I'd Love to Shake the Hand' and then his familiar 'Me and My Shadow' with 'Snowball' Whittier.

Whittier sings 'Blue of the Night' during which he imitated Bing Crosby, Ted Lewis, Jimmy Durante, Rochester and Edward G. Robinson and gets a neat hand. Teddy Hale and Paul White, colored team, sew up show in follow-up spot with their fast session of dancing and comedy that provokes plenty of laughter.

Three Reed Sisters do okay with a medley of Cole Porter songs, while June Edwards is whammo with remarkable contortion routine.

Final number by Lewis and band is 'Magical Musical Man' a miniature musicomedy spotlighting the talents of Bebe Fox, June Edwards, the Reed Sisters, Teddy Hale, Paul White and 'Snowball' Whittier for a sock finale. *Morg.*

APOLLO, N. Y.

Charlie Barnet Orch (18) with Virginia Maxey, Chubby Jackson, 'Peanuts' Holland; Moke & Poke, Consuelo Harris, Bunny Briggs, Tim Moore, Vivian Harris, George Wiltshire, 'Heading for God's Country' (Indie).

There is no color line in music, among those who produce it or those who appreciate it. White or dark, if a band can excite an audience it makes no difference. Charlie Barnet's orchestra, one of the few white bands that consistently plays the Apollo, which draws a predominantly Negro audience, is also a favorite at other colored houses such as the Howard, Washington, D. C., Royal, Baltimore, et al. For a long time he drew better money out of these spots, on percentage deals, than he could earn in white houses.

Barnet's outfit has and always did have the kind of arrangements which, plus a driving beat, appeal to a dusky audience. Here the outfit lacks none of this commodity, though its performance, similar to many other top names, is slightly below standard. It is rough in spots, has several weakly-manned positions, but it still kicks, therefore is a solid success on this stage. Barnet himself does a lot to hold it together with solos various reed instruments.

In the vocal department Barnet has Virginia Maxey, a cute, diminutive blonde who's a fair singer, but a good saleswoman. She goes over strongly here with 'All Or Nothing At All' and 'People Will Say We're In Love.' 'Peanuts' Holland, one of two Negro trumpeters, has a couple of innings, too. He sings 'I Like to Riff' which, with 'Cherokee,' are tunes always demanded of this band. Chubby Jackson, bass, gets one chance, too, and makes the most of a vocal and bass solo. He joins Woody Herman's band later this week.

Aside from arnet's efforts the show comes up with Moke and Poke, a Negro comedy team that ring the bell consistently with a particularly whacky brand of humor (they have played downtown houses such as the Paramount, Loew's State). Bunny Briggs, a tapster par excellence, though his stuff was partially smothered by too-loud accompaniment gets a too-short time allotment as the closing act. His work is exceptional, fast, accurate and very well routined. He was the hit of the bill.

Consuelo Harris is a torso-twister of the type this audience goes for; outside of the Apollo, her forte is probably Harlem niteries. Vivian Harris and George Wiltshire straight Tim Moore in a comedy bit.

Biz s.r.o. *Wood.*

STATE, N. Y.

Harvest Moon Ball champs with Ed Sullivan, Eve Condos, Patsy Garrett, Sammy Birch, Frank Gaby (3), Ruby Zwerling's House Orch; 'Swing Shift Maisie' (M-G).

The N. . Daily News' marathon of ballroom lounge lizards appears to be progressively losing their boxoffice lure at the State, though still SRO at the Madison Square Garden finals, where the combination of guest stars, friends and relatives of the contestants and the excitement of a huge crowd multiply into big money for a philanthropic venture chosen by the News (this year, the Father Duffy Canteen). Another factor may be the distinctly diminishing quality of the dancers, this year's crop being poorer than last year's, and last year's poorer than the year before.

The war, naturally, has had something to do with that—many of the sleek-haired denizens of the dance joints having been drafted. Thus the News now running two-sectioned contest, one for servicemen and the other for civilians, but the boys in uniform can't accept commercial engagements in theatres, while the civilians don't look any better than the run-of-the-mill customers at the Roseland. Nor any prettier. None, with the exception of the white lindyhop team (incidentally, the first ofay pair to win against the Harlemites the competish started) shows any possibilities for professional engagements on their own.

State suffered the embarrassment opening day of having one of the Harvest Moon Dancers, Gilbert Duke, pinched as a deserter from the Navy. He picked a strange place to hide out, in a Madison Square Garden contest, but he wasn't even spotted there. His wife (also deserted) noticed his picture as one of the winners and tipped the police, who made the pinch after the first show. His partner, Betty Solin, a waitress and mother of a 12-year-old girl, then teamed up with Anthony Rocco and they are continuing in the show. Other teams are Mr. and Mrs. Sam D. Abbate, tango; Helen Vond and Santo Costa, waltz; Jeanne Ansell and Charles Mulligan, foxtrotting all-around champs, and Rose Romona and James Riccardi, lindyhop.

Ed Sullivan, the N. Y. News' Broadway columnist, is introing the teams and the pro half of the show in his usual straightforward manner, while Ruby Zwerling and his orch are again stationed on the rostrum for the regular nitery setting, this time with prettier scenery.

The regular vaude half precedes the Harvest Mooners and it's a case of talent that couldn't lend itself to anything but bad spotting. Thus Eve Condos (New Acts), hoofing sister of the Condos Brothers, is in the awfully cold position of opening the show, and is immediately followed by another femme single, Patsy Garrett, singer, also in New Acts.

Folloiwng is Sammy Birch, said to have started the vogue of doing imitations synchronized to phonograph records. Birch's opener with a Cyril Smith number is good, but his second, 'The Barber of Seville,' is silly to the point of amateurishness. Frank Gaby, himself virtually a single, follows Birch, working with a mixed pair of stooges plus his standard ventriloquism session. Latter is often too blue for a family house, and there are as many swear words generally throughout Gaby's act as would be found in a convention of top sergeants. On the whole, however, the comedy scores high.

House was quite filled opening night (Thursday). *Scho.*

CIRCLE, INDPLS.

Indianapolis, Sept. 11.

Connee Boswell, Joe Venuti Orch, with Kay Starr; Barrett Deems, Hayden Causey, Ray uglish, Rosalind Gordon; 'Submarine Alert' (Par).

Connee Boswell is being received like a queen of song at the Circle this week. A good, solid show is built around Connee who closes the bill with such a popular climax that they have to ring up the curtain for a couple of encores. Joe Venuti's music and Ray English's clowning are strong features.

Connee opens big with a tantalizing version of 'Put Your Arms Around Me,' then switches to the romantic mood with a medley including 'You'll Never Know,' 'Wishing' and 'People Will Say We're in Love.' Her gay tunes register plenty, but the customers love the heart she puts into a wistful song. Connee then does another snappy medley made up of 'Clap Hands for Freedom' and 'Coming in on a Wing and a Prayer,' a potent and logical windup for the show. But the curtain is lifted again for two encores, 'In My Arms' and a sock arrangement of 'Stormy Weather,' one of the best of that pop song to be heard yet.

Connee has a good band behind her in Joe Venuti's orch. The veteran fiddler's outfit plays a nice style of sweet and hot music and knows how to back up an act. Joe draws a fine bow on 'Stardust' and his key men go to town in a torrid version of 'Blues in B Flat.' His vocalist, Kay Starr, makes a nice impression with 'Paper Doll,' 'I Heard You Cried Last Night' and 'Somebody Just Like You' despite the fact that everybody's waiting to hear Miss Boswell. Barrett Deems gets red hot in a display of virtuosity with the drum sticks.

Ray nglish's comedy antics in impersonations ranging from a man talking back to his wife, a one-legged golfer and two wrestlers meeting on the street give the bill just what it needs. His falling-down tactics draw show-stopping laughs. Rosalind Gordon gets a nice hand for some smartly routined tap dances done with plenty of pep and rhythm. Biz good at opening show. *Corb.*

EARLE, PHILLY

Philadelphia, Sept. 11.

Bobby Sherwood Orch with Gwen Davies, the Ink Spots (4), Lyda Sue, Johnny Woods; Frontier Badmen' (U).

Back to the town from whence they started to bigtime (from the Little Rathskeller four years ago), the four Ink Spots are as heavy faves as they've ever been.

Easily the top draw as far as harmony units are concerned, the Spots are in even better ce this trip than they've ever been. All duked out in white suits, the boys kick off with a solid swipe at 'Put Your Arms Around Me, Honey,' blend sweetly around the honeyed voice of Bill Kenny with 'You'll Never Know,' kick things around with 'Feet's Too Big,' encore with 'I Can't Stand Losing You,' then finale to a booming applause with 'If I Didn't Care.' All for boff returns.

Bobby Sherwood and his tooters impressioned well. They handle themselves like vets onstage, giving out with the Dixieland style of jive like oldtime cats.

Sherwood paces band with a hot trumpet as they hit the beam with 'I Know That You Know,' 'Giddap Mule,' slow down a bit with 'Man I Love' then go wide open on 'Elks Parade.'

Gwen Davies, good to look at, nicer to hear, gets torchy with 'I Heard You Cried Last Night' and 'I Fell in Love with the Leader of the Band.'

Two added starters are Lyda Sue and Johnny Woods. Latter is an expert mimic, just back from USO-Camps tour, and he clicks heavily with a well-routined comic takeoff of the radio names, washboard weepers, and news commentators. Brought back by the customers, he bows off well with a take of FDR at the mike, plus a well-spotted plug for bonds.

Lyda Sue is on the top shelf among the acrobatic terpers.

House almost capacity when caught (Saturday night). *Shal.*

RKO BOSTON

Boston, Sept. 9.

Ina Ray Hutton Orch (15), Kim Loo Sisters (3), Carr Bros. (2), Elton Britt, Henny Youngman; 'We've Never Been Licked' (U).

Ina Ray Hutton band, well liked here, sets a solid jive pace for current layout, but specialties topped by Henny Youngman didn't quite catch the fancy at opening. iz was way off anyhow, what with school registration and pre-Bond Cavalcade furore. Show should build though as plenty of material's there.

Miss Hutton, who can lead a band with both hands tied behind her back, works hard to maintain the precision and the balance of her outfit. Band responds with groovy stuff such as 'Put Your Arms Around Me,' 'China Boy,' 'Angry,' 'King Porter' and 'Jeremiah.' Audience likes it and her, and doesn't keep it secret.

Stuart Foster leads off the personality line-up, mumbling 'Russia Is Her Name' (wouldn't Joe love that!) and 'People Will Say.' Kim Loo Sisters, personable Chinese kids, follow with standard trio warbling to click; Carr Brothers next with comic risley and go big, and Elton Britt shoots the falsetto hill billy stuff whilst plunking a guitar for moderate returns.

Henny Youngman doesn't overexert himself and fails to wow them as he usually does here. Following his familiar song-scramble routine, he almost didn't get a call at first show.

Show features a nightly elimination Frank Sinatra contest, 12 kids a night taking a crack at it with band accompaniment. Three who get the call from the audience qualify for finals—$100 prize and 'gift' from the swooner himself to the winner; 600 potential swooners applied from all over to reduce manager Ben Domingo to a shambles. *Elie.*

Reopen Ft. Worth Cafe

Fort Worth, Texas, Sept. 14.

Mr. and Mrs. George Smith will open their Supper Club Oct. 1. Pair recently returned from Chicago, where they booked several acts. Club is just outside Forth Worth city limits.

The Smiths also operate the Casino dance pavilion, Lake Worth.

ADAMS, NEWARK

Newark, Sept. 9.

Carmen Cavallaro Orch (16) with Alan ale, Vic Hyde, Ruth & Billy Ambrose, Carole Landis; 'Song of Texas' (Rep).

A short bill but a good one, with Carmen Cavallaro making his initial appearance here and layout getting an additional lift from the personal appearance of Carole Landis (New Acts).

Cavallaro's crew leans heavily to rhythm, with three violins, bass fiddle, guitar, piano and drums making up the section, with the standard five reeds and four brass more or less in the background.

Band is all on the smooth side an features only one rhythm number, Gershwin's 'Liza.' At its best, combo is reminiscent of Eddy Duchin's, with Cavallaro's deft pianology setting the tempo and furnishing the necessar kick. Leader is the only featured soloist with the exception of Alan Dale, who is spotlighted in the vocals.

Repertoire is studded with such sock oldies as Cole Porter's ' ight and Day,' Jerome Kern's 'All the Things You Are,' plus 'If I Could Be With You,' 'What Is This Thing Called Love,' 'As Time Goes y' and 'Time on My Hands.' They're mostly Cavallaro recordings and bring to the fore the maestro's brilliant work on the black and whites.

Leader adds a nice fillip to the program by offering to play a request medley and then dusts off the keyboard again with 'Stardust,' 'You'll Never Know,' 'One o'Clock Jump' and 'Boogie Woogie.'

The crowd was politely interested during the ballad solos, but it's the jump stuff that really sends 'em. Considering the type of audience with which he is contending, Cavallaro's initial visit here is surprisingly favorable, especially in view of the fact that this indie house is usually a graveyard for outfits that go overboard on the sweet stuff.

Alan Dale does a good job on the vocals, although he has a tendency to drag a song through its early stages and then race tempo in the stretch. His mike work is good, especially in the upper registers, but those cute posturings aren't helping any to put him across. When caught, the high school clique was hanging on but the remainder of the audience was tittering audibly. Dale gives out with 'I Heard You Cry Last Night,' 'All or Nothing at All' and 'Embraceable You.'

Vic Hyde, up front after the vocal fadeout, puts across his standard multiple trumpet routine, interspersing his horn work with yokel commentary. Single includes takeoffs on Henry Busse, Clyde McCoy and Harry James, the piece de resistance being his playing of three trumpets at one clip.

Ruth and Billy Ambrose win favorable reaction with their dance routines, opening with a standard ballroom turn and then switching to a Gay 90s setting for an Arthur Murray twist. Close with a fast jitter fadeout that's a heavy applause cue. *Jona.*

ORIENTAL, CHI

Chicago, Sept. 10.

Russ Morgan Orchestra (17) with Meri Osborne, Walter Link, Harry Nadell, Jesse Vance, Ruthie Barnes, Paul Gerrits; 'Someone to Remember' (Rep).

There's no denying that uss Morgan has one of the most entertaining bands on the boards today.

Band opens with 'Put Your Arms Around Me Honey' with vocal by Walter Link, bass player, and follows with Meri Osborne, only femme member of the band, singing 'You'll Never Know' and playing a selection on her electrical guitar, both of which draw nice hands.

'If You Please' featuring a vocal by Morgan, his trombone playing and a sequence by the violin section (3). Ruthie Barnes has next spot with a session of excellent tapping to good returns. Morgan again vocalizes and trombones on 'Small Fry' and then 'Russia Is Her Name' is played in symphonic manner and features the violin of Harry Nadell and the voice of Jesse Vance and was one of the hits of the band's routine.

Paul Gerrits' stories, juggling and roller skating came in for generous applause followed by Russ Morgan, who keyboards a trio of his own compositions and then comes to the microphone for the singing of another of his songs called 'Homespun,' all accepted with nice response. and closes with 'Johnson Rag' an old Morgan standby, and curtains close to heavy palm whackin . *Mor.*

KEITH'S, INDPLS.

Indianapolis, Sept. 11.

John Gallus, Dorothy Davis, Globe Trotters (12), Sid Page & Peggy Earle, Billy Burk, 'Folies de Paree' girls (10), Ed Resener House Orch; 'Fighting Sea Monsters' (Indie).

John Gallus and Sid Page carry the current bill to a happy ending on their broad shoulders. Page is the life of the party, with his smooth work as m.c. and in his own nifty routine with his partner, Peggy Earle. Gallus wins the biggest per-

(Continued on page 63)

Night Club Reviews

COPACABANA, N. Y.

Samba Sirens (8), featuring Winn Seeley, Larry Brooks, Don Liberto, Barry Sisters, D'Ivons (2), Perry Como, Ella Logan, Nat Brandwynne's and Frank Marti's Orchs; $2.50 minimum weekdays and Sundays, $3.50 Saturdays and holidays.

For consistency in turning out boff shows, Monte Proser's Copacabana is probably as near tops as any night spot in America. Ushering in the fall season with a layout headed by Perry Como and Ella Logan, this swank eastside cafe maintains that standard in spades. The Copa's new show has names, looks, nifty costuming, deft staging and plays like a million. And there's been no skimping on the budget either.

For Como this is his second appearance at the Copa within couple of months, and the good-looking, dark-haired baritone is really goaling 'em, though handicapped somewhat by a cold at the Thursday (9) dinner show. For the skeptics who gandered Como some time ago, when he was being built up to join the swoonfest stakes, there will be a possible change of opinion should they gander him on this date. He still hasn't the emotional surge that's been a basic factor of the success of, say, a Crosby, but it's coming. It seems only a question of time before he reaches his full stature in that department. As is, Como has one of the better voices and with a know-how on its use. He's due for a 20th-Fox pic upon completion of this booking.

In conventional black tie, he's sticking mostly to the Hit Parade, with his 'People Will Say' topping a repertoire that sits solidly all the way.

Miss Logan is in the final spot, and rightly, too, and the fact that she goes over as well as she does is a tribute to her showmanship; Como at his best is pretty tough to follow. But follow him she does, and when the little Scotch lassie is swinging, there are few who can vie with her at that idiom. Wearing a severely cut dinner gown of black trimmed with white, she essays one type of tune, of the 'My Man' genre, that's not particularly suited to her. It's okay, of course, to change from her usual lively pace, but a lament for Miss Logan is too extreme. Notable at this catching was her paraphrased 'Give My Regards to Broadway' and, of course, her by-now standard 'Take Me Out to the Ball Game' as the topper. This audience reluctantly let her go.

Wherein the show's playing is concerned there seems to have been just one offkey struck, in the spotting of the Barry Sisters. The WHN-built harmony duo knows how to swing a tune plenty socko, but they're too obviously relegated to a couple of the production numbers. They deserve a better fate. Larry Brooks, tenor, and Don Liberto, ballet type of tapster, do well in the ensembles, while the D'Ivons, ballroom team, show careful thought and routining.

The Samba Sirens remain the niftiest looking line in any nitery, and they can hoof, too. Winn Seeley, out of the dancing octet, is featured in some taps.

Nat Brandwynne's 10-piece band, with the maestro at the black-and-whites, is still a crack outfit for playing a show. Latter also plays the straight dancing well and shares the podium with Frank Marti's neat crew, which handles the Latin dansapation.

Palmere Brandeaux staged, with costumes by Lucinda Ballard and executed by Brooks. The show's original music, all tunefully arranged though not outstanding, was written by Bob Wright and Chet Forrest. *Kahn.*

ASTOR ROOF, N. Y.

Tommy Tucker Orch (16) with Amy Arnell, Don Brown, Kerwin Somerville; Jose Morand Orch (8); no minimum, cover $1 weekdays, $1.50 weekends.

All that's left of Tommy Tucker's old style, on which he built a reputation, are his theme songs and an occasionally delivered arrangement featuring the vocal quartet. Like several other syrupy-senders, Tucker has switched onto a bounce track, augmenting his outfit to five sax, six brass and four rhythm.

While many of his old customers might resent the switch it seems to be Tucker's idea to forget them anyhow and concentrate on a new cheer-section. His reasons for junking the majority of his old library are that he was unable to secure such jobs as the one he's now playing, that theatres want a bigger band, that there's better money in the swing vein.

However, there's more to remolding a band than rewriting a library and it's not so easy to rally new supporters, particularly when they must be weaned from established names in a field that far outnumbers the sweet bands that rate at the b.o. Firstly, such a move requires better musicians, which means competition with other swing leaders, which equals a greatly increased payroll, which undoubtedly has happened to Tucker. Secondly, better and more expensive arrangements are a must.

Tucker has some good musicians and the band plays well together. It's surprisingly loud, an impression that may be heightened by the unexpectedness of the style change. He has few good arrangements, as modern swing scripts go, however, and this will have to be corrected. They lack distinction. Otherwise the new Tucker is very satisfying. The band jumps, it blasts with the best or the outfits that can afford only six brass, and it seemed to be a success with the patrons present when caught.

Tucker changed his style, but not his vocalists. In Don Brown, tall, dark and nice-looking, he has a singer who rates with the best. In Amy Arnell he has a fair singer who should confine herself to light rhythm tunes. Kerwin Somerville, with the band from its inception years ago, handles comic and novelty tunes neatly, and doubles sax. Tucker himself doesn't play or sing. His efforts are confined to leading.

Jose Morand's eight-piece outfit relieves Tucker's men and except for a singer with him on this job only, does a right smart job. *Wood.*

La Martinique, N. Y.

Danny Thomas, Adrienne, Floria Vestoff, Martiniqueens (6), Maxmillian Bergere and Socassas Orchestras; $2.50 and $3.50 minimums.

Opening night crowd here Thursday (8) got the rare thrill of seeing a headliner born. In Danny Thomas, out of the Windy City, show business has a new topflight comedian—young, a near-ringer for Cary Grant and surprisingly polished for a performer actually playing his first bigtime cafe date.

Thomas came highly ballyhooed, after a three-year stand at the 5100 Club in Chicago, and living up to his press agent's praise was one of the handicaps he had to overcome at his preem here. Another drawback was an extremely noisy, capacity crowd, which included virtually every comedian in N. Y. at the time. That Thomas could take those hurdles and come through with a resounding click bespeaks his professionalism and underlines his ability.

His forte is special song numbers and parodies, combining many of the qualities of a Danny Kaye, especially in the graceful movement of his hands, with a fine singing voice that frequently hits the sentimental pitch of a George Jessel. Probably his most standout attribute, however, is a terrific sense of timing. A Syrian-American, Thomas has good command of dialectics, but he might tone down a little on this score. Some of his material is risque, notably the special on wedding anniversaries, but not too embarrassing for cafe audiences. In theatres, though, he will have to blue-pencil some of the blue stuff.

Two femme soloists, Adrienne, singer, and Floria Vestoff, hoofer, both good, round out the show with the six-girl ensemble billed as the Martiniqueens. Adrienne, daughter of Margaret Matzenauer, Metop star, and wife of Mike Myerberg, legit producer ('Skin of Our Teeth'), was singing a little too loud and too much in the same vein opening night, but the striking brunet scores heavily nevertheless. She could have varied her routine somewhat and injected a light tune among 'Falling in Love With Love,' 'You'll Never Know,' 'Dancing in the Dark' and 'May I Never Love Again.'

Miss Vestoff, with two fast tap routines, grabs a nice applause score. She gets no hoofing competition from the ensemble, a very decorative group of girls, sexily costumed and, aside from their opening patter routine anent their modeling jobs, used almost strictly for eye-appeal. Guy Martin staged the ensemble's chores, while Billy Livingston costumed them to the best advantage of their well-curved figures.

Maximillian Bergere's band, plenty experienced, does an okay job of playing the show, also alternating for the foxtrots with Socassas' rhumba-samba band. *Scho.*

EMPIRE ROOM, CHI

(PALMER HOUSE)

Chicago, Sept. 10.

Danny O'Neill, Johnny Mack, Oxford Boys (2), Borrah Minnevitch Harmonica Rascals (8), 4 Abbotteers, Abbott Dancers (12), Griff Williams Orch (12) with Illy Blair; $3-$3.50 minimum.

New 'Autumn Revue' packs plenty of entertainment but needs balance. The four acts are male; with only feminine allure furnished by short numbers by the Four Abbotteers and the Abbott Dancers at the beginning and near the end of the show. Spotting of a line number half way might help, but show really needs a femme act to balance.

Newcomer Danny O'Neill wraps up the show and garners most applause with his tenoring, closely seconded by Griff Williams and Orch with one of the slickest band novelties of the season.

The Abbott Dancers, preceeded by some solo work by Mari Lynn, open show with a tap routine followed by Danny O'Neill (New Acts), who wows with his sweet tenoring of five numbers. Johnny Mack holds the audience in rapt attention with nifty footwork in a variety of tap routines. Also an imitation of Bill Robinson, some drum stick manipulating while dancing and a short session of tapping while seated; all adding up to a hit.

Oxford Boys click with imitations of well known bands and radio impressions and the Borrah Minnevitch Harmonica Rascals, featuring the pantomimic Johnny Puleo, score with their comedy antics and harmonica playing.

Four Abbotteers, consisting of Carolyn Truax, Jeannie Guest, Mari Lynn and Naomi Korf, are featured in a nicely routined dance number called 'What's In A Name?' backed by the Abbott Dancers in striking costumes.

Griff Williams' band novelty is a corker. From the top of his grand piano Williams manipulates marionettes representing Paul Whiteman, Tommy Dorsey, Harry James and Cab Calloway with their baton, trombone, cornet and vocalistics as the band plays tunes associated with them. Williams operates the models with accurate synchronization and the effect is socko. Billy Blair, rotund bass player, sings 'Ding Dong Daddy' and 'Darktown Strutter's Ball' and the band does 'A Tisket, A Tasket' as it would be done at various ages. Besides entertaining with specialties Williams and his band play an excellent show and also furnish the dance music. *Morg.*

LA CONGA, N. Y.

Nan Blakstone, Chucho Martinez, Guelis & Velina, Servando Diaz Trio, Stewart & Lea, Mario Orch, Jose Curbelo Orch; $2.50 minimum.

Jack Harris has packed plenty of talent into his new show. From Nan Blakstone's sophisticated comedy song-patter to the sprightly line of girls, it's a fast-moving lineup with scarcely a weak link in the unit.

Miss Blakstone is new here, as is the nifty dance team of Guelis and Velina, who moved in after a long stay at the Radio City Music Hall. Holding over is Chucho Martinez, terrific Mexican singer, the Servando Diaz Trio and Stewart & Lea (New Acts).

Martinez, who has reportedly been signed for the forthcoming Gertrude Lawrence radio program scheduled to start around Sept. 30, is a solid smash with socko native romantic songs such as 'Noce Deronda.' Not in the crooner category, Martinez displays authentic vocal delivery and is a cinch for pictures and stage musicals.

Miss Blakstone, who heads the bill, is equipped with plenty of nifty material, all of it blue-tinted, but mostly surefire. Her best bits are 'Mr. Jordan the Air Raid Warden,' 'Honeymoon Is Over' and 'Swingin' in a Hammock.' 'Love for Sale,' sympathetic takeoff on a member of the oldest profession, is overlong and should be eliminated in favor of either another comedy number or a more convincing piece in the retrospective vein.

Guelis and Velina, mixed dance duo, are corking Mexican terpers. Soft shoe routines, the girl's toe work and her partner's footwork while twirling in the air, are topnotch. They were on all too briefly, a mere five minutes, at show caught.

Servando Diaz Trio, instrumentalists and singers, deliver Cuban hillbilly numbers. While on too long (nine minutes) for American audiences, they appear to be strong faves with Latins who can listen endlessly to tunes that are all seemingly alike. Group consists of two guitarists and bongo player.

Mario and Curbelo orchs provide show and dance music. *Mori.*

G'wich Village Inn, N. Y.

(GREENWICH VILLAGE)

'Fats' Waller, Evelyn Brooks, Carlos & Chita, Mildred Ray Girls (8), Ned Harvey Orch; Prado Rhumba Band; minimum $3.

'Smiling' Lou Taylor tees off the new season at his Village spot with a compact and diverting 50-minute show that adds up to a good bet in nitery values. It's nothing sensational—but a fast-moving, entertaining show that puts emphasis on variety, production and talent. As a pattern for the future Inn shows this season, Taylor will spot personalities; it's geared to all round satisfaction and hefty grosses.

Sparking the layout is 'Fats' Waller, whose contagious personality fits nicely into the intimate nitery surroundings. From his opening 'The Joint Is Jumpin'' to his jived-up 'Honeysuckle Rose' and his bow-off via some fancy dance executions, Waller keeps the customers happy. When caught at dinner show opening night (10) he could have stayed on indefinitely. His swing pianology, as usual, is sold with sock results, while his warbling of 'Two Sleepy People,' 'Hallelujah' and his novelty 'Feet's Too Big' tune register for tops.

Rest of the bill is equally diverting, with Evelyn Brooks, classy brunet vocalist, scoring with 'This Is the Army,' 'You'll Never Know,' a jazzed-up spiritual and 'Murder He Says.' Except for occasional overmugging, Miss Brooks knows how to sell tunes for maximum results and her arrangements are good.

Carlos and Chita, youthful mixed ballroomologists, click with their top lifts and spins.

Mildred Ray, again staging the production numbers, rates a nod for a standout job. The line of eight is comprised of eyefuls and the girls can dance; the costumes are fresh and colorful, and the three numbers heighten the show's effectiveness.

Ned Harvey and his orchestra do a fine background accompaniment job for the show and alternate with the Prado Rhumba orch for the customer hoffing. *Rose.*

FLAME ROOM, MPLS.

(HOTEL RADISSON)

Minneapolis, Sept. 4.

Joe Porretta Orch (5), Sheila Barrett; $2 dinner, $1.50 min.

Continuing its policy of giving cafe society its first local peek at some of the class nitery name performers, this comparatively new and popular room now is offering Sheila Barrett, talented comedienne, mimic and raconteur, on the heels of Dwight Fiske, to attract the town's swankiest patronage.

It's another swell selection. Like Fiske, Miss Barrett is another natural, a lure for the class trade constituting the top spenders. She fits perfectly into this small, intimate room and further justifies the policy of presenting a single sock act or performer, along with topnotch dance music, rather than going for quantity at the sacrifice of quality.

At the first performance on opening night, Miss Barrett held the packed room in the hollow of her hand. Her consummate artistry manifested itself in her impressions and characterizations, touched off by mild clowning. The smart, spicy, sophisticated material, brimming over with sly, tongue-in-cheek humor, found a ready response.

In all, she did seven numbers and held the floor for 45 minutes without surfeiting the customers. Starting with impressions of stage types and finishing with a burlesque on an effeminate male defense worker, she raced through 'recitals' anent the 'awful face' that does 'things' for its possessor, the Bronx torch singer who is a refugee from love; the cockney London street walker caught in a blackout, a semi-serious portrayal; the inebriated young woman and the blind-date maker. Her stories, told with or without musical accompaniment, displayed her histrionic and comedic talents. Among others, Greta Garbo, Mae West, Lionel Barrymore and Bert Lahr came in for satirical lampooning.

Holding over, Joe Porretta's excellent five-piece orchestra dispenses enthusiasm-provoking dance music. *Rees.*

BROWN DERBY, CHI

Chicago, Sept. 3.

Ted Smith, Jerri Kruger, Tommy Raft, Winton & Diane, Sol Fiola, Brown Derby Debs (6), Frank Pichl Orchestra (5), Tay Voye Trio; $1.50-$2 minimum.

Ted Smith, who has become an institution at this popular Loop spot, is back as kingpin of the floor show after a short absence. Although he goes overboard at times on 'blue' lingo regular patrons eat it up.

Show opens with a fast rhythm tap number by the Brown Derby Debutantes, followed by Smith with a line of risque material delivered with a smoothness that rocks the place with laughter.

Sol Fiola employs pleasing baritone voice on 'All Or Nothing At All' and 'People Will Say We're in Love.' Fiola is in the rough stages and could stand polishing. Smith comes on again for more chatter, and with Tommy Raft does a burlesque blackout that gets laughs.

Winton and Diane, good-looking dance team nicely dressed, contrib well-done rhumba routine, a moderne tap session to a swingy medley and a jive tap to close that won good applause.

Jerri Kruger, who wrote the lyrics of 'I Heard You Cry Last Night' was suffering from laryngitis when caught but revealed a nice brand of song styling. Smartly gowned and having plenty of personality she socks over 'Just One of Those Things,' 'Let's Do It,' 'Pig Foot Pete,' '4-F, Fat and 44' and 'Honeysuckle Rose' for top returns.

Smith comes back for more adult chatter and another burlesque bit with Raft and one of the line girls. Raft is a pantomimist of ability and his mugging was responsible for much of the laughter.

Show closes with a Viennese waltz by the line. Routine is same used to back Sally Rand when she played here several weeks ago. *Morg.*

Embassy Room, Wash.

(STATLER HOTEL)

Washington, Sept. 10.

Hildegarde; Bob Grant Orch (10); cover 75 cents weekdays, $1.50 Saturdays.

Class will tell, here as elsewhere, and after Hildegarde works on them in the Embassy Room, the admirals, generals and international big shots leave with a silly grin, talking to themselves.

Not much shakes in a night-life way before the war. Washington late entertainment has been growing by leaps and bounds in the past two years, and it is a safe bet that Hildegarde is as big a show biz bombshell as has hit the capitol in that time.

When she starts rolling out the numbers, the thing to do is to watch the crowd. First she gets the Government gals and their young officers, then the older people and, by the time she calls 'Sing, Everybody Sing,' top drawer fighting men of half a dozen nations and dignified guys whose names are in important headlines roll out 'Home on the Range' and 'K-K-Katy' without restraint.

Her two nightly shows run close to an hour apiece, without a dull moment. Interesting part of the current two-week run is that the Statler, city's newest and most ornate hostelry, didn't import Hildegarde to help fill the Embassy Room. Spot has been doing virtually capacity trade each night since its debut with only an orchestra and a postage stamp dance floor.

Hotel brought her here as a prestige move, and the result has been to make the Embassy Room most talked-of spot in town, above competing rooms at the Mayflower hotel and other class niteries. The Statler really went to town for this one.

Dance floor was elevated about a foot and little runway built out into the table section to give the crowd better visibility when Hildegarde works. Three mikes are placed the length of the floor, one on the piano and two on pedestals to give her plenty of space. Waiters are not permitted on the floor while her show is on; and special lighting was built for the engagement, with an electrician borrowed from Loew's Capitol theatre to handle the spots.

Best tip-off on what blonde songstress has accomplished is a tour of other niteries. In several of them, entertainers take time out to make cracks about her, which only gets the word around faster that something big is happening at the Statler. As for Washingtonians—and that means a cross-section of the entire allied world—many are learning for the first time where a lot of other entertainers seen in recent months got their stuff. *Lowe.*

Peacock Court, Frisco

(HOTEL MARK HOPKINS)

San Francisco, Sept. 8.

Joe Reichman's Orch, Chandra Kaly Dancers.

The Chandra Kaly dancers debuted last night (7) to an enthusiastic first-night audience of sophisticates in the swank Peacock Court of the Hotel Mark Hopkins. They augment the Joe Reichman orch, which has been carrying the entertainment load alone for the past 15 weeks.

With Kaly are his three very presentable gals with their East Indian dances. Show caught included presentation of 'Moods and Rhythms,' a story dance of the flirtation of a legendary prince and two maidens, and their 'Carrier Bird' interpretation. They encored twice to boogie-woogie rhythm, thus showing their versatility.

Upon finishing their Hopkins appearance they return to New York for the new Cole Porter musical, 'Mexican Hayride,' which Michael Todd is producing.

Reichman's band, as usual, is still plenty danceable.

EMBASSY, PHILLY

Philadelphia, Sept. 2.

Dolores DuPont, Marilee Echols, June Melville, George Clifford, Embassylphs (8), Madeline & Marge, Fritz Prospero Orch (5); no cover, $1.50 min. daily; $2.50 Sat.

The inability to get replacement parts for air conditioning unit in main room has caused the Embassy to move its activities to the foyer—only air-cooled spot in the place—for the remainder of hot weather.

Consequently, the show is hampered by lack of space, constant movement of waiters from kitchen, noise from bar, etc. But under these handicaps, the performers do an adequate job, paced by the vet m.c. and show producer, George Clifford.

Bill leans heavily on vocalists, with Dolores DuPont, soprano, headlining. Gal is an attractive brunet whose vocal efforts lean a bit too much on the semi-classical mood. She essays difficult operatic arias which are unfortunate choices in the tiny room.

June Melville, other chirper, takes her selections from show tunes. She has better luck than Miss DuPont in diverting the diners and elbow benders because the numbers are more familiar.

Terper is Marilee Echols, petite blonde, who does nobly with difficult tapwork on dime-sized floor.

Clifford has whipped together a down-home finale with the Embassylphs (house line) which is corny but clever. Teddy Holliday, one of the 'sylphs' is developing into quite a comedienne.

Madeline and Marge fill in the lulls, with former tickling the piano and her partner giving out with the vocals. Latter has a pleasing voice and sells pop tunes expertly.

Music is provided by Fritz Prospero and his unit. Prospero, pint-sized fiddler, also has a flair for comedy which he should develop.

Space was at a premium at dinner show reviewed. *Shal.*

Variety Bills

WEEK OF SEPTEMBER 17

Numerals in connection with bills below indicate opening day of show, whether full or split week.

Loew

NEW YORK CITY
Capitol (16)
Horace Heidt Orc
State (16)
Ed Sullivan
Harvest Moon
Ladd Leon
Bill Bailey
Moriah Sis
PITTSBURG
Stanley (10)
Blue Barron Orc
Glenn Miller Singers
Dick Buckley
Lyda Sue
WASHINGTON
Capitol (16)
Arthur Blake
Evelyn Tyner
Enrico & Novello

Paramount

NEW YORK CITY
Paramount (15)
Vaughn Monroe Bd
Dorothy Keller
Bob Evans
MIAMI
Olympia (15)
Muriel Lane
Wally Ward
Danny Drayson
4 Elgins
Frank Small's Co
OMAHA
Orpheum (16)
Bob Chester Bd
Lowe Hite & S
Nelson Sis
Evelyn Farney
TOLEDO
Paramount (17-19)
Woody Herman Bd
Paul Winchell
3 Kings

RKO

BOSTON
RKO (16)
Guy Lombardo Orc
Bellet & Eng Bros
Lathrop & Lee
Pelletiers
(9)
Ina Ray Hutton Orc
Carr Bros
Henny Youngman
Kim Loo Sis
Elton Britt
CLEVELAND
Palace (16)
Spike Jones Orc
Yvette
Nan Rae & Waterf'l
3 Little Sis
(9)
Gracie Barrie Orc
Jerry Colonna
Dick Buckley
Bob & M Clayton
COLUMBUS
Palace (21-23)
Woody Herman Orc
Paul Winchell
3 Kings
(14-16)
Louis Armstrong Or
Hattie Noel
Joyner & Foster
Edwards Sis
4 Mills Bros
ROCHESTER
Temple (17-19)
Louis Armstrong Or
Hattie Noel
Joyner & Foster
Edwards Sis
(10-12)
Bonnie Baker
Tommy Reynolds Or
June Preisser
Smith Rogers & E

Warner

NEW YORK CITY
Strand (17)
Abe Lyman Orc
Jerry Lester
Lane & Ward
(10)
Abe Lyman Orc
Jerry Lester
Lane & Ward
PHILADELPHIA
Earle (17)
Dante Co
(10)
Ink Spots
Bobby Sherwood Or
Lyda Sue
Johnny Woods
PITTSBURGH
Stanley (17)
Blue Barron Orc
Glenn Miller Singers
Dick Buckley
Lyda Sue
(10)
Dante Co
UTICA
Stanley (14-16)
Tommy Reynolds Or
Bonnie Baker
June Preisser
Smith, Rogers & E
WASHINGTON
Earle (17)
Roxyettes
Calgary Bros
Max & Gang
(10)
Roxyettes
Harry Resh
Barbara Blaine
Pat & Sylvia

Independent

NEW YORK CITY
Music Hall (16)
Molasses & January
Borrah Minevitch
Frank Brooks
Jack Spoons
Frank Condos
Roxy (15)
Carole Landis
Paul Draper
3 Sailors
Jerry Wald Orc
ATLANTIC CITY
Steel Pier (18-19)
3 Smith Sis
BALTIMORE
Hippodrome (16)
Sammy Kaye Orc
Sunny Rice
Shea & Raymond
State (16-18)
Helene & Hayes
Monty Wolf
Bernie West
BRIDGEPORT
Bridgeport (17-19)
Edith Fellows
The Kidoodlers
Joe Howard
Pritchard & Lord
Jackie Green
Keaton & Armfield
Billy Gogglin C
BRONX
Crotona (14-15)
Billy & Ann Titus
Edith Valle
Sid Rice
Eddie Lambert Co
The Yeomans
CAMDEN
Towers (17-19)
2 Co-Eds
Bobby Bernard
Stark & Dawn
Spizzy & Lewis
Coleman Clark Co
HARTFORD
State (17-19)
Jan Savitt Orc
Walter Dare Wahl
Hickory Nuts
Bobby Long
LONG ISLAND
Bayside (18)
Edith Valle
(1 to fill)
Jamaica (16-19)
Nelson & Allen
Bob Douglas
Congeroo Dancers
(10th only)
Juan Sara
(13-15)
C De Simone [illegible]ners
Walter Liberace
Armida
Jackie Green
NEWARK
Adams (17)
Cab Calloway Orc
PROVIDENCE
Metropolitan (17-19)
Henny Youngman
Fred Roner
Sharkey
R Fichler & Harriet
The Kemmys
The Rials
SPRINGFIELD
(16-18)
Armida
Prof Backwards
Wilfred DuBois
Hal Sands Gls
WASHINGTON
Howard (17)
Ink Spots
E Robinson Orc
Cook & Brown
Ernest & R Colem'n
Rhapsody Underhill
WATERBURY
Poli's (15-16)
Edith Fellows
Fred Roner
Al Zimmy
Pritchard & Lord
Keaton & Armfield
Sharkey
The Kidoodlers
WORCESTER
Plymouth (13-15)
Cab Calloway Orc

Cabaret Bills

NEW YORK CITY

Bill Glass Orc
Loretta Lane
Joan Marshall
Aquarium Rest.
M Powell Manlace
James Barry
Harlem Highlanders
Ed Farley
Lowell Pointe
Armando's
Ann Francine
Gen Morris Orc
Bal Tabarin
Dean & Russell
Roy Douglas
Nico Caparo
S Montmartre Gls
Burke Twins
Ronnie de Campe
Lou Harold Orc
Tony Grey
Bill Bertolotti's
Norma Raymond
Sally Goodwin
Alice Gifford
Loretta Lane
Victor Dietz
Don Sylvio Orc
Roberto Orc
Bill's Gay 90's
Ethel Gilbert
Harry Donelly
Charlie Ross
Bernie Grauer
Gay 90's Quartette
Blue Angel
Peters Sisters
Hunty Pendleton
Noble & King
Wally Boag
Nora Sheridan
Stuart Ross
Leonard Ware Trio
Cafe Society (Midtown)
John Sebastian
Jimmy Savo
Kenneth Spencer
Eugene Field Trio
Teddy Wilson Orc
Cafe Society (Village)
Pearl Primus
Mary Lou Williams
Ann Cornell
Josh White
Eddie Heywood Orc
Casablanca
Fanchon
Wilma Cox
Chamberlains
Mark Monte's Orc
Ralph Font Bd
Casbah
Géraldine De Lys
Lee Kuhn 3
Danny Yates Orc
Casino Russe
Blanka
La Belle Alexia
Jasche Davidoff
George Saltan
Nadia & Sasha
Gypsy Chorus
Arlene
Ben Foley
Frances O'Connell
Marie Daley
Dorothy Mack
Marlena Francia
Paula Valera
Cerutti's
Garland Wilson
Eddie Steele
Mae Barnes
Shirley Conklin
Chateau Moderne
Kay Parsons
Terrace Boys
Club 18
Jackie Gleason
Vince Curran
Joe Frisco
Gary Dixon
Lillian Fitzgerald
Althea
Hazel McNulty
Gordon Andrews O
Club 51
Frankie Hyers
Pat Harrington
Barbara Barrie
Peggy O'Neill
Marsha Kent
Dorothy Blgle
Club 1-2-
Roger Stearns
Myia Kingsley
Copacabana
Ella Logan
Perry Como
The D'Ivons
Barry Sis
Larry Brooks
Don Alberto
Winn Seeley
Samba Sirens
Frank Marti Orc
Nat Brandwynne Or
Cor Rouge
Elaine Barrett
Dick Wilson Orch
Bela Bizony
Jack Dempsey's
Victory Boys & Girl

Air Lane 3
Don Baker
Barbary Coast Boys
Diamond Horseshoe
Bob Hall
Vivien Fay
Victuri 3
Ross Sis
Keith Hall
Sylvia Barry
Harry Meehan
James B. Allison
Four Rose Bulls
Will Quentmeyer
Rosalie Grant
Billy Banks
Bobby Davis
Frances Henderson
Chin Wan
Vin Travers Orch
Jimmy Dwyer's
Gaby Gero
Marsha Fields
Julia Garity
Singing Waiters
Keyboard Kuties
El Chico
Lita & G Cansino
Las Dos Marias
Pilar Gomez
Reinaldo Henriquez
The Cuartelo Lirico
Nino de Moraes Orc
El Morocco
Chauncey Gray Orc
Chiquito Orc
Amire Bndo
Chorles Inwald
Famous Door
Chet Roswell
Iris Raye
Blue Drake
Hot Lips Page Orc
Greenwich Village Inn
Fels Weller
Evelyn Brooke
Ned Harvey Orc
Harlequin
Dale Belmont
Lucille Matthews
Irving Conn Orc
Havana-Madrid
Juanita Juarez
Rolando
De Marlos
Wally Wenger Line
Hilda Salazar
Maye Orc
Carlos Varelos
Hickory House
Diane Noble
April Sweet
Larry Bennett Orc
Hotel Astor (Astor Roof)
Ina Ray Hutton Orc
Kim Loo Sis
Cocktail Lounge
Dick Kuhn
Hotel Belmont Plaza (Glass Hat)
Bill Ames
Rajah Raboll
The Harmonettes
Maria Morales
The Cranes
Joe Pafumy Bd
Anita Rosal Orc
Enoch Light Orc
Hotel Biltmore
Carol Lynne
Ray Heatherton Orc
Hotel Commodore (Century Room)
Michel Gorner Orch
Hotel Dixie (Plantation Room)
Al Trace
Hotel Edison
Lee Crane Orc
Follies Bergere
Spivy
Chaz Chase
Moriah Sis
The Jades
Clawson Triplets
Rosita Royce
Merrediths
Noel Toy
La Blanca & Garcia
Florence Hin Lowe
Lester Horton Dncrs
Roy Eldridge Orc
E Madriguera Orc
Hotel Essex House (Casino on Park)
Barry Winton Orc
Jean Murray
Jack Kerr
Hotel Lexington (Hawaiian Rm)
Lani McIntyre Orc
Lelalni
Momikel
Hotel Lincoln (Blue Room)
Henry Jerome Orc
Hotel Madison
Sonny Kendis Orc
Hotel McAlpin (Marine Grill)
Gladys Tell
Johnny Messner Orc
Hotel New Yorker (Terrace Room)
Johnny Long Orc
Gene Williams
Mary Jane Yoo
Bob Russell
Corrynne Church
Robert Whight
Mary Jane Lawson
Billy Peterson
Art Paulson Orch
Peter Kent Orch
Hotel Park Central (Cocoanut Grove)
Mal Hallett Orc
Cappella & Patricia
Sammy Birch
(Royal Palm)
Ragtime Smitty
Flo Hart
Frank Rosati
Linda Carroll
Hotel Pennsylvania (Cafe Rouge)
Glen Gray Orc
Hotel Pierre (Cotillion Room)
Rasha & Mirko
Fred & E Barry
Stanley Melba Orc
(Cafe Pierre)
Ellen Mitchell
Stanley Melba Orc
Hotel Plaza (Persian Room)
Rolly Rolls
Columbus & Carroll
Lary Jones
Ted Straeter Orc
Hotel Roosevelt
Walter Perner Orc
Hotel Savoy Plaza (Cafe Lounge)
Clemente Orc
Marita
Joseph Marvin Orc
Hotel Sheraton (Satire Room)
Tino Valente
King Johnson Orc
Hotel St. Moritz
Dolores Del Carmen
Ron Perry Orc
Hotel St. Regis
Larry Keyes Orc
Neva Patterson
Hotel Taft
Enoch Light Orch
Sunny Skylar
Hotel Waldorf-Astoria (Starlight Roof)
Leo Reisman
H Williams 3
E Talbot Marli
Marina
Mischa Borr Orc
Hurricane
Duke Ellington
Leticia
Rodeo Aces
Calahan Sis
Al Hibbler
Coleman Clark
June Taylor Dcrs
Iceland Restaurant
Ruth Denning
Danny White
Cliff Conrad
Marlyn & Martinez
Lorrain Vernon
Great Johnson
Ted Eddy's Orc
Angelo Orc
Jimmy Kelly's
Glenda Hope
Mary Murray
John Rockwood
Kay Masten
Honey Ames
Burke 2
Kay Marshall
Danny Higgins
Curler & Rose
Lorna Rhode
Margaret Grey
Vaughn Comfort
Joe Capello Orc
Kelly's Stable
C Hawkins Orch
Chocolate Bards
Clarence Profit 3
Chiquita Brazil
Nat Jaffe
Joe Stell
Marion Moye
Billy Daniels
La Conga
Nan Blakstone
Chucho Martinez
Guelis & Velina
Harwal
Pol Mer Girls
Servando Diaz Trio
Machito Orc
Jose Curbelo Orc
La Martinique
Dick Haymes
Frances Faye
Danny Thomas
Jane Johnstone
La Martiniquettes
Maxi Bergere Orc
Socossos Orc
Latin Quarter
Georgie Price
Harrison & Fisher
Cristiani Family
Carol King
The Whalings
Adele Parrish
Gaudsmith Bros
Barbara Belmore
Four Rollerettes
Six Dobulones
Georgia Francia
Pomelo Britton
Jesse & James
Don McGrane Orch
Henry Noel Orch
La Vie Parisienne
Libby Holman
Paula Lawrence
Celeste Holm
Josh White
Mishaya
Rasho & Mirko
Leon & Eddie's
Eddie Davis
De May, Moore & M
Lulu & Mya
Kirk Wood
Rivera
Connie McKay
Phyllis Claire
Leon Palmer
Monte Carlo Beach
Mary Howard
Diana
Freshmen
Dick Gasparre Orc
Ralph Rodgers Orc
Monte Carlo Garden
Allessandro Rosati
Milan Smolen
19th Hole Club
Chiquita Venezia
Mickey Mallory
Milt Mann Orc
Number One Bar
William Russell
Adele Arden
Bob Downey
Fredric Voon
Hazel Webster
Old Roumanian
Beatty Nadell
Fanchon
Leo Fuld
Sadie Banks
Joe LaPorte Orc
Place Elegante
Bill Farrell
Carmen Rossi
Vince de Costa
Art Tubertini
Ernest Franz Orc
Queen Mary
Nayn Grecia
Vera Niva
Castaine & Barry
Guy Martin Girls
Pat Clayton
Irving Como Orc
Peter Rotunda Bd
Queens Terrace
Phil Foster
Susan Carol
Jeane & Phillips
Adams & Dell
Jack Allyn
Ned Harvey Orc
Rainbow Inn
Bobby Lange
Toni Arden
Francine Fontaine
Earl Lindsey Gls
Sid Saunders Orc
Roada Orc
Riobamba
Jane Kean
Dean Martin
Three Sisters
Charles Baum Orc
Herbert Curbello Bd
Rogers Corner
Korn Kobblers
Adrian Rollini Trio
Ross Perfect
Den Yosi (5)
Harry Lefcourt Orc
The Aristocrats
Waikiki Hula Maids
Jeanne Claire
Charlie Carlile
Johnny Pineapple O
Meyer Davis Orc
Adams & Dell
Victor Quartet
Harold Green
Connie Howell
Hollander
Saler & Sherr
Stylists
Harold Sandler Orc
Ruban Bleu
Maxine Sullivan
Fred Keating
Nadya Norskaya
Day, Dawn & Dusk
Julius Monk
Herman Chittison
Russian Kretchma
Daria Biras
Lola Zalipskaya
Senya Karavaeff
Michel Michon
N Matthey Orc
Vladimir Kavelnff
Nasia Polinkova
Marusia Save
Misha Uzdanoff
Samoa
Tallma
Mullana
3 Hot Peppers
Hawaiian Ser
Spivy's Roof
Spivy
'Bus' Davis
Hildegarde Halliday
Ralph Strain
Noble & King
Stork Club
Larry Siry Orc
Charles Baum Orc
Fausto Curbelo Orc
The Place
Irene Barkley
Pat Ring
Evelyn Brock
Steele Tolbert
Tony's Trouville
Rita Mullno
Manuel San Miquel
Harry Gibson
'Bus' Davis
Ubangi Club
Viola Jefferson
Hot Cha Drew
Joe Washington
Cook & Brown
Claudia Wheeler
Socassas Orc
Versailles
Val Olman Orc
Panchito Orc
Carl Brisson
Jerri McMahon
Rose Marie
Frakson & Walrick
Mitchell Brothers
Sheila Bond
Weidman Dncrs
Six Ver-Sighs
Village Barn
Bernie West
Jube Sheeran
Johnny Faust
Scott & Sussane
Barbara Ashley
Martha King
Don Richards
Zeb Carver
Tiny Clark
Eddie Ashmen Orc
Village Vanguard
Leadbelly
R Dyer-Bennett
Helen Howe
Don Frye
Ray Parker 3
Wivel
Bob Lee
Perell & Mary Lee
Tommy Hayden
Yvonne & LaMarr
Gertrude Hild
Harry Horton Orc
Carlos Varelas Orc
Hilda Salazar
Thomas Rios Orch
Zanzibar
Ella Fitzgerald
Berry Bros
Maurice Rocco
Moke & Poke
Conni Le Roy
Avis Andrews
Don Redman Orc

BOOKING THE NATION'S LEADING INDEPENDENT VAUDEVILLE THEATRES
EDWARD SHERMAN AGENCY
NEW YORK — PARAMOUNT BUILDING
BEVERLY HILLS, CAL. — CALIFORNIA BANK BLDG.

COOKIE BOWERS
Now at
Warfield, San Francisco
Movie Scouts Notice
Placed By EDDIE SMITH
Paramount Building, N. Y.

Burleyfilm for K. C.

Kansas City, Sept. 14.

A new policy combining burlesque and films has been inaugurated by the Folly theatre. Warren Irons is again its manager. Judy Conrad orchestra is in pit.

The new policy provides for two stage shows and two screenings both afternoon and night, with a midnight performance Saturday.

Jolson's Tour of Hellholes

Continued from page 2

men, including a few Brazilian generals and dignitaries. Then another show, immediately following, for Navy personnel, and still a third show, this one a broadcast, for the local population. Three shows a night, reminding me of the old Pantages days. Billeted with the soldiers in a cot covered with mosquito-netting. Up at five, answering knock on our door—breakfast of fried bread and coffee! !—and on to Recife, one of the best towns in South America. This trip gave us B.S.A. (bucket-seat asthma)—don't look at glossary—'tain't there. Gave two shows at Recife, at Chapel, where they hold Catholic, Protestant and Jewish services.

Flew back to Natal, where we did two shows at the hospital. I sang all the songs in my repertoire; then Harry played numbers requested by the sick kids—and how they liked it! Dinner again with the men. Main dish was a thing called 'Spam' —oucha-ma-goucha! Awakened at 4 a.m., raining cats and dogs, ready to span the South Atlantic—but at last minute trip was cancelled out, due to motor trouble. So gave another show at the hospital for shut-ins, who missed yesterday's show—noticed lots of the same faces, however.

More 'Spam'

Next morning at dawn we did get away. Nine-hour flight—arriving at Dakar at 6 p.m. (West African Time). Dakar is the filthiest hole I have ever seen. Every known insect is there, breeding every known disease. At seven we had dinner. Yes, you guessed it, 'Spam,' and for dessert a substitute for quinine called Atabrin—little yellow pills—which Akst mistook for soda mints. They gave him a bellyache, which, so far, is the only bellyaching he's done.

Left by jeep for a 20-mile ride to hospital. On arriving I felt like asking one of the patients to move over. You know my trick back; well just imagine what 20 miles in a jeep on washboard roads did to it. However, I forgot all about my back when I saw the smiles of approval on the faces of the 300-odd kids. We gave the show outdoors—in pitch darkness—not due to a dimout but to lack of facilities. Luckily, an Army truck came along and spotted us with its headlight. Believe it or not it started to rain as I was singing 'April Showers,' but (so help me!) it stopped when I segued into 'California Here I Come.'

Comes now the nicest part of the trip, so far. After the show, to the nurses' quarters, where we had hamburgers, apple pie and coffee. I forgot to mention that all the boys and girls watching the show wore boots—they are knee-high and called mosquito boots. We wore them too—we were tipped off at the P.X. back in Natal. They came in handy, not only as far as the mosquitoes were concerned, but also helped us immeasurably to wade through the gooey mud at Dakar, which was boot-high. On returning to camp we got stuck in the mud in a jeep—some mud if a jeep becomes mired—and had to be extricated by an Army truck. To bed, and hung around all next day, trying to get mud off ourselves. Two shows that night—one for the Engineers and another for the Air Corps. I never received so much applause in my life, but I learned later that what I thought was applause was the 1,000 men slapping the 57 varieties of insect life infesting this hell-hole. I had to resort to a little applauding myself before the show was over.

More 'Mess'

After a night of tossing around we were aroused at 4 a.m. and again through the muck (foh'give me suh!) and mire, we wended our way to the "A mess"—believe me, it was appropriately named.

Now comes a five-mile ride in a jeep doing pratfalls all the way to the airport, where we waited for the mud to cake sufficiently for a take-off. And so we bade farewell to the filth of Dakar for a nine-hour hop over the Sahara, with one stop for refueling at Tindouf, the locale of the famous silent epic 'Beau Jessel' —I just said that in jest. Finally, after a bumpy two hours over the Atlas Mts., we arrived at the beautiful city of Marakesh, French Morocco, and I do mean beautiful, after what we'd just left. Met by staff car and escorted to our quarters—a beautiful villa, reserved only for high dignitaries like George Kelly and Charlie Adler. Our sleeping quarters resembled a Jake Shubert idea of a harem.

We did a show at a converted gambling casino requisitioned by the Red Cross. Followed the first real night's sleep we've had thus far. Next day, show at hospital, another at Red Cross that evening, and so to bed, to get up early the following A.M. and depart for where we are now.

For the past two hours we've been sitting by a pool writing this diary. We just had lunch and tasted something in the food slightly familiar—this time broiled 'Spam.' Now we don't like the pool, the villa, and least of all 'Spam.' We are going to do three shows tonight. One for the officers; one for the men; and radio shot.

Yes, the work is tough and the going is sometimes rough, but compared with the tremendous job the boys are doing who are we to complain? More anon.

Al Jolson.

Seize Axis Pix

Continued from page 3

war situation, in view of the Italian surrender, is also seen as permitting for speedier operation of the major distributing companies in Italy—although when they move into Rome it'll be under Army control so long as the war continues. It's felt generally that as soon as the economic stranglehold is released on the people of Italy and some of the chaos and strict censorship is removed, U. S. distributors will be in a position to move in.

Confiscate Facist Pix

One of the initial jobs confronting the OWI reps in Italy will be the confiscation, in cooperation with the Army, of all Italian and German pictures. Those with definite Fascist overtones will be thrown out, although the OWI will retain those that are regarded as pure entertainment.

In reshuffling its overseas staff to meet the new conditions, OWI has designated Laudy Lawrence to take over in Italy, with probability seen that he's already on Italian territory with the first batch of OWI pix. Lawrence, who was Metro's European manager for many years, operating out of Paris before the Nazis took over, represented the OWI in Algiers, later moving into Sicily when the Allies took command.

Probability of Turkey aligning itself with the Allies and declaring war against the Axis is also hailed by the OWI as an opportunity of opening new territory for the propaganda pix. 'It'll make a vast difference,' says Riskin. Because of Turkey's neutrality status, the OWI has been barred from showing its pix in that country.

Meanwhile, OWI is moving ahead with its program of readiness when the Balkans are liberated. The major companies are preparing additional pix, which will be made available as the need arises.

Pix Delivered 3 Weeks Ago

The films, prepared in advance, were delivered in North African bases three weeks ago. Through cooperation with military commanders, Lawrence negotiated deals with operators of film houses for the showing of pictures to civilians on a percentage basis. In some cases the theatres were short of equipment, but this lack was remedied by engineers from RCA and Western Electric who followed in close behind the armed forces to supply mechanical replacements and in some cases to set up portable equipment where the original theatre mechanism had been wrecked beyond repair.

Lawrence and his American mechanical and commercial forces will follow the same procedure as the troops march northward in Italy. Meanwhile in London, DeLacey Kastner, formerly with Columbia and now with OWI, is waiting to follow the Allied troops into other European countries with the same 40 pictures, with all the films equipped with superimposed titles in various languages, to be distributed on a commercial basis. Pictures are all in the high-budget class, containing entertainment and a hint of the power of the United States, with the propaganda understandable but not too obvious. There will be no crime, horror or western films.

BACK THE ATTACK! BUY EXTRA BONDS!

Booming Seattle Has 5 Months Of Legit Booked; All Amus. Up

By DON REED

Seattle, Sept.

The legit season here is now practically a year-round affair, with this war-boomed, money-heavy town providing a ripe market for all types of stage entertainment. Customers, with plenty of coin, scorn lower-priced seats.

Metropolitan, 1,500-seater which plays most legit roadshows that hit here, has just finished best year for a long time, according to manager Hugh M. Becket, and house is well booked already for next five months.

Operation here of four better-than-average little theatres is seen as a stimulus to roadshow legit attractions rather than as a damper to the imports. Case in proof of this contention is that while a good production of 'Arsenic and Old Lace' was playing at the University of Washington's Penthouse, the pro-road company came into the Metropolitan and garnered a swell $32,000 in 10 days, and returned later for another good grab of $16,000 in six days. Small theatres: the U's other spot, the Showboat; the civic Repertory Playhouse, which has a nucleus of experienced players, and the new Tryout theatre, which concentrates on producing hitherto unproduced plays, are all active and seem to whet the appetite of the populace for more legit. Small showshops have also been healthy incubators for Hollywood and Broadway talent, graduates including Ella Raines, Frances Farmer, Susan Peters, Jo Ann Sayers and Josephine Hutchinson. Past months here also saw two ice shows doing good biz, with the first, the 'Ice Follies,' getting nearly $250,000 in 20 days.

Met's active schedule, with house lighted every week playing foreign films and revivals when not housing a legit showing, calls for opening of 'Nancy's Private Affair' Sept. 24, to be followed Oct. 4 by 'Doughgirls.' Moore will house season of Seattle Symphony beginning Sept. 26, with Sir Thomas Beecham conducting. Some of the Symphony appearances will be housed in the larger Hamrick-Evergreen Music Hall, now on a steady diet of first-run films, and the Moore will also present a number of vocalists, instrumentalists, etc., with Lily Pons leading off on Oct. 4. The Associated Women Students at the University have also scheduled a number of concert and ballet attractions beginning with appearance of Rise Stevens on Oct. 28.

Town's only vaudfilmer, the Palomar, is doing excellently, and while there's a dearth of vaude acts, the Sterling chain house continues to book higher-budgeted shows, with a unit built around Ann Corio playing this week, and the Peggy ONeil girls, Earl Carroll's 'Vanities' and the Andrews Sisters in the offing.

Newest addition here, the New Rivoli Gardens (Sterling), changed over from a burley operation to present the 'Drunkard,' has the old meller in the ninth week, and more to come.

TRANSIT FACILITIES CUE TO '43-44 MPLS. SEASON

Minneapolis, Sept. 14.

Prosperous show business here promises to attract a large number of roadshows to the Lyceum. Leo Murray, house manager, has a large number of tentative bookings. Transportation facilities are figured the the cue to whether they'll materialize.

Season will open Oct. 21 with 'The Doughgirls.' Tentative bookings include a return of 'Life With Father' and 'Corn Is Green,' 'Jane Eyre,' 'Great Waltz,' 'Blithe Spirit,' 'Skin of Our Teeth,' 'Sons o' Fun,' 'Kiss and Tell' and 'The Patriots.'

Other tentative bookings include 'The Waltz King,' en route east following its world premiere at Los Angeles.

'Doughgirls' for K. C.

Kansas City, Sept. 14.

The Music Hall in the Municipal Auditorium here will open the fall and winter legit season with four performances of 'Doughgirls,' slated for Oct. 23-24. Shows will be brought in under the management of Jimmy Nixon.

[Music] Hall include a concert program Oct. 9 by Sigmund Romberg, and [...] Concerts underlined for the Music [Hall] one Oct. 29 by Grace Moore.

Massey as Male Lead In Kit Cornell's 'Lovers'

Raymond Massey, recently discharged from the Canadian Army, has been signed for the male lead to play opposite Katharine Cornell in the Dodie Smith play, 'Lovers and Friends,' which Miss Cornell and John C. Wilson are producing for an early Broadway showing. Guthrie McClintic will direct.

It also marks Miss Cornell's first venture with a new play since she appeared in 'No Time for Comedy' several seasons back. Since then she has appeared only in revivals, including 'Candida,' 'Three Sisters' and 'The Doctor's Dilemma.' Massey also appeared in the latter.

See B.O. Record For Road Legit

Legit producers believe the new season will restore the road to its one-time prominence, when up to 60 shows tour the key cities and hinterlands. In anticipation of a road season which they feel, will set a new boxoffice record for this generation, producers are gearing their 1943-44 programs accordingly.

Bookings already are reaching proportions unparalleled in years, with the shows not only being channeled into legit houses of the usual key centers heretofore played, but also into numerous industrial towns that have been off the beaten legit path. As a result, many shows for the first time are being booked into high school and municipal auditoriums, with even the prospects of a number of film houses being converted for legit use. It's a case of a war-boomed era tossing ample coin into the laps of workers who, because of limited pocketbooks in the past, steered clear of legit attractions even if they were available. Thus a whole new audience, embracing any number of industrial towns, has been created who will see legit plays for the first time and are expressing a hankering for them.

From such key legit towns as Boston, Philadelphia, Washington, Chicago, Pittsburgh, Detroit, San Francisco and Los Angeles comes the same optimistic note—that not since the early '20s have there been so many bookings in the offing.

More on Tour Than on B'way

Reflecting the bountiful harvest is the fact that, although the season is just teeing off, there are 28 attractions on the road—as compared to 27 on Broadway. And with producers readying a number of road companies of established hits, and with the road due to get a number of last year's successes plus some revivals, it's estimated that a modern-day record will be set this fall and winter for the number of shows out at one time. Whereas in the past, only road companies of the top Broadway hits were sent out, today the situation differs—with duplicate companies of even the moderate successes figured on being whipped into shape for the out-of-town stands. Likewise cued to the lush coin intake is the fact that instead of sending the quick folds to the warehouse producers figure they can turn them into profitable ventures by sending them into towns heretofore denied legit.

The season may see a record number of road companies of the smash Broadway attractions. Already there are companies of 'Doughgirls' settled down for runs in Chicago and San Francisco, with a third coming up. Likewise there are two road versions of 'Kiss and Tell.' Road companies of 'Oklahoma' and 'The Merry Widow' are due soon, with possibly a second touring company to follow, while a second troupe of 'Tomorrow the World' opened in Pittsburgh this week. And despite their marathon runs in previous seasons, such attractions as 'Arsenic and Old Lace,' 'Life With Father' and 'Abie's Irish Rose' are still in good demand. The road will also see [a] number of musical revivals, such as 'The Vagabond King,' set for an extensive tour, while Max Gordon is mulling a new edition of 'The Great Waltz' for the road only.

The Passing Scene

It's a long shout from the Tobacco Road as pictured in the revival of the Jack Kirkland play, which opened recently (4) at the Ritz, N. Y., to conditions existing today in the Georgia region that inspired the original novel by Erskine Caldwell.

In contrast to Caldwell's novel and Kirkland's dramatization of unproductive region, which a turnip was interpreted as being the equivalent to a banquet, Tobacco Road is now a land of plenty, flanked by rows of beans two miles long. The road has become part of Georgia's Camp Gordon, and has been transformed into garden land by soldiers convalescing at the army hospital there.

Todd Hires 3 'Senior' P.A.s, May Get Fourth; Report Other Changes

Michael [Todd,] with two shows current and a third out of town, has hired three 'senior' press agents, the first instance of such an arrangement since the formation of the Assn. of Theatrical Agents & Managers created the 'senior' and 'associate' classifications. There is a possibility that when Todd's fourth production, 'Mexican Hayride,' is ready, he may hire a fourth agent on a 'senior' basis [...] that.

The three men currently handling Todd's shows are Louis Harmon, who was associate to Bill Doll on 'Star and Garter' at the Music Box, N. Y., and 'Something for the Boys,' at the Alvin, N. Y., until Doll's Army induction. Since then, Harmon has had senior classification. He's been officially assigned to 'Boys.' Meanwhile, Mike Goldreyer, formerly associated with Jack Kirkland on 'Tobacco Road,' joins the Todd office as a 'senior' agent, being officially assigned to 'Naked Genius.' Frank Goodman, until recently 'associate' to James Proctor in handling 'Angel Street,' at the Golden, N. Y., for Shepard Traube, and 'Merry Widow,' at the Majestic, N. Y., for the New Opera Co., becomes the third 'senior' for Todd, officially assigned to 'Star and Garter.' Actually, all three agents will share the publicizing of all three shows.

Although Todd has put in a request to the League of N. Y. Theatres for permission to hire Wolfe Kaufman as agent for 'Mexican Hayride,' the ATAM has not yet issued a decision. The union has a closed shop contract with the League, so Kaufman's admission would have to be approved. Under the union rules, it must be shown that a press agent applicant must have special qualifications and must be requested by a producer for a job that could not be filled by an ATAM member.

With Goodman's switch from Proctor to Todd, Peggy Phillips has taken over the associate assignment for [A]ngel Street' and 'Merry Widow.' Incidentally, she has authored a play, 'New Horizon,' an adaptation from Alexander Afinogenov's Soviet drama, which is listed for early production. Other press agent assignments include the addition of Sam Friedman to the Richard Maney staff, Sol Jacobson's return to the same office and Elmer Kenyon as advance man for the 'Skin of Our Teeth' tour.

Lorella Val-Mery has joined the Theatre Guild publicity staff as associate to Al Tamarin. She's currently agenting the 'Othello' tryout tour. Margaret Hartigan, Al Dallzell and Jack Charash have joined the Jean Dalrymple publicity office.

Theatre Guild Reports Hub Series 25% Over '42

[...], Sept. 14.

Local Theatre Guild subscription office reports biz is more than 25% ahead of last year and rapidly approaching an all-time record. The Guild has announced a big season leading off, on Sept. 20, with much-discussed 'Othello.' Also definitely set is 'Uncle Harry,' which follows a week later at the Wilbur.

Als[o] reporting substantial subscription increase (over 30% ahead of last year) is Aaron Richmond, Hub concert impresario. Richmond is running three separate concert series [o]n a subscription basis. The big-name series is already virtually sold out. Richmond sponsors Ballet Theatre here; also Cornelia Otis Skinner, Katherine Dunham dancers and other theatrical enterprises.

Detroit Musicians Union to Present Evidence for Injunction Rehearing

Detroit, Sept. 14.

Sans orchestra, the Lafayette theatre here continues its feud with the Detroit Federation of Musicians, with the union seeking to lift an injunction which restrains it from picketing the house.

The present fight is the resumption of a battle a year ago, and while the union succeeded in shuttering the house for one night when the Lafayette refused to renew a contract for a house band, the theatre drew the first real blood by getting an injunction against the musicians forbidding them from further activity along the picket line.

House is in a strong position since, following a similar battle last year, it carried the battle to the Supreme Court and obtained a sweeping injunction, of significance to all show business, since it held that allied unions could not go out in sympathy strikes, and if contracts were obtained by such means they could be voided on the grounds of coercion.

The union is trying to find solid ground for getting the present injunction lifted, and twice has obtained postponements on the circuit court hearing to make the no-picketing injunction a permanent one. The latest tactic of the local was to have the case set over to Sept. 20, when it will seek to produce added material to obtain a rehearing on the Supreme Court's ruling.

Lonsdale Takes Over 'Love Story' Direction

Frederick Lonsdale has taken over direction of his new play, 'Another Love Story,' which Louis Lotito is producing, following last week's withdrawal of Edmund Goulding, the film producer. Latter, who came into the venture on a cuffo basis because of a long-standing friendship with ex-ambassador Joseph P. Kennedy, the show's bankroller, dropped out Labor Day night following a tiff with Lonsdale who, Goulding contended, didn't see eye to eye with him on the directing.

Play begins a tryout tour Sept. 24 at the Playhouse, Wilmington, and opens on Broadway Oct. 12 at the Fulton.

Joel Ashley stepped out of the cast last week, being replaced by Philip Ober.

'Carmen Jones' To Erlanger, Philly

Philadelphia, Sept.

Further evidence that Philly is hot right now from the standpoint of legit biz is found in the announcement just made that the independently-controlled Erlanger will see the opening of the Billy Rose musical 'Carmen Jones,' on Oct. 18.

However, despite previous rumors, William Goldman, owner of a string of local and nearby film houses, who has had the Erlanger for two seasons, is not committed to a regular legit policy. Rose has taken the house on a straight rental basis for an undisclosed number of weeks, not exceeding four. No other regular legit bookings have been set although several, also rental, have been mentioned. House is virtually certain to get annual Mask and Wig (U. of Pa.) show as usual Thanksgiving week date if war doesn't curtail club's plan which is unlikely.

The Philadelphia Opera Co., which is giving a repertory of operas in English, including 'Carmen,' 'Die Fledermaus,' the G. and S. 'Iolanthe' and 'Tosca,' and which has mapped a tour that includes over 100 bookings in the east and middle west, will launch its season with a series of performances (not consecutive dates) at the Erlanger in late November and early December.

Since Goldman's taking over the Karlton and Keith's (mid-city houses) for second-run showings, there have been plenty of rumors that he would install first-run film policy and perhaps stage shows at the Erlanger, but nothing has developed.

Debut here of Oscar Hammerstein's swingy version of Bizet's 'Carmen' is appropriate since two principals of the all-Negro cast of 125 are graduates of local Curtis Institute. They are Muriel Smith in title role and Luther Jackson, as Joe (Don Jose in the ori[g]inal).

MYERBERG TAKES OVER 'STAR DUST' DIRECTION

Michael Myerberg, producer of 'Star Dust' currently playing a tryout engagement at the Maryland, Baltimore, has taken over direction of the play from Walter Kerr, the author. He actually assumed the staging a few days before the premiere Sept. 7 at the Locust, Philadelphia. Ushers at the latter house spent the entire afternoon before the initial performance crossing Kerr's name out of the program and writing in Myerberg's in pencil.

In an interview with a reporter for the Philadelphia Record during last week's engagement there, the producer predicted that 'Star Dust' would prove a bigger money-maker than 'Oklahoma,' the Richard Rodgers-Oscar Hammerstein, 2d, musical comedy smash at the St. James, N. Y. 'Star Dust' is due Oct. 6 at the Mansfield, N. Y. Myerberg is also producer of 'Skin of Our Teeth,' Thornton Wilder's Pulitzer Prize-winner now in its final weeks at the Plymouth, N. [Y.]

'ALL' GADGET EXPLODES IN BUFFALO, AIDE HURT

Buffalo, Sept. 14.

Explosion of a compressed air tank used on a gadget to simulate a factory whistle in 'All For All,' Jack Pearl-Harry Green comedy at the Erlanger last week, resulted in substantial damage just prior to the premiere Thursday night (9). Tank gave way under pressure about 10 minutes before the opening curtain, with the steel head hurtling through the air and striking Chester Manzer, company electrician, on the leg and necessitating his removal to the General hospital, where several stitches were taken. Caroming off Manzer, the steel missile was projected through a steel fire door at the rear of the stage.

First nighters who were shaken by the blast thought it due to aerial bombs in connection with the opening rally of 3d War Loan drive on a nearby street corner.

A small mouth whistle was used for the performances here with another tank due to be substituted for the Cleveland engagement.

Saul Heller Again Impresarioing Concerts

Cleveland, Sept. 14.

Saul Heller, who promoted summer stock at the Hanna this season, is blossoming out again as a concert impresario this winter.

Series of musical events under his banner starts Oct. 9 with Ballet Russe de Monte Carlo for three days, followed by operatic quartet Oct. 17. Heller also is booking Larry Adler and Paul Draper for a repeat Dec. 4; Platoff Cossacks, Jan. 9; Mia Slavenska ballet group, March 8, and Todd Duncan recital, Feb. 13, all in civic auditorium.

Nelson Eddy was originally skedded for April 24, but since that date conflicts with opening of Met Opera Company's season here, the impresario is moving singer up a couple of weeks. Heller also operates Tyson ticket agency here.

'Claudia' Opens Season For Cleve. Playhouse

Cleveland, Sept. 14.

Cleveland's community Playhouse opens tomorrow night (15) with 'Claudia' and will introduce innovation, several guest directors. Most eminent is B. Iden Payne, director of the Shakespeare Memorial Theatre of Stratford-on-Avon.

Changes in personnel will see the return of Clarence Cavanagh and Crawford Wright from military service; K. Elmo Lowe, to the Navy, and from the technical side Sol Cornberg and Ben Letter gone while new arrivals are Jim Newman and Mary Ellen Myers, the latter the first full-fledged feminine member of the technical department.

Dream Street Beat

(Broadway Legit Lowdown)

S. Hurok finally got Kathryn Dunham a hotel; after so many of them refused her the fifth freedom there was talk of her cancelling the N. Y. dance recital. She is now reported signed for Vincent Youman's new musical...Zero Mostel was on the sidewalks of N. Y. again last week, medically discharged from the army. 40 pounds and 4 shades lighter. Stomach ulcers will keep him, resting another six weeks...Oscar Serlin's wife (Babette DeShelm) will present him with a little Oscar... Big sign now up in Daily News drama dept: 'No Oklahoma tickets.' There's almost a cast change a day at 'One Touch of Venus.' The movies, other musicals, etc., are giving Kazan competish...The lackfriars experimental theatre is in flux this season. Can't use Equity actors any more, and begin interviewing neophytes this week, especially 4F's, 17 to 20.. Dennis Gurney will pilot again...Lindsay & Crouse are aiming at a Jan. 1 deadline for their new script, 'A Highland Fling.' Their last fling, 'Strip for Action,' stripped 'em of 75G...The Italian-American Rally which had sold enough seats for SRO was only half full. Officers attribute it to the hangover from the day before on the celebration of Italy's surrender.

The man who manufactures the cigaret wrappers for almost all the cigarets you smoke, says he has to lose 40G before New Year's and wants to lose it on a play. Send your scripts to Lou Schweitzer... Right after Burus Mantle got through instructing successor John Chapman not to use the tabosco, the News' critic emptied the bottle over 'My Dear Public' and almost buried Caesar.

Remember when ballet dancers starved and wrote poetry? With the musical comedy situation the way it is, Fokine Studios can't get dancers to tour.. They're offering almost any price... rock Pemberton has another screen debut this week (17) in Pathe's 'Broadway Dimout.' He appears in a sequence on Genius, Inc., at the Embassy, 46th street. Directed by Nat Karson...Stanley Woolf, medically discharged from the army just in time to resume summer borscht, is leasing a Reading, Pa., theatre for winter stock. Opens Oct. 4 with 'Mr. and Mrs. North'...The busiest stage door these days is the Hudson on 45th. Tyros are laying seige to Margaret Webster, now rehearsing 'Othello' ...That unit of 'This Is the Army' begins rehearsals at Labor Stage, preparatory to leaving for showtime at the front...Hallie Flanagan, now Dean of Smith College, is being offered an experimental irectorship proposition by a group in N. Y....Choo-Choo Johnson will hop from Kollmar's 'Bed' to Todd's 'Garter.'...At the backstage 'Janie' party celebrating its first anniversary, only the drama reporters got good and happy.

Several Negro societies are angry because critics didn't mention Rose Brown...stopped Caesar's show with 'If there's a color line in Heaven, please send me to Hell'...Inspired by the three Mexican musicals coming to B'way, Brad Smith, editor of Click Mag, went to Mexico City, and has just returned with a big spread on the Mex movie industry, which hits the stands in Nov...The office of Max Richard, casting agency for film background shots, has the biggest crowds anytime and all time. He has put almost all of the tyro Stanislavski spouters into crowd scenes during the past year...Alf de Liagre is reported trying to wean Judith Anderson from Capt. Maurice Evans, now abroad, for that 3-character play he's producing...Meyer Davis has a lease on a Sardi table for this season, and is preparing for his fourth time at bat. 'I have a musical I'm crazy about.'

Those loud voices you hear through the walls at the Royalton belong to 'Meet the People' Jay Gorney & Henry Myers, who are thinking out loud on the new CIO show which Philip Murray hopes to make history with...The Liebling-Wood office, which claims to have sold most of the agent-optioned plays last season, says the market is way ahead of last year...The biggest hit on B'way, Irving Berlin, hatless, arms locked behind his back, tailed a seeing-eye dog and its master past those long queues outside the Fred Waring radio show on 48th last week and no one recognized hi ...A new tabloid hits the stands next month. Daily Worker, And David Platt, its film critic, leaves Sept. 24 for a 4-week assignment in Hollywood, to build up his new column, Film Front ...Sam Goldwyn has the first look on the scenario which Cap'n Joe Patterson is rumored penning on the Civil War. The script is said to vindicate Gen'l McClellan who was fired by Prez Lincoln for dawdling on the 2nd front...Jay Faggen, representing Angels, Inc. and Snarks R.I.P.! has hired a certain drama reporter to adopt a hokey Avery Hopwood play to be delivered Oct. 31. This one set, 9 characters and will cost 13G...Ray Barrett, drama editor of the News, now writes a regular column for the Police Gazette and in it usually reverses the editorial policy of his nine bosses.

The Sameguy, Dept: Here's the B'way situation. A juve lead who last year did tryouts, backstage noises, etc., got a telegram a few days ago offering him a reading on the Fred Lonsdale play. An important part. Back came his reply from a tomato farm: 'No readings. If you airmail me a signed contract, I'll take the first train in.' P.S. He didn't get the job.

B'way House Dearth May Keep 'Helene' on Road Indef; Others Need Spots

Inability to obtain a house for its New York run, a problem facing several legit musical producers, may result in the forthcoming Offenbach operetta, 'La Belle Helene,' remaining on the road indefinitely. Similar situation confronts the new illy Rose all-colored 'Carmen Jones' musical, which is already in rehearsal, and the Moss Hart Army Air Force show. Latter is skedded for a Thanksgiving week opening on Broadway, but thus far efforts to find a suitable house have been futile.

'Helene' originally announced for presentation by Yolanda Mero-Irion, general manager of the New Opera Co., but which Max Reinhardt later took over, now reverts back to New Opera auspices, the switch in plans being disclosed Monday (13). Reinhardt, however, is staging the production. The billing, according to Mme. Mero-Irion, will read as follows: 'Yolanda Mero-Irion for the New Opera Co. presents the Max Reinhardt production of 'La Belle Helene'.' Leonora Corbett has been signed for the title role.

OPPOSE CONVERTING SPRINGFIELD'S AUD.

Springfield, Mass., Sept. 14.

Recommendation by a special municipal committee that nearly $500,000 be spent to convert the Municipal auditorium into a hall capable of accommodating stage, operetta, operatic and ballet productions found local theatre managers almost unanimously opposed. Only one manager agreed it was a good idea. 'It'll give the city officials a good place to stage their political rallies, complete with lighting effects,' he said.

The committee, headed by the Rev. John Hoon, filed its report with the city council recently, though action is not expected until after the war. rincipal target of the committee's report was the statement that yearly revenue would total $50,000. Besides theatre men, others wondered what could be offered that would provide weekly revenue of $1,000, particularly when the hall will have to be made available, without cost, fo projects of a public nature. General objection was that city shouldn't go into business in opposition to taxpayers. Reason committee was named was because legit attractions have been bypassing city for lack of theatre, only the Court Square being available on limited occasions.

Shuberts Forgive P. A.

Boston, 14.

Johnny MacIntyre, former p.a. for local Shubert interests and released last spring following a union dispute in which his status and salary as a p.a. was argued, set up an independent publicity office recently, was swamped with biz proffered by advance men ahead of shows, and found his banishment from Shubert property still held.

Joe Flynn, ahead of 'Big Time,' put it up to A. G. Munro, Shubert manager here, and Munro revoked the ban.

'Fledermaus' in St. Paul

English version of 'Der Fledermaus,' written by Morton Bowe, leading tenor the Shuberts' Gilbert & Sullivan revivals in New York and on the road last season, will be produced by the St. Paul Civic Opera Assn., next month, with Bowe directing and appearing as the male lead. Operetta will be presented Oct. 14, 15 and 16 in the St. Paul Auditorium.

'Rosalinda,' at the Imperial, in its 45th week on Broadway, is also an English version of 'Fledermaus.'

Another version is planned by a Coast outfit for Los Angeles.

Long Runs Hike Chi Theatre Need

Chicago, Sept.

With several attractions clamoring for local bookings and more than half of the city's legitimate theatres tied up with hit attractions, it looks like the long-heralded theatre shortage may soon become a reality.

Three of the seven houses in operation have attractions with end in sight for their runs. These are 'Kiss and Tell,' Selwyn; 'Maid in Ozarks,' Great Northern, and 'Good Night Ladies,' Blackstone, the latter two being in their second year. Special company of 'Oklahoma,' now in New York rehearsal, with cast including Evelyn Wyckoff, Walter Donahue, Mary Marlo and Harry Stockwell, scheduled to open at the Erlanger on Nov. 15, is expected to occupy that house for some time.

Between the closing of 'Jane Eyre' at the Erlanger on Sept. 18 and the opening of 'Oklahoma' there is a possibility that 'Without Love,' headed by Constance Bennett, may fill the gap This leaves the Selwyn, Civic and Studebaker theatres.

'Dark Eyes' opens at the Selwyn, as the first play of the American Theatre subscription series, on Sept. 27, with 'Tomorrow the World,' headed by Elissa Landi and Paul McGrath, reported to follow on Nov. 7, although the local Shubert office has no confirmation from New York on the booking as yet. Studebaker will be relighted on Nov. 8 with a four-week return engagement of Ethel Barrymore in 'The Corn Is Green.'

No attraction has been set for the Civic theatre, 900-seat house recently taken over by Ralph T. Ketterling. Ketterling is in New York now arranging for a show. Grand Opera House was lost to legitimate shows last spring when RKO took it over as a film house, and the Majestic, long dark, needs plenty in equipment and decoration before it can reopen to relieve the shortage.

Omaha Film Theatre To Now 'n' Then Legit

Omaha, Sept. 14.

One of the first decisions of William Miskell, new district manager for Tristates Theatres Corp., was in providing suitable roadshows for Omaha. Only spots now available are high school auditoriums, so Miskell decided to turn the Omaha theatre over to roadshows, booking in attractions at such times as they are available and using film at other times.

Omaha, a going house for years, seats a little more than 2,000, is in the very heart of the business district and was built specifically for vaudeville. Its accoustics are considered the best in the city.

First attraction will be 'Jane Eyre' with Luther Adler and Sylvia Sidney. Others set are 'The Doughgirls,' Olsen and Johnson in 'Sons o' Fun.' Stage shows have always done top business here.

Legits Among Major Bookings for Tulsa

Tulsa, Sept.

Transportation permitting, Tulsa will have a varied entertainment season beginning in October, including drama, music, dancing and lectures.

Bookings so far include 'Corn Is Green,' 'The Dough irls,' 'Sons o' Fun,' 'Porgy and Bess,' 'Oklahoma,' 'Junior Miss,' 'Corn Is Green,' 'The Patriots,' Grace Moore, Lawrence Tibbett, Ballet Russe de Monte Carlo, Cornelia Otis Skinner, and Jose Iturbi. All told, 40 events have been booked for Convention Hall.

Inside Stuff—Legit

Representatives of Broadway producers appeared on Capitol Hill in Washington last week trying to get some senator or representative to sponsor a bill which would force musicians out of the legitimate theatres. The new policy is an aftermath of a Detroit ruling that unions cannot authorize cross picketing nor force houses to hire melody makers.

With the Republicans eager to woo labor for 1944, the proposal was given a frost by two members consulted. Organized labor hopes to make a drive to kill the Smith-Connally anti-strike bill and management is with them for repeal. Under the circumstances the minority is not disposed to back legislation which will antagonize unionists. Two members of the House District committee, tabbed as anti-labor, refused to listen to the proposal, claimed it was aimed to take music out of the National theatre in Washington. They claimed music was an integral part of legitimate theatre performance, that it helped stimulate conversation an that the producers were niggardly and selfish in attempting to force the New York musicless plan on playhouses which have been accustomed to music.

Legit in an eastern key city are plenty steamed up over leading comic in a new musical which recently tried out there. Show was panned brutally and during week the comedian in private conversations with several of the newspapermen who covered it moaned about what a turkey he was in and wondered what he could do about getting out of opening on Broadway in the piece since he had a run-of-the-play contract. Guy even went so far as to ask one of the boys to insert an item in his column about the comic being ill and consulting a doctor, which he thought might possibly give him an out. Then on last night of musical's engagement, same comic stepped down front after the curtain, told the audience not to believe what critics said of the show and added 'this is a good show, isn't it,' milking the customers for applause on the question. Scribes who later heard about this had plenty to say in subsequent columns about said comic.

To circumvent the Shuberts, who have removed Louis Kronenberger, critic of PM, from their first-night pass list, press agents of shows playing Shubert houses have been buying a pair of aisle seats and charging the amount to their expense accounts. In the case of the Shuberts' own shows, PM buys its own tickets, of course.

When 'Laugh Time' opened at the Shubert, N. Y., last week, Kronenberger's name was not removed from the first-night list until after the tickets for him had been set aside and punched by the boxoffice man. Paul Small and Fred Finklehoffe, Jr., subsequently bought and paid for the same pair of tickets and sent them to Kronenberger, who occupied the corresponding seats without incident.

The Shuberts are appealing a New York State forbiddin theatre management to refuse admission (except in case of objectionable behavior) to purchasers of tickets.

Premiere of 'All for All,' Jack Pearl-Harry Green show at the Erlanger, Buffalo, brought Mischa Elman, the violinist, and his 16-year-old daughter, to Buffalo for the event. Cornered by reporters for an explanation of his presence, Elman stated that he had come out of deference to Pearl and Green, who were his weekly chess-playing buddies, and that he brought his daughter, who simply was stage-struck.

Legit Follow-Up

'TOMORROW THE WORLD'
(Nixon, Pittsburgh)

Pittsburgh, Sept. 13.

Chicago company of Theron Bamberger hit, 'Tomorrow the World,' opened tonight (Monday) at Nixon; locally it could play the anti-Nazi drama by James Gow and Arnaud D'Usseau for months.

Exceptionally smooth performance and an excellent cast can carry the smash into the road keys without any apologies whatsoever. Hard to see, in fact, how original players could be better.

Kids are nothing short of sensational. Dickie Tyler, as the 12-year-old Nazi, plays with a brilliance and intelligence which are amazing for a youngster, and despite a bad cold he gave a performance they're going to long remember around here and wherever else this 'Tomorrow' plays, too. The girl is Joan Shepard and she's likewise tops. Featured adults are Paul McGrath and Elissa Landi and they hold their own with the youngsters. Lulu Mae Hubbard, Russell Collins and Elizabeth Neuman are the others in the company and all first-rate.

Show went over big with Nixon first-nighters and should be a winner on tour. Although Elliott Nugent is listed as the director, he's still in Hollywood and didn't have a hand in staging the Chicago production but whoever subbed for him has done a crack chore. *Cohen.*

'PORGY AND BESS'
(44th Street, N. Y.)

Popular success was long delayed for 'Porgy and Bess' but having arrived it's apparently destined to be permanent. When the George and Ira Gershwin folk opera was originally presented by the Theatre Guild in the fall of 1935 it received moderate critical acclaim, but failed to draw profitable business. However, when revived last season by Cheryl Crawford and John Wildberg, after years of plugging of the score on the air, it proved an immediate boxoffice hit as well as a greater critical triumph than before.

Returning Monday night (13) for a third Broadway engagement before going on another tour, its artistic and popular appeal seem more assured than ever. The work itself is a recognized classic, while the line at the boxoffice opening day and the near-capacity house opening night prove it a perennial popular hit. From every angle, 'Porgy and Bess' is a natural.

The present production is generally a worthy one. Etta Moten, in the part of Bess (originally played by Anne Brown), gives an impressive performance vocally and a properly flamboyant one dramatically, adding vigor and plausibility to the show as a whole. Alma Hubbard, succeeding the late Ruby Elzy, is appealing as Clara while Avon Long is again vivid in the Sportin' Life role created by John Buck (and Bubbles). Todd Duncan is still vocally and dramatically effective in his original Porgy part, while Georgette Harvey, Harriett Jackson, Edward Matthews and Warren Coleman remain helpful in principal supporting roles. Alexander Smallens' conducting continues to be standout, but Robert Ross's staging lacks the flow and tempo that Rouben Mamoulian gave the original.

The real star of the show always has been George Gershwin, however. *Hobe.*

'BLITHE SPIRIT'
(Morosco, N. Y.)

After two seasons on Broadway, Noel Coward's captivating farce has returned for a four-week engagement before going on the road. Even on repeated visits, it remains a sardonic delight and a marvel of playwrighting craftsmanship.

The only primary cast change is the presence of Haila Stoddard, instead of Leonora Corbett, as the disembodied spirit. With Clifton Webb, Peggy Wood and Mildred Natwick, she is starred, the first time she has had that billing on Broadway. Only other important cast change is Valerie Cossart in place of Phyllis Joyce, as the doctor's wife.

Miss Stoddard, whose stage personality and style of playing are dis-

(Continued on page 60)

FLATBUSH, BROOKLYN, TO GO STRAIGHT LEGIT

For the first time in more than a decade, the Flatbush theatre, Brooklyn, operated by the Brandts, will be converted into a regular legit house for presentation of Broadway road shows.

House had played legit during the past summer as part of the J. J. Leventhal-Brandt rotary stock circuit, but not since 1933 had it been used as a tryout spot or for winter legit.

Move to convert the house to legit is currently under way with an openin skedded within the next few weeks. Switch to legit is being made because of the shortage of legit houses on the road in the face of what is expected by Broadway producers to be one of the biggest road seasons in a generation.

Flatbush in past seasons has been utilized for either straight, as a vaudfilm hous or under a straight-vaude policy.

SAROYANER SET TO GO

William Saroyan's 'Go Away Old Man' goes into rehearsal on Oct. 24. George Abbott is producing.

'Kiss' Reaches New Chi High, $20,600, 'Doughgirls' 13G, 'Eyre' Down to 8½G

Chicago, Sept. 14.

Labor Day matinees upped grosses for all attractions except 'Jane Eyre,' which is slipping each week. 'Kiss and Tell' hit a new high at the Harris with estimated $20,800.

Estimates for Last Week

'The Doughgirls,' Selwyn (27th week) (1,000; $2.75). In last weeks. Extra matinee brought $13,000.

'Good Night, Ladies,' Blackstone (74th week) (1,200; $2.75). Return of Sunday night performances and Labor Day matinee added up to $16,-800.

'Jane Eyre,' Erlanger (5th week) (1,300; $2.20). Weakest draw in town. Only $8,500 for 10 performances.

'Kiss and Tell,' Harris (18th week) (1,000; $2.75). Led everything with new high of $20,600.

'Maid in Ozarks,' Great Northern (54th week) (1,400; $2.75). No letup here. Did 11 shows for total of $11,-500.

Offkey?

Elia Kazan, who was mentioned as stager of Richard Rodgers' 'Connecticut Yankee' revival, wanted the songsmith to do some tunes for a new play he (Kazan) was whipping up under a bankrolling deal with 20th-Fox. Rodgers couldn't see that.

John C. Wilson is now set to stage 'Yankee.'

ARMY PLAYLETS NICE $11,500 IN PITTSBURGH

Pittsburgh, Sept. 14.

'Army, Play by Play' opened its tour last week at Nixon to nice $11,-500 at $2.75 top. Collection of soldier-written prize plays, presented for benefit of Army Emergency Relief by cast of enlisted men, grabbed of space in the papers and drew swell set of notices, but quickness of booking, which prevented the military-minded campaign that got behind 'This Is the Army' weeks ahead of time, cost the entertainment at least a few grand more.

'Play By Play' also suffered by getting caught right in the middle of flock of other drives, the Third War Loan, bringing with it the Hollywood Cavalcade; Four Freedoms show, selling Bonds, and the AER's constant pounding on screen version of 'This Is Army,' which is still playing downtown. Everything considered then, that $11,500 isn't bad at all.

Nixon has 'Tomorrow the World' this week, launching tour of No. 2 company headed by Paul McGrath, Elissa Landi and Dickie Tyler, with 'Dark Eyes' and Ed Wynn's vaudeville 'Big Time' following.

'Bright Lights' 18G In 9 Days, Detroit

Detroit, Sept.

First touches of cold weather in Detroit seem to have nipped the summer boom slightly.

In its first week at the Lafayette, 'Charley's Aunt' tucked in $8,900 at the $1.65 top, below the opening figures for other 'arc at the popular-priced house. It is set in for two more weeks before Gloria Swanson comes in with 'Let's Be Gay.'

'Bright Lights,' which, with James Barton, Frances Williams, Jayne Manners and the John Kirby orchestra got a nine-day tryout here before heading for the east, garnered approximately $18,000 for that stretch at a $2.50 top. It got a going-over from crix here and was followed Sunday by another fresh starter, 'All for All,' with Jack Pearl and Harry Green.

'ARSENIC' NEAT $8,300, 'PEOPLE' $4,700 IN L. A.

Los Angeles, Sept. 14.

Two newcomers turned the lights on at the Philharmonic auditorium and the Belasco this week. First bower-in was Boris Morros' 'Waltz King,' starring Irra Petina and Richard Bonelli, which opened two-week stay at the Philharmonic last night (13). Show goes to San Francisco for two weeks and then to Chicago for a fortnight. Second debut was presentation of 'Maid in the Ozarks' tonight (14) at the Belasco by Monroe Goldstein, radio business manager.

Regulars continue happy runs in Hollywood, 'Blackouts of 1943' at the El Capitan going for steady $14,600 on the 85th week after Labor Day matinee pushed last week's take up to big $16,700. 'Arsenic and Old Lace' at the Hollywood Music Box has likely $8,000 in sight for 4th week after excellent $8,300 last week, and 'The New Meet the People' at the Assistance League Playhouse is good for $4,700 on current stanza after same sellout figure last week.

Biltmore lights again Oct. with 'Jane Eyre.'

'ABIE' WOW $15,300 IN 1ST TORONTO WEEK

Toronto, Sept. 14.

the best summer season in Royal Alexandra opened its regular road show season here with 'Abie's Irish Rose' and crashed through with a terrific $15,300, with 1,525-seater scaled at $2 top. Labor Day matinee saw over 1,000 customers turned away and business was capacity throughout the week. Play held over a second week and could continue longer but for other commitments.

'All for All' Sags In Buffalo Bow, 4G

Buffalo, Sept. 14.

Buffalo's new legit season was ushered in last week with the premiere of 'All for All,' the Jack Pearl-Harry Green co-starrer, but in four performances at the Erlanger, the wicket sag was noticeable.

Final count was an estimated mild $4,000, with seats scaled at $2.20 top.

Current Road Shows

(Sept. 15-25)

'Abie's Irish Rose'—Royal Alexandra, Toronto (15-18); Erlanger, Buffalo (20-25).

'All for All' (tryout)—Cass, Detroit, (15-18); Hanna, Cleveland (20-25).

'Another Love Story' (tryout)—Playhouse, Wilmington (24-25) (premiere).

'Army Play By Play'—Erlanger, Buffalo (15-18); Aud., Rochester (20-22).

'Arsenic and Old Lace'—Lyric, Richmond (15-16); Playhouse, Wilmington (17-18); Locust, Philadelphia (20-25).

'Big Time' (vaude)—Court Sq., Springfield (15); Central High Aud., Bridgeport (18); Bushnell Aud., Hartford (17-18); National, Washington (20-25).

'Blackouts of 1943' (vaude)—El Capitan, Hollywood (15-25).

'Corn Is Green'—Mun. Aud., Worcester (20); Court Sq., Springfield (21-22); Bushnell Aud., Hartford (23); Aud., Bridgeport (24-25).

'Dark Eyes'—National, Washington (15-18); Nixon, Pittsburgh (20-25).

'Doughgirls' (2d Co.) — Selwyn, Chicago (15-25).

'Doughgirls' (3d Co.)—Geary, San Francisco (15-18); Civic Aud., San Jose (19); Aud., Oakland (20-21); Civic Aud., Pasadena (23); Russ Aud., San Diego (24-25).

'Good Night Ladies'—Blackstone, Chicago (15-25).

'Ice Follies of 1943'—Winterland, San Francisco (15-25).

'Jane Eyre' — Erlanger, Chicago (15-18); Davidson, Milwaukee (20-25).

'Junior Miss' — Ford's, Baltimore (15-25).

'Kiss and Tell' (2d Co.)—Harris, Chicago (15-25).

'Kiss and Tell' (3d Co.)—Plymouth, Boston (15-25).

'Life With Father' (2d Co.)—Colonial, Boston (15-18); Walnut, Philadelphia (20-25).

'Maid in the Ozarks' — Great Northern, Chicago (15-25).

'Naked Genius' (tryout)—Wilbur, Boston (15-25) (premiere).

'One Touch of Venus' (tryout)—Shubert, Boston (15-25).

'Othello' (tryout)—Shubert, New Haven (18-18) (premiere); Colonial, Boston (20-25).

'Sons O' Fun' — Forrest, Philadelphia (15-25).

'Star Dust' (tryout) — Locust, Philadelphia (15-18).

'Tomorrow the World' (2d Co.)—Nixon, Pittsburgh (15-18); Cass, Detroit (20-25).

'Uncle Harry' — Shubert, New Haven (23-25).

'You Can't Take It With You'—Walnut, Philadelphia (15-18).

BETTY FIELD-'NEW LIFE' FINE $13,000 IN WASH.

Washington, Sept. 14.

Elmer Rice's "A New Life," with his wife, Betty Field, featured, grossed an estimated $13,000 in eight performances at the National theatre, last week. Critics were lukewarm, with majority feeling it was a play of dialog rather than movement. Gross was considered good for a new play at $2.75 top although it failed to attract in the balconies.

'Army, Play by Play' and a return engagement of 'Skin of Our Teeth' will be October attractions. 'Skin' opened here last winter and registered an astonishing $27,000.

News that 'Oklahoma' will be here for two weeks beginning Oct. 18 has pushed American Theatre Society subscriptions beyond the 8,000 mark. Most of the new subscribers are booked for the second week. 'Big Time' follows current 'Dark Eyes.' The Wynn vaudeville will play four matinees, the usual Wednesday and Saturday afternoon performances and two on Sunday, Sept. 26.

'Father' Amazes in Boston With $16,800, 'Dark Eyes' 11G, 'Big Time' OK 17G

Boston, Sept. 14.

it by a tough break in the weather as much as by the launching of the bond drive and the wow appearance of the 'Hollywood Bond Cavalcade,' local legit stands nevertheless continued to pull brisk trade last week, 'Life With Father' astonishing all concerned with its staggering draw despite its being here for the third time.

'Naked Genius' drove off the tee last night (13) at the Wilbur; 'Kiss and Tell' returned same night for short sesh at the Plymouth, and 'One Touch of Venus' set to go Friday night (17) for a nine day tryout at the Shubert. 'Othello,' season's first Theatre Guild show, follows on Monday (20) at the Colonial, 'Father' having to cut a profitable run to clear.

Estimates for Last Week

'Big Time' Shubert (1,500; $3.30). Vaude revue wound up a 12-performance week Sunday (12) with an okay $17,000, and cleared for week of one-night stands in Providence, Worcester, Springfield, Bridgeport and Hartford.

'Dark Eyes,' Plymouth (1,350; $2.20). Climbed to estimated $11,000 for final frame. 'Kiss and Tell' here now.

'Life With Father,' Colonial (1,437; $2.20). Jumped to estimated $16,800 notwithstanding bond hullabaloo in town. Finishes third and final week Saturday (18).

'ARSENIC' BULLISH $17,000, BALTIMORE

Baltimore, Sept. 14.

Following an extended period of rebuilding occasioned by the general crackdown following the Boston Cocoanut Grove fire of last year, Ford's, local legit landmark, reopened last week with 'Arsenic and Old Lace' and kept the wicket spinning hectically. A repeater here, where it originally had its pre-Broadway trial, the Lindsay-Crouse comedy was scaled at $2.22 and banged out a highly bullish $17,000 for the week.

Current is 'Junior Miss' for two weeks. Michael Myerberg's new production of 'Star Dust' is programmed to start a two-week date at the indie-booked Maryland, town's other legit stand, Sept. 20.

Mull 2d 'Merry Widow' Company for Road Tour

Cued by the boff b.o. reaction to 'The Merry Widow' revival, at the Majestic, N. Y., Mrs. Yolanda Mero-Irion, of the New Opera Co., producer of the Franz Lehar operetta, is planning to send out a second company.

No definite plans have yet been worked out for the road company, which will probably be ready in the late fall or early winter. Second company may, after a brief tryout tour, go into Chicago for an extended run.

Gropper's Scripts

Milton H. Gropper, who won an arbitration award of $944 recently from Lee Shubert for his adaptation of 'The Street Singer,' has two other scripts about ready for production. One is 'Anything for a Laugh,' comedy written collaboration with Phil Dunning and due for presentation after the latter's return from his current trip to South America. The other is 'The Triple Virgin,' a farce collaboration with his attorney, Joseph Shalleck.

No producer is revealed for either show.

B'way Slips Slightly; 'Public' $10,300 In 1st 4 Performances, 'Tobacco Rd.' $8,800 in Revival, 'Laugh Time' 12½G

With a few exceptions, business was off a trifle last week from recent highs. In general, shows playing extra matinees Labor Day drew hefty attendance, but takings slipped Labor Day night. There was plenty of trade at the performances the Sunday preceding Labor Day. However, shows giving no Sunday or Labor Day matinee performances felt the general post-holiday tapering off at their regular Monday night performances.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

'Angel Street,' Golden (92d week) (D-789; $3.30). Psychological meller bucked the general trend with a slight rise to an estimated $6,100 for eight performances.

'Arsenic and Old Lace,' Fulton (140th week) (CD-948; $3.30). Slid a little with the field, getting $9,000 for eight performances; moves to the Hudson after next week.

'Blithe Spirit,' Morosco (84th week) (C-955; $3.30). First week of return engagement drew $11,000; due to tour Oct. 4.

'Bright Lights,' Forrest (opens tomorrow, Thursday) (M-1,075; $4.40). Premiere postponed from last night (Tuesday). Alexander H. Cohen and Martin H. Poll are co-producers.

'Doughgirls,' Lyceum (37th week) (C-997; $3.30). Business holds nearly constant pace; estimated $16,400 last week.

'Early to Bed,' Broadhurst (13th week) (M-1,180; $4.40). Down somewhat from previous week's top figure; estimated $24,900 for eight performances.

'Harriet,' Miller (D-940; $3.85). Illness of Helen Hayes forced interruption of the run after 22 weeks; due to resume Oct. 4.

'Janie,' Playhouse (53d week) (C-865; $3.30). Climbed to $12,000 on nine-performance week and staying indefinitely.

'Kiss and Tell,' Biltmore (25th week) (C-920; $3.30). Off a bit with the field, to estimated $18,500.

'Land of Fame,' Belasco (opens Tuesday, 21) (D-1,000; $3.30). Albert and (Mrs.) Mary Bein drama deals with German invasion of Greece.

'Life With Father,' Empire (198th week) (CD-1,082; $3.30). Slipped a bit to $13,500; still plenty good; Howard Lindsay and Dorothy Stickney return to leading parts Sept. 24.

'Murder Without Crime,' Cort (4th week) (D-1,084; $3.30). English whodunit was one of few shows to reverse the general trend, getting estimated $5,900.

'My Dear Public,' 48th Street (1st week) (M-1,347; $4.40). Irving Caesar musical comedy claimed $10,300 in four performances; opened Thursday (9) to unfavorable press.

'New Life,' Royale (opens tonight, Wednesday) (D-1,004; $3.30). Playwrights' Co. production of Elmer Rice play arrives after road breakin.

'Oklahoma,' St. James (24th week) (M-1,493; $4.40). Smash musical went to $33,600 in nine performances.

'Rosalinda,' Imperial (46th week) (O-1,453; $3.30). Pace remained about same at $24,200.

'Skin of Our Teeth,' Fulton (43d week) (CD-1,075; $3.85). Skidded some with the general drop; $11,800 estimated.

'Something for the Boys,' Alvin (35th week) (M-1,337; $4.40). Musical also felt the general dip; $28,500 gross still plenty hefty.

'Star and Garter,' Music Box (64th week) (R-1,000; $4.40). Also slid some; estimated $17,400 allows ample profit for long-runner.

'Stars on Ice,' Center (58th week) (R-3,000; $1.65). Skating revue played 12 performances, three extra, for potent estimated gross $42,000; because of recent cast agitation for salary raises, management is minimizing grosses.

'Three's a Family,' Longacre (18th week) (C-1,016; $3.30). Nine-performance week pulled up the gross again to estimated $12,000.

'Tomorrow the World,' Barryn ore (22d week) (D-1,064; $3.30). Drama was another to run counter to the general decline, getting nice $15,500.

'Two Mrs. Carrolls,' Booth (5th week) (D-712; $3.30). Also up some on holiday trade to estimated $14,400; about all small house can hold.

'Ziegfeld Follies,' Winter Garden (24th week) (R-1,523; $4.40). Revue hit snappy $42,000 for nine performances.

REVIVALS

'Blossom Time,' Ambassador (1st week) (O-1,156; $2.75). Despite unfavorable reviews, operetta got away to $6,000 gross for first full week.

'Merry Widow,' Majestic (8th week) (O-1,695; $3.30). Off a trifle with the field; estimated $30,000 still plenty juicy.

'Porgy and Bess,' 44th Street (opened Monday, 13) (O-1,473; $2.75). George and Ira Gershwin folk-opera about Catfish Row revived again by Cheryl Crawford and John Wildberg.

'Student Prince,' Broadway (14th week) (O-1,900; $2.75). Operetta revival slid some to $18,600; still lots of profit at that figure.

'Tobacco Road,' Ritz (1st week) (CD-945; $1.85). Jack Kirkland show took estimated $8,800 for nine performances first week of limited revival engagement.

ADDED

'Laugh Time,' Shubert (1st week) (vaude-1,325; $2.75). Fred Finklehoffe, Jr.-Paul Small vaude show drew nice reviews and got more than $12,500 in first seven performances; added another $5,200 for three performances Sunday (12); looks set for run.

Olsen-Johnson $36,200, Philly

Philadelphia, Sept. 14.

Two of Philly's three active legit houses crashed through to very nice Labor Day week business, giving the city an auspicious start on the actual opening of the 1943-44 legit season.

'Sons o' Fun,' in its first full week at the Forrest (Olsen-Johnson show only played six performances during its first stanza) showed a gross of $36,200, plenty hot. Revue hit virtual capacity at all but midweek matinee and is now announced, despite previous insistence on limit of one month's stay, as staying two extra weeks, which will carry it up to Oct. 18.

Return of 'You Can't Take It With You' (fifth visit here for Kaufman-Hart comedy prize-winner) realized a very good $8,000 in the first of two weeks at the Walnut. This was for nine performances (including Labor Day matinee) but was made noteworthy because of low ($2 top) scale.

Only sour note was Michael Myerberg's tryout comedy, 'Star Dust,' which in its initial session at the Locust got only $3,300. Two morning papers gave show fairly good notices, but first-night opinion was decidedly n.s.g. Afternoon sheets said just that.

No openings this week, but a pair next Monday, both returns and both making third visits here. Locust gets 'Arsenic and Old Lace,' with Boris Karloff, and the Walnut, 'Life With Father,' with Harry Bannister and June Walker. Both are limited to fortnight stands.

'KISS' FINE $12,000 IN NEW HAVEN WEEK

New Haven, Sept. 14.

'Kiss and Tell' finished up a good week's biz at the Shubert (6-11) with an approximate gross of $12,000, which included one capacity house; eight performances at $2.75 top.

Busy fall season is lined up here, with several standouts already on the books. Current week (16-18) offers preem of Theatre Guild's 'Othello.' Next week brings 'Uncle Harry' for three days (23-25), and Sept. 28 starts a five-day stand of 'One Touch of Venus.' 'Life with Father' is due in Oct. (4-9) and 'Oklahoma' (11-18) road company and 'Arsenic and Old Lace' are futures.

'Doughgirls' $17,500, 'Henry' $9,700, Frisco

San Francisco, Sept. 14.

With final curtains for local legits being announced, all b.o.s are overrun with last last minute theatregoers. Last two weeks of 'Doughgirls' got off to a good start. 'Rose Masque,' version of 'Die Fledermaus,' fared much better than expected.

Estimates for Last Week

'Rose Masque,' Curran (3d wk) (1,700; $3). Closes Saturday (18), held to $15,000.

'Doughgirls' Geary (8th wk) (1,500; $2.75). Closes Saturday (18), leaped to $17,500.

'Springtime for Henry,' Tivoli (2d week) (1,600; $2). Closes Sunday (19). Fair $9,700.

'BIG TIME' SRO

Springfield, Mass., Sept. 14.

Playgoers of Springfield report a sellout for their opening attraction, 'Big Time,' (Ed Wynn), due tomorrow (15). Co-producer Fred Finklehoffe is a localite and his family still lives here.

Playgoers have booked Ethel Barrymore in 'The Corn Is Green' next Tuesday and Wednesday (21-22).

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Plays Out of Town

THE NAKED GENIUS

Sept. 13.

Michael Todd production of new comedy in two acts (eight scenes) by Gypsy Rose Lee. Stars Joan Blondell; directed by George S. Kaufman; settings by Frederick Fox, costumes by Billy Livingston. Presented at Wilbur theatre, Boston, Monday evening, Sept. 13, '43; $3.30 top.

Honey Bee Carroll.....Joan Blondell
Angela.....Pauline Myers
Stuart Tracy.....Millard Mitchell
Wellber.....Byron Russell
Alonzo.....Marcel Rousseau
Shop Girls.....[illegible] / Kay Buckley
Frederic.....Rex O'Malley
Pansy.....Claire Meade
Lottie Adams.....Bertha Belmore
Allbasei.....Georgia Sothern
A Drunk.....Anton Mayoude
Sam Hinkle.....Lewis Charles
Charles Goodwin.....Donald Randolph
Myrtle McGuire.....Doro Merande
Mrs. Davis.....Frieda Altman
Mrs. Thompson.....Emily Ross
Miss Holmes.....Eleanore Sallee
Emily.....Rosemary Rice
Gladys.....Mary Ashworth
Todd Martin.....Gil Maison
Sally Martin.....Bernice Maison
First Judge.....James Moore
Second Judge.....John McGrath
Judge Taylor.....John Saylor
Mr. Goodwin.....Judson Langill
Mrs. Goodwin.....Marie Louise Dana
A Moving Man.....George Cotton
Life Man.....Tom Daly
A. P. Man.....Ralph Lewis
State Trooper.....Robert Bowling
A Man.....Ralph Glover

With an advance sale here exceeding $17,000 and a $350,000 plus percentage arrangement with 20th-Fox on its film sale, Mike Todd's 'The Naked Genius' must be conceded a financial success. Practically nobody, however, can concede it much else as matters stand at the moment.

Comedy is talky and never gets rolling, catching what laughter it can from astonishing gag props and burleycue characters. Combination of Todd, Gypsy Rose Lee and George S. Kaufman may work wonders in a fortnight here, but it'll be uphill sledding. Main defect in a wishy yarn, confected from Miss Lee's idea of what might have happened if her best-seller had been ghosted by a mug, is its seeming slant to her intimates. They, and those in professions close to burlesque, might find its gags killing, but much of gab and many jokes shoot right over provincial audiences' ken. Might be different on B'way, but very uncertain.

After 45 minutes of atmosphere stuff employing some of the stripteuse's own curious paintings and whatnots as well as G-string makers, powder-room attendants and flora and fauna of the circuit, Honey Bee Carroll (Joan Blondell) gets engaged to socialite publisher of her best-seller (although she goes for her p.a.) and is blackmailed by the guy who actually wrote yarn for her. Second act switches to country place for wedding. More atmosphere as Honey Bee engages dog acts, warblers and other vaude turns for the ceremony. Blackmailer breaks it up, socialite stamps off, and Honey Bee falls into p.a.'s arms.

Padding is terrific, all of it dealing with a day in the life of a stripper and playing up screwy characters. Props figure heavily in comedy, but soon lose novelty. Most of the material's drawn straight from life, including the madcap mama, wedding, etc.

Miss Blondell's work is great. She was well liked, but given wittier lines she'd have wowed. Onstage most of the time. Donald Randolph is okay as publisher and Millard Mitchell likewise as p.a. Other parts are mostly character walk-ons, Doro Merande snaffling the best one and making the most of it. Frederick Fox's two sets are swell, and Kaufman's direction good in mob scenes.

Show's advance interest sensash in Hub, house going clean for first and most of second week before curtain.

Elie.

THE WALTZ KING

Los Angeles, Sept. 13.

Boris Morros production of two-act operetta based on life and music of Johann Strauss, stars Richard Bonelli and Irra Petina; features Virginia Card, Leon Belasco, John Dalli, Anthony Marlowe, Charles La Torre, Max Willenz, Marjorie Cooke, Tatiana Riabouchinska and ballet of 40; book by Morros, Theodore Bachenheimer and Aubrey Stauffer; staged by Bachenheimer; musical director, Fritz Berens. Opened at Philharmonic Aud., Los Angeles, Sept. 13, '43; $3.30 top.

Somewhere in between an opera and operetta is Boris Morros' lacy, dainty production of 'The Waltz King,' programmed as based on the life, loves and music of Johann Strauss. Its audience level will be found among classical devotees. Due to triple star billing of Richard Bonelli and Irra Petina of the Met set and Tatiana Riabouchinska, prima ballerina, appeal to the operetta following will be limited despite magnetic pull of Strauss waltzes. It's a class attraction geared for that trade and must rise or fall on that premise.

Limited stay of two weeks here is cinch for strong trade, also three weeks in 'Frisco to follow. How it fares at its next stop, Chicago, and in New York on extended runs as opposed to attractions not so dated is in laps of critics.

Book by Morros, Theodore Bachenheimer and Aubrey Stauffer does not allow for spirited display of talent or voices until second act, when things open up with Bonelli giving full voice to role of Johann Strauss and Miss Petina throbbing with vocal pyrotechnics. It all leads up to the Riabouchinska ballet, which ties up show in knot. Thenceforth it can't extricate itself. Choreographies by David Lichine are gay, colorful and spirited, with ballet queen giving exhibition of her art that brought loud bravos. Ballet movements and costumes are geared for showmanly spectacular appeal and giving staging of rare beauty in color and shading. Ballet fans will eat it up, and those less esthetic can find source of high entertainment content in whirls and spins of the graceful swan-like ballerina.

Bonelli gives role of Strauss restrained portrayal in both musical and dialogic passages but doesn't get warmed up until second act, and even then isn't so heated. It's neither his show nor Miss Petina's. Latter is more the player than singer. Two supporting artists, Anthony Marlowe as servant to Strauss, and Virginia Card, dancer-sweetheart of the waltz king, lend fine voice to their roles and at times rise above the leads. Comedy is ably borne by Leon Belasco, Max Willenz and Charles La Torre.

Music in three-quarter time is confined to the Strauss repertoire and performed with all lilt and sway so nostalgic and memorable to music lovers. Direction by Bachenheimer lacks tempo and pace in first act but picks up materially after second curtain lift. Music direction of Fritz Berens brings out melodic fullness of Strauss score. Additional lyrics were contributed by Mort Greene and Bert Leving lightened up flimsy plot with modern touches. Settings by Boris Leven are colorful and impressive.

Helm.

STAR DUST

Philadelphia, Sept. 8.

Michael Myerberg production of comedy in three acts (six scenes) by Walter Kerr. Features Rose King, Emil Boreo, Chick Chandler, Gloria Hallward, William McGuire and Gloria Saunders. Staged by Myerberg. Opened at Locust Street theatre, Philadelphia, Sept. 7, '43.

Claire Carter.....Rose King
Jerry Flanagan.....Chick Chandler
Paul Kenyon.....Edmon Ryan
Adrianne Stevens.....Gloria Hallward
Bernard Bartenborn.....Dwight Marfield
Tad Voorhis.....George Ives
Kenneth Keene.....Hubbis Prince
Janet Ross.....Gloria Saunders
Philip Ford.....William McGuire
Miss Freeman.....Yvonne Johnston
Miss Eddison.....Pamela Rivers
Miss Jones.....Susan Douglas
Marlon Phipps.....Joanne Tree
Raimund Forbes.....Jimmy Elliott
Craig Kendall Bach.....Emil Boreo
Martin Scott, Jr.....Jerry Sylvon
Dean of Women.....Eleanor Gordon

Philly's first tryout stage offering of the season is a pretty painful affair with chances very much against its ever clicking despite the germ of a smart and potentially humorous idea.

'Star Dust' was written by Walter Kerr, head of the drama department of Catholic University in Washington, and was presented there by the students under the author's direction. As an intercollegiate enterprise, it must have ranked well above average and it's possible to see why it attracted outside attention. At any rate, Michael Myerberg, who last year produced the successful 'Skin of Our Teeth,' figured it as a commercial possibility. Unfortunately, he hasn't helped it with his selection of cast, although a number of the players must be credited for youthful attractiveness and fresh personalities. Their acting, as well as that of several of the more veteran performers, is n.s.g. A last-minute (10 minutes before curtain) change in the program listed Myerberg as director instead of Kerr, previously announced.

Kerr, despite his scholastic associations, very apparently knows his way about Hollywood and is not without his inside slant on show business in general. has chosen to sting his satiric or ironic darts at art theatre addicts who have taken the rap before tand much more effectively; however, he has concocted a neat combination sandwich that uses both the 'artiness' of a college campus group of youngsters and the blase sophistication of a hardboiled Hollywood studio crowd. Possibilities? Maybe, but they don't jell.

Adrianne Stevens, heroine of the piece, has been playing Sadie Thompsons, Lady Hamiltons and Madame Bovarys on the screen, and doing right well, too. Then she stumbles on a script about the early Christian martyrs in Rome and decides she wants to play a Saint—St. Christostella. Her studio associates nix the idea emphatically; so, being under firm contract, she busts loose entirely and allies herself with the strictly non-commercial drama group of a nearby college, directed by an ex-Moscow Art player, and former pal (he says) of Stanislavsky.

The campus kids don't take to Adrianne when she ridicules their arty methods, but the crafty old director is willing to play along, figuring on a slice of coin from a wealthy young guy interested in Adrianne's career—or somethin'. So the young thespians play along at rehearsals but gang up on the film star on her opening night with almost football technique so that she can hardly be seen or heard. Meantime, her studio and her Hollywood sweetheart have been doing their best to get her back. After the first-act fiasco, the saboteur tactics of the kids cease, but in the weak and indeterminate end, Adrianne is seen as eventually bound back for the studios, while certain of the cinema aspirations of some of the students are effectively choked.

The attractive personalities referred to include Gloria Hallward and Gloria Saunders. The former is Adrianne, and she's very easy to look up, but unfortunately suggests a soubret type rather than the portrayer of lurid film roles she is supposed to be. Miss Saunders has the ungrateful role of an empty-headed student player who would appear to be willing to go to any lengths to get a Hollywood break. She, too, is good looking but no actress.

Rose King (York and King) will undoubtedly be better when (or if) 'Star Dust' gets extensive rehearsing and rewriting. She has some good lines but muffed them badly the opening night. Emil Boreo (formerly 'Chauve Souris') is cast to type, but hard to understand and also blurred lines. In fact, the entire cast was guilty of stepping all over and ruining some good gags and, to give the author credit, there are quite a few of them. There are a lot of duds, too, and some amateurish straight dialog. One wonders, incidentally, what some of Kerr's academic colleagues will think of a number of his rather frank, even raw, cracks.

Chick Chandler, Edmon Ryan, George Ives and Philip Ford, especially the latter, show occasional promise. The poor author of the piece (who never says a word) is nicely limned by Dwight Marfield. Easily the funniest scene in the play is the roughhouse tactics of the cast in snowing under the film star in her debut. This is in the last act, and no finesse is needed. It's good for laughs but too drawn out.

The scenic production is sparse with only one full stage set, and nothing to recommend it.

Waters.

ALL FOR ALL

[illegible] 10.

[illegible] Berman production of comedy in three acts by Norman Bruce, based on play by Aaron Hoffman. Stars Jack Pearl and Harry Green. Directed by Green; setting, A. A. Ostrander. Presented at Erlanger theatre, Buffalo, Sept. 9, 1943.

Marion Kruger.....Flora Campbell
John Bauer, Jr.....Lyle Bettger
Albert Kruger.....Harry Green
John Bauer, Sr.....Jack Pearl
Daniel Dunn.....Wyrley Birch
Thomas W. Craig.....Loring Smith

Undoubted chief raison d'etre for the resuscitation of this dated Aaron Hoffman script in the fancied timeliness of the comedy treatment of its capital-labor theme. Originally titled 'Give and Take,' and also known as 'It Can Happen,' the show enjoyed a run of several months on Broadway in 1923 with George Sidney and Louis Mann co-starred. The present refurbished version, authored under the probably collective pseudonym of Norman Bruce, is dependent mostly upon its broad comedy treatment and robust histrionics, all obviously aimed at capitalizing on the current belief in theatre circles that the public demand for laugh shows is an open sesame to b.o. success.

In both plot and motivation, the script is old hat in spite of vigorous and heavy-handed attempts at streamlining. The plot is badly synthetic, the characters automatons. The effort to modernize the necessary dramatic conflicts and the pointing up of the dialog with current topical allusions are obtrusively transparent. Pearl, as a self-characterized bullheaded fruit cannery employer, first opposes his workers' attempts to organize under the leadership of his lifelong friend and employee, Green. For a first-act climax he capitulates to an 'Industrial Democracy' setup in his factory, Green, forced to share capitalistic responsibility, develops comedy headaches and yearns for a return to his old job. The machinations of the banker-menace to force Pearl's out-fit to the wall furnishes the remainder of the dramaturgy, with the situation saved in the end by the loyal employees collectively bankrolling Pearl's comeback, assessed by the whims of a millionaire eccentric, depicted for plot purposes as alternately sane and mad, furnishing the final financial fillip at the curtain.

Pearl's projection of the blustering, benevolent employer is in his familiar trademarked dialectic metier and is tellingly highlighted with plenty of crackling muggery and gyrations. Green, who also staged the production, handles the part of Pearl's companionable vis-a-vis worker with an arresting low-comedy delineation which is chiefly remarkable for its fine timing. Between them they're responsible for practically all of the evening's hilarity. The rest of the cast labors valiantly against the insurmountable barrier of the amorphous characterizations of the script. The show, practically devoid of love interest, is also low in femme appeal. Cast of only six persons playing in a single undistinguished setting tends to monotony, though the dull stretches are somewhat relieved by a bumper crop of laughs engendered through skilled handling by the leads of the comedy lines and business.

'All' looks like a forced expansion of one of those surefire oldtime vaudeville skits for which Hoffman was justly famous, and Green's playing and direction point up that impression. Opus also is reminiscent of Hoffman's World War I hit, 'Friendly Enemies,' which employed the same formula of utilizing strongly contrasting comedy characters to personify conflicting ideologies. However, as a treatment of the problem of capital-labor relationships, 'All for All' contributes about as much as 'Abie's Irish Rose' did to the subject of intermarriage. Plans call for a swing around the central defense-industry cities with a Broadway showing skedded for the end of the month.

It will take a tall bit of doing to save this one from machine-gunning by the metropolitan critical sharpshooters.

Burton.

'Meet the Navy,' Canada Sailor Revue, In Big Toronto Click Prior to Tour

Toronto, Sept. 9.

Louis Silvers—Larry Ceballos' production of revue in two acts (28 scenes); music and lyrics, P. E. Quinn and R. W. [illegible]wood; sketches, Noel Langley and Henry Sherigan; dance arrangements, Louise Burns; settings, Paul duPont and Leonard Brooks; costumes, Billy Livingstone; technical director, Carl Mulholland. At Victoria theatre, Toronto, Sept 9, '43; $2.50 top.

As far as civilian theatregoers are concerned, 'Meet the Navy' is worth the $2.50 top on admission. The sprightly Canadian navy revue opened here, goes on a trans-Canada tour, jumps to the United States in Seattle and goes eastward to Winnipeg and over the border again for a tour of the Maritimes and then Britain. Whole setup was inspired by Lieut.-Commander John Farrow, Royal Canadian Navy Intelligence, who induced his pals, Buddy De Sylva, Lou Silvers, Larry Ceballos and Sam Ledner, to come up to Toronto and assist in the rehearsals. The lads have injected plenty of the Broadway-Hollywood zip into the show.

Show runs through with ease and assurance and, with no known names present, scores on its informality and well-precisioned speed. Nobody carries the load and the whole affair is fresh and youthful. The dance numbers, staged by Louise Burns, with the afore-mentioned top-calibre tipoffs from Silvers and Ceballos, has 24 WRENS more than daringly costumed for a service show and with plenty of delectable epidermis showing. The girls are on for the rousing opening chorus, a Coney Island scene set in the gay '90s, the 'Beauty on Duty' number showing the women in the services as the 'best-dressed women of the year,' a mirror-precision effect that is tough enough when a couple does it but is excellent with the 24 WRENS splitting up for the concerted routine.

A revue of this type is usually shy on comedy, but writers and lyricists have done all right by 'Meet the Navy.' Outstanding sketches include 'Women at War,' in which the men of the family carry on at home while the womenfolk carry out their military or naval duties; the 'Beauty on Duty' production number; and 'Mutiny on the Bounty' with Cameron Grant doing a splendid, roaring Captain Bligh in the Charles Laughton tradition.

All talent has been recruited from the men and women in the Navy and they have plenty with which to work. Some have had experience in radio, nightclub and Little Theatre work; others from U. S. vaudeville include Oscar Natzke, bass singer, and Ivan Romanoff and his Balalaika orchestra. The latter is a vaude unit that was picked up intact and inducted into the Navy. They're background by a large male choir who sing in phonetic Russian before a full-stage Moscow set and are all right on tonal quality but had better duck for cover if they ever get within reach of the Red Army.

Audiences won't come out whistling any of the songs but they're bright and cheerful. Outstanding is 'Your Little Chapeau' in the Coney Island number. John Pratt's deadpan singing of 'You'll Get Used to It,' and the sea chanties by Natzke and his choral shipmates. 'Boy in the Bell Bottom Trousers' also stands out. The 30-piece orchestra is under the direction of Eric Wild of Canadian radio. One unusual angle is that all recognition of rank is dropped once the troop enters the theatre, officers and men going through their various chores and the chorus men having lieutenants and A.B.'s rubbing shoulders.

McStay.

Play on Broadway

MY DEAR PUBLIC

Irving Caesar production of musical comedy; book by Irving Caesar, Charles Gaylesfield; songs, Irving Caesar, Sam Lerner, Gerald Marks; dances, Felicia Sorel; assista dance director, Henry Le Tang; settings, Albert Johnson; costumes, Lucinda Ballard; book directed by Edgar MacGregor; orchestra directed by Harry Levant. Stars Willie Howard; features Nanette Fabray, Eric Brotherson, Ethel Shutta, Georgie Tapps, David Burns. At 46th Street, N. Y., Sept. 9, 1943; $4.40 top ($5.50 opening).

Walters.....David Burns
Tapps.....Georgie Tapps
Jean.....Nanette Fabray
Daphne Drew.....Ethel Shutta
Barney Short.....Willie Howard
Renee.....Renee Russell
Louise.....Loise Fisher
Mitzi.....Mitzi Perry
Byron Burns.....Eric Brotherson
Lulu.....Sheila North
Gordon.....Gordon Gifford
Playwright.....William Nunn
Gus Wagner.....Jesse White
Kelly.....Al Kelly
Rose Brown.....Rose Brown
Announcer.....Dave Hamilton
Ruth.....Janice Wallace
Edith.....Edith Lanner

Also: Crandall Sisters, Hammonets, Della Lorrie, Harry Day, Monica Boyer, Louise Rose, Bill Jones, Michael Kujak, Marilyn Arden.

Chorus: Marylin Johnson, Zynaid Spencer, Ann Middleton, Betty Burns, Virginia Stevens, Janice Wallace, Joan Summers, Marjorie Gaye, Betty Laighton, Jean Cooke, Dorothy Thomas, Millie Ferguson, Robin Marlowe, Vivian Newell, Dorothy Hyatt, Lagene Gray, Ginger Lynne, Jack Lyons, Richard Andre, Paul Vincent, Ernie Di Gennaro, Larry Evers, William Hunter, William Lundy.

Songwriter Irving Caesar has reportedly been preparing seven years for his first try at musical comedy producing. The show itself, 'My Dear Public,' tried out on the road during the spring of 1942 and was then shelved for revision. Extensively rewritten, with a number of new songs and an almost entirely new cast, it has at last reached Broadway, after another road break-in. The result is still negative.

Just as it did when caught during its previous tryout, 'My Dear Public' suffers from almost everything possible for a musical comedy. The book is labored and tedious, its score is commonplace, the comedy is stubbornly unfunny, production and staging are inadequate and the cast is light on stars, either for entertainment or boxoffice draw. It appear sure to do a quick foldeoo.

The show's book uses the same framework as it did two seasons ago. It's a backstage story about a business man who backs a temperamental genius in the production of a musical comedy. Theoretically, that provides the setting for numerous musical numbers. But actually, it merely separates the mild songs and dances with tiresome stretches of plot.

As the business man-angel, Willie Howard struggles with his leaden material, and occasionally comes up with a moment of laughter. Nanette Fabray is a pretty girl with a pleasant stage personality, but she is likewise stifled by the drab material. Same goes for the others, including Eric Brotherson, Ethel Shutta, Georgie Tapps and David Burns. Miss Shutta looks attractive, but lacks a good song number. Tapps contributes two spectacular tap routines, though a third is one too many. Burns is simply mired in one of those drlving straight parts, while Brotherson inevitably comes out second best to the part of the young composer-director.

Rose Brown, the only recognizable name from the previous cast, gives vitality to the show's best song, 'Color Line' ('if there's a color line way up in Heaven, then send me down there below'), but the number gets no production buildup and isn't even well staged, so it doesn't set off the audience explosion it should. Howard has an amusing patter number in 'If You Want a Deal with Russia,' and Miss Fabray and Brotherson duet agreeably with 'Our Private Love Song.'

Except for Tapps' routines and one mild ballet number, there's little dancing to the show. There's nothing notable about the sets and costumes. And the ill-adjusted amplification system, with a microphone planted in the center of the apron, gives the whole performance a blatant effect. The fatal tipoff on the show, however, was the stream of walkouts all during the second act opening night.

Hobe.

Legit Follow-Up

Continued from page 58

tinctly unlike Miss Corbett's, shrewdly doesn't attempt to pattern her performance after her predecessor's successful one, but gives the part her own interpretation. She seems less mocking and more earthy than Miss Corbett, and lacks the same sinewy grace. But she gives the part a sharper, more direct edge.

Webb's performance is still a gem of dry understatement, and Miss Natwick continues to make a farcical triumph of the spiritualist part. Miss Wood's playing of the wife has broadened, but retains its punch and authority.

Hobe.

Broadway

Hal Wallis due in N. Y. on Monday.
Jackie Jordan into 'Artists and Models.'
The George McCalls in town from Hollywood.
Johnny Hutchens says a conferencier is an m.c. with a dialect.
Johnny Hyde (Wm. Morris agency) arrives from the Coast today (Wed.).
Joe Cook has leased his lodge at Candlewood Lake, Conn., for another year.
Jack Goldstein, 20th-Fox publicity chief under Hal Horne, to the Coast for first time since taking job for studio huddles.
Lou Walters' Latin Quarter gets a six-page spread in the Sept. 20 issue of Life.
Helen Hamilton, Troika, Washington, prop. in town for a few days on booking biz.
Irving Lehrer, ex-p.a., now Broadway and cafe reporter and a feature writer for the American Weekly.
Jane Kean, currently in 'Early to Bed,' set to double at Riobamba when new show there opens Sept. 23.
DeMay, Moore and Macy now a double, Macy having been drafted out of 'Leon & Eddie's, where they had been appearing.
Zero Mostel back in N. Y. from Ft. Meade, Md., after getting a medical discharge from the Army. He's going out for USO-Camp Shows.
Genius, Inc., and Chamberlain Brown have started talent auditions Friday afternoons at the Genius quarters in the St. James hotel.
Jack Petrill, former General Motors entertainment director, and Ned Armstrong, legit p.a., have formed a personal management and publicity firm.
Seaman Henry Senber, formerly with the Richard Maney publicity staff and previously press agent for the Mercury theatre, in town on leave from Seabees training.
'Banshees' first fall luncheon is dated for Sept. 23 at the Waldorf, returning INS war correspondents being guested. They are Jack Mahon, Art Cohn and Michael Chinigo.
Pearl Primus, Negro dancer at Cafe Society Downtown, goes into the new Billy Rose all-colored show, 'Carmen Jones.' Rose put the production into rehearsal Monday (13).
Langston Hughes writing the book and special material for boniface Barney Josephson's forthcoming Broadway musical which will feature the colored talent from his uptown and downtown Cafe Society.
Shephard Henkin reappointed publicity director of Hotel New Yorker, following his honorable discharge from the Army. Frances Crockett, who served during Henkin's leave of absence, appointed executive secretary to Leo A. Molony, manager.
The Mirror picked up Milton Berle's slogan in 'Variety' Sept. 1 and gave it a big play via a cartoon spread on Monday (13). Berle's original squib read, 'Buy War Bonds! The Spirit of 1776 won the War of Independence. The Spirit of 18.75 will win this war!'

Mexico City

Radio's Ben Grauer in from New York.
Monterey's Cine Teatro Elizondo, de luxe 3,500-seat cinema, opened.
Singer Pedro Vargas back in Mexico City after tour of South American cities.
Amalia Caballero de Castillo Ledon, socialite, signed by Clasa Films as actress.
Film comic Armand Solo suffered knife wounds in the hand in quarrel with a taxi driver.
Lucha Nunez, singer-dancer, headed for Rio De Janeiro after a long stay at the Follies theatre.
Metropolitan Films has leased Iris theatre for 10 years and plans to show pictures made in Russia.
The Mexico Symph has closed its 16th season. Weekly concerts wound up in the black. Conductor Carlos Chavez plans to tour orch.
Max Aub, Spanish author and scripter for Clasa Films, lecturing on pix at the Mexican University here, Mexico's only women's college.
September is the fiesta month for Mexico, with parades, amusements and special events scheduled all over the republic for practically every day.
New film house, the Metropolitan, opened. The theatre is downtown. First showing was all-Mexican adaptation of Victor Hugo's 'Les Miserables.'
Pedro de Lille, veteran announcer for local station XEW, awarded trophy by Radiolandia, local air mag, as Mexico's best radio announcer.
Amanda Ledesma, Argentinian comedienne, signed by Manolo Fernandiz, impresario of the Follies Bergeres, local revue house, for a long engagement.
Manana (Tomorrow) is the latest magazine to hit the newsstands. There's also Hoy (Today). Both are of the same pattern and devote some space to theatres.
Walt Disney returning to Mexico City in a couple of months to work on the new series of education pictures he's going to make in cooperation with the Mexican government.
Maria Lafarga Vallin, wife of Jesus Vallin, owner of a pic exchange at Mazatlan, key Pacific port, burned to death in the fire that destroyed the exchange and two adjoining buildings.
Francisco Ortiz Monasterio and Jose Luis Calderon filming pic glorifying the Mexican Navy, 'La Naval de Veracruz' ('The Vera Cruz Navy'). Jorge Reyes, Argentinian actor who has played in several Mexican pix, heads the cast.
Leopold Stokowski, here from dates in Guatemala, conducted a chorus of 110 voices at the shrine of Our Lady of Guadalupe, Mexico's patron saint. Concert was in benefit of the fund for reconstruction of the Metropolitan Cathedral here.
Antonio Moreno, producer-megger of Mexico's first talker in 1930, 'Santa' ('Saintess'), based upon a classic Mexican novel, and Lupita Tovar, who played the lead in the third pic version of 'Santa,' now on exhibition, are here from Hollywood for conferences with producers.

Minneapolis

By Les Rees

Paul Allen, singer, held over at Curley's nitery.
Irving Gillman, RKO salesman, recovering after recent operation.
Gene Eyman orchestra in second year at Hotel Lowry Terrace Cafe.
Don Guttman and Ted Mann new owners of Independent Poster exchange.
A. Selby Carr, Par salesman, home from hospital convalescing from operation.
Walter Hoffman, 20th-Fox exploiteer, back from special assignment at Denver.
Late train from Omaha delayed first Ted Lewis perform ice at Orpheum 40 minutes.
Al Stern, RKO office manager, treated employees to ice cream, cake and coffee to celebrate birthday.
In 16th week Gib Courshon still out in front in Universal's Salesmen's Date Demonstration contest.
Sheila Barrett, currently at Hotel Radisson Flame Room, departs next month on overseas servicemen's entertainment jaunt.
Reel Fellows' club of film salesmen and sales managers starting monthly luncheon meetings with speakers and entertainment.

Postwar Pix

Continued from page 1

8 when he said, in effect, that after this war is over there will be more important things to consider than celebrations.
War conditions, for one thing, are obviously raising literate standards. Some 10,000,000 men in the armed forces who never did much reading before, recruits from the mountains and farms not overly burdened with education, are being brought in contact with the printed word as never before in this highly mechanized, scientific global conflict.
Producers expect to face a new postwar film audience with much higher standards of intelligence and taste.

Reading Tastes Improved

Change in public habits and tastes has already been noticed in general reading. Among other publications the class mags, those in the highbrow literary categories, have shown huge circulation increase. Book sales are up 60%, according to a publisher survey, Grosset & Dunlap recently saying that sales could rise 600% if enough books were available to meet the demand. Modern Library (pop priced) sales are three times higher than in 1938.
Publishers have helped to increase reading by making lower-priced books available, especially via reprints of previously published material.
Basically, however, it is the army training, the close public interest in international developments which has broadened vocabularies and geographical conceptions, radio commentaries and newspaper reports and editorials which are credited with having created changes which film producers are prepared to take into account in future output.

1944 Significant

Believed the first time that several major studios are planning to place in release pictures with political significance during a national election—in 1944. 20th-Fox, Paramount and possibly Metro and Warners are mulling films with political or sociological themes for next season.
This, of course, would be only a forerunner of others to come along various lines. While musicals will continue to be made, it is pointed out that the number of such films is restricted by physical limitations such as available talent and facilities.
The well-balanced program, covering all types of themes, continues the basis upon which most major studio schedules are outlined, but the ratio of more serious screen material appears likely to be increased.

London

Firth Shephard off for short holiday to Oxford.
Reggie Davis has joined the agency biz, having become partner of Will Collins.
'Slim' Allan, Vic Oliver's stooge, will take out his own vaudeville unit next month.
Minnie Leslie has quit the stage and now manages the Chicken Inn, Haymarket.
Harry Moore requires government permit from Ministry of Paper to do his paper-tearing act.
London Philharmonic Orchestra will give Sunday concerts at the Adelphi theatre, commencing Oct. 3.
Leicester Square theatre is first West End house to advertise its films in three languages—English, French and Dutch.
Max Tack has written book on show business titled 'With a Sigh and a Smile,' which Alliance Press is publishing.
Greatrex Newman, writer of revue sketches and an airman in the last war, has returned from the Middle East. He is Overseas Officer for ENSA.
Hartley Powers to co-star with Jessie Matthews in the American musical, 'The Lady Comes Across,' which Bernard Delfont will produce in November.
American Red Cross Entertainment and Cinema Section moving from Grosvenor Square to Albert Gate Mansions, Kensington, with army taking over former quarters.
John D. Hicks, Paramount's vice prez., here to decide with David E. Rose, Par's London head, on the percentage sales of 'For Whom the Bell Tolls.' Understood Par intends to demand 75%.
Newly formed London Stage Door Canteen intended for Londonderry House may go to Ciro's club instead, as former spot is too small. Latter has been closed since Jack Harris had it in 1938.
Rex Diamond has written 'Black and White' revue which Jack Hylton will produce for the sticks, starring Adelaide Hall, George Mooon and Burton Brown. Story has New Orleans background.
Arthur Moss, former theatre head of Associated British Picture Corp., may align with Gaumont-British in similar capacity under Arthur Brown. GB booker since Arthur Jarrat resigned to go over to ABPC.
Income and expenditure of Actors Benevolent Fund for last year reveals an excess of income over expenditure amounting to approximately $400. Income amounted to about $25,000. A special donation via Charles Cochran totalled over $4,000.
Norman Meyers, Barry manager, bagged $200 in prize money during recent biz drive of Bill Skirball-owned houses.

Chicago

Sid Blake opens at the 5100 Club on Sept. 30.
Edgar 'Eggs' Royer has returned to his piano at Helsings' downtown spot after a tussle with pneumonia.
Theatre Equipment Dealers' Protective Association will hold annual meeting at the Bismarck hotel, Sept. 18 and 19.
William Pine, of Pine and Thomas film producing combo, here to begin production of a picture at the Great Lakes Naval Training Station.
Louise Albritton and Robert Paige, Universal players, were introduced to press at cocktail party in Variety Club rooms in Blackstone hotel.
Variety Club has cancelled its country outing scheduled for Sept. 16 because date conflicts with the appearance here of the Hollywood Cavalcade.
Betty Furness will replace Betty Lawford in 'Doughgirls' when show closes at the Selwyn theatre and goes on the road. Miss Lawford will return to Hollywood and the films.
The old Hi-Hat Club has been taken over by the New Tribes Missionary. Choirs now sing from the stage, and a pulpit has been built where the master of ceremonies once held forth.

Pittsburgh

By Hal Cohen

Aleen Leslie coming in from coast via plane to see her mother, who is ailing.
Don Metz plans to enlarge Club Casino in Oakland and install floor shows.
Rufus lair visiting the drama desks on his annual good-will tour for Par.
Johnny Harris herding local crix to N. Y. for a look at his new 'Icecapades.'
Sol Heller still looking for a downtown cafe location and has two spots in mind.
Lt. (jg) Bill Cains (Mary Krieg, former Baron Elliott thrush) expect the stork.
Mary Morris back in town to resume teaching duties at Carnegie Tech drama school.
Lew and Al Mercur have hired two Chinese chefs from New York for their Music Bar.
Grace White back to her secretarial duties in Harris office after being a WAC for nearly a year.
Maurice Spitalnys' lad, Jimmy, home from Miami on first furlough since going into the service last January.
Showmen friends of Mannie Greenwald presented him with military wrist watch upon departure for the service.

Australia

By Eric Gorrick

The MPDA is sending new pix to the battle zones for troop entertainment.
'Maid of Mountains' reached 100th performance on revival in Sydney for Williamson-Tait.
Understood that George Dean received $88,000 to bow out of the Snider-Dean circuit.
Stanley Crick is doing a splendid job for the Australian Comforts Fund. He's ably assisted by Charles Munro.
Dick Bentley, former comic with Australian Broadcasting Commission, is routed for a tour over the Tivoli vaude-revue circuit.
Surprise click in Sydney is 'Hitler's Children' (RKO) for Hoyts. Was figured pic would stick about two weeks, but the going is easy for a long span.
Coming of Otto Bolle to these shores and the reported appointment of Rick Ricketson to the foreign dept. is expected to see some changes in the local 20th-Fox-Hoyts setup.
Unknown as yet whether Associated Talking Pictures will renew distribution deal with British Empire Films. Understood that A.T.P. has had offers from U. S. distrib units here.

AFRA-Equity-AGMA

Continued from page 3

Henry Jaffe, officials. The Chicago and Los Angeles delegates were unable to attend yesterday's session, but are being kept advised of developments.
The Equity committee included Bert Lytell, Paul Dullzell, Ruth Richmond, Rebecca Brownstein, Philip Loeb, Rhys Williams and Alfred Harding. In contrast to the AFRA group, it was composed largely of executives, only Loeb and Williams being members of the association. Another apparent difference between the committees was the attitude in which they approached the proposed merger. The AFRA delegation, backed by the unanimous vote of its national convention, was pledged to seek immediate approval of the idea in general. The Equity committee, on the contrary, had been specifically instructed to make no commitment, but merely to listen and report back to the association's council.
This different attitude toward the unification appears to characterize the AFRA and Equity organizations as a whole. Although certain of its officials and board members privately argued against the plan at the start, they have ostensibly joined the majority in urging it since the union's national convention voted so overwhelmingly in favor of it. On the other hand, some of the sentiment among Equity executives, and to a lesser extent among the members, seems to be against the proposal.

Arguments in Favor

The arguments in favor of an AFRA-Equity-AGMA consolidation are relatively obvious and concrete. It is figured that a single organization would involve considerable financial saving in overhead and eleminate some duplication of expense to the members. It's also believed that a single organization would be stronger than several different ones. In addition, it's recalled, the parent organization, the Associated Actors & Artistes of America, pledged itself four years ago, at the time the jurisdictional dispute with the International Alliance of Theatrical Stage Employees was settled, to realign and consolidate its setup.
Most of the arguments against a merger involve financial considerations. AGMA has a deficit of $19,000 and, though its leaders claim the union is now in the black and can continue so, the other unions are reluctant to risk any major additional expense. In that connection, they are undoubtedly influenced by their costly participation in the affairs of the American Guild of Variety Artists. Equity is also concerned in guarding its large cash balance. The other anti-consolidation arguments are comparatively minor, though in some instances possibly influential. There is the obvious fear of some executives that a merger would imperil their jobs. And there is also the prospect of considerable complication in working out membership classifications, dues and similar matters.
AGMA, admittedly weaker than either of the other unions, is obviously strongly in favor of consolidation.

Hollywood

Joan Fontaine laid up with sinus trouble.
Rose La Rose changed her film name to Rose La Ross.
Ruth Warrick returned to RKO payroll after a suspension.
Gordon Hollingshead reported slightly improved after surgery.
Lieut. William Holden in town visiting his wife, Brenda Marshall.
Hoot Gibson leaving for a midwest rodeo tour starting in St. Louis.
Molly Picon heading east with series of Army camp stops en route.
Marcel Lamaze drew a delayed permit to open the old Clover Club, Sept. 15.
Mervyn Leroy reported $20,000 burglary of his home in West Los Angeles.
Sam Clark checked out as publicity director of Edward Small Productions.
Jane Withers wound up two weeks of USO tours to resume film work at Republic.
Pat O'Moore back in pictures after rejection by the Army for an old spinal injury.
Max Milder, managing director for Warners in England, huddling with studio chiefs.
Ernst Lubitsch ordered to spend another week in the hospital to recover from heart attack.
Samuel Bronston paid the bill for the 23d weekly dinner for 300 soldiers at the Masquers.
Lillian Gish shoving off on a country-wide lecture tour, subject, 'Hollywood vs. Broadway.'
Gordon Hollingshead under oxygen tent in a Long Beach hospital following heart attack.
Pete Ermatinger, manager of Biltmore theatre, returned from a two-week vacation in Mexico City.
Geraldine Mavor shifted from Paramount to become publicity director for Arnold Pressburger.
Maj. Gordon S. Mitchell in from Louisiana to edit Army training films, now being processed in local labs.
Danny Winkler moved out of the Feldman-Blum agency after a year, and likely to join the William Morris office.
Barbara Stanwyck aired to Dallas for a week with her husband, Lt. (j. g.) Robert Taylor, of the Naval Air Corps.
Lana Turner's husband, Stephen Crane, drew a medical discharge from the Army because of an old foot ailment.
William J. Gell, chief of PRC sales for England, shoved off for London after studio huddles with Prexy O. Henry Briggs.
Laura La Plante to Washington to greet her husband, Major Irving Asher, returning from a year's service in England.
Edward Clark, manager of Los Angeles theatre, was forced by two gunmen to give up the cash box containing $2,100.
Steve Fisher doing the treatment of 'Night and Day,' Hall Wallis production based on the life of songwriter Cole Porter.
Kay Williams, screen actress, divorced Martin de Alzaga Unzue, Argentine sportsman known in Hollywood as 'Macoco.'
Hollywood Canteen celebrates its first anniversary today (Wed.) with the millionth soldier marching through the front door.

Washington

Alan Bachrach, Tivoli theatre manager, confined to home by illness.
Variety Club hosted Allied ambassadors at Monday luncheon at the Willard.
Paul Henreid came in ahead of the Hollywood Caravan, and annexed much publicity, due to his early arrival.
Stage Door Canteen presented the Earle's Roxyettes with a birthday cake in appreciation of many free appearances.
Joe Flynn, in ahead of Ed Wynn's 'Big Time,' is leaving the show to advance for another attraction headed for the Coast.
The Army show on the Washington monument lot is attracting 15,000 daily, and definitely affects film box offices. It's a free show.
The Duncan Sisters held over for a fourth week at Helen Hamilton's Troika. Girls have been a sensational click, changing routines weekly. Will be followed by Joe E. Lewis.

San Francisco

Comic Sid Gans left Frisco Latin Quarter nitery for Hollywood offer.
Benny Rubin has been signed for another two weeks at Slapsy Maxie's.
Jack Blumenthal has gone into Esquire as assistant to manager Gene Poplack.
Zella Layne is back at NBC after her Chi trip to the National AFRA convention.
Bal Tab is waiting for definite date from Sophie Tucker, who's picturing in Hollywood.
Jacques Pierre, agent for 'Mothers Day,' which opens at Geary 26th, arrived Frisco Monday (13).
Patsy Parker thrush of the Ted Weems combo, will do a nitery appearance here at the Copacabana.
'Waltz King,' based on the life of Johann Strauss, set for Curran 27th, with Richard Bonelli, Margit Bogor, Metro and S. F. Opera stars, in cast.

OBITUARIES

MRS. SALLIE GOLDSMITH

Mrs. Sallie Goldsmith, sister of Sime Silverman, founder of 'Variety,' nd herself once a writer for this paper, died Monday (13) in Atlantic City after a long illness due to a cardiac disorder. She was 73.

Mrs. Goldsmith had been living at the resort with her husband, Moe, a retired businessman, for the past several years. Her death came close to the 10th anniversary of the passing of her brother, Sime, who died Sept. 22, 1933 on the Coast.

Under the byline of 'Sallie,' Mrs. Goldsmith conducted a column on 'Variety's' then Women's Page up until 15 years ago, her stint paralleling the column by 'The Skirt,' Hattie (Mrs. Sime) ilverman.

Surviving Mrs. Goldsmith, besides her husband, is a sister, Ann Silverman.

CHARLES NIGGEMEYER

Charles A. Niggemeyer, 61, veteran stage director, ied in Chicago Sept. 11.

Niggemeyer had been in show business for many years. After several seasons of dramatic stock at the Pabst, Davidson and Schlitz theatres, Milwaukee, he joined Jones, Linick & Schaefer as presentation producer of their McVickers theatre, Chicago. When house was taken over by Balaban & Katz he joined them, later going with Paramount-Publix in New York as a unit producer.

He rejoined Jones, Linick & Schaefer for whom he was stage director of the State-Lake and Oriental theatres, Chicago, for several years. Lately he has produced several USO Camp Shows. Survived by his wife, a dance producer, professionally known as Dolly Nutter, and a brother.

IN MEMORIAM

MARK A. LUESCHER

. . 20, 1936

ARTS ALWAYS

NETTIE, MARY and BETTY

DAVID GRIMES

David Grimes, 47, vice-president in charge of engineering of the Philco Corporation, was killed Sept. 4 when a transport plane on which he was traveling on a special war mission crashed into a mountain in Northern Ireland.

A veteran of the last war, in which he served as a signal officer, Mr. Grimes started his career as a telephonic engineer with the American Telephone and Telegraph Co. He later started his own research organization and invented the famous Grimes Inverse Duplex Circuit used by early radio amateurs.

He joined Philco in 1934 and was elected vice-president last year. Under his direction Philco established one of the first television relay systems put into operation between New York and Philadelphia in 1941.

BERNARD WELLER

Bernard Weller, 73, editor of Stage for the past six years and a member of the staff for 14, died suddenly at a meeting of the Institute of Journalists, Aug. 23, in London. He was a member of the Council of the Society of Dramatic Critics and since 1914 had been its honorary treasurer; also a member of the London Press Club.

In his earlier days he was a dramatic critic and author of several plays, and an expert on theatrical law and copyright, having published a book on the subject, 'Stage Copyright.'

MRS. GEORGE BERNARD SHAW

Mrs. George Bernard Shaw, wife of the famous playright since 1898 and translater of French plays, died Sept. 12 in London. During their 45 years of married life, Mrs. Shaw kept in the background, shunning the spotlight in which her husband basked.

In addition to translating plays of Brieux, French sociological dramatist, she published a book of selected passages of Shaw's works. She also acted as his interpreter, having mastered several foreign languages. Mrs. Shaw was in the U. S. with her husband in 1933 and again in 1936.

ALBERT H. BACHMANN

Albert H. Bachmann, 56, manager of the Harding Theatre, Chicago, died at his post, September 4, of a heart attack.

He started in show business in 1925 as doorman of Universal's Randolph Theatre, Chicago and in successive years was manager of the Gillion Theatre, Springfield, Mo.; manager of the Crown Theatre, Chicago for Asher Bros., and for the past 12 years had been with Balaban & Katz as manager of their Harding and Terminal theatres, Chicago.

Survived by widow and three brothers, one of whom, Dan, was formerly on the business staff of 'Variety's' Chicago office.

GEORGIA GARDNER GOODWIN

Georgia Gardner Goodwin, 58, former stage player and fifth of Nat Goodwin's numerous wives, died suddenly Sept. 7 in Redwood City, Cal., following a heart attack. A beauty her younger days, she played in musical shows on Broadway and on the Coast. Her marriage to Goodwin ended in divorce.

For the last 15 years she lived in California.

ROBIN A. CLAPP

Robin A. Clapp, 26, legit and radio actor, died in New York, Sept. 12. He had been in summer stock and was a member of the Guy Hedlund Players on WTIC, Hartford, Conn.

Survived by widow, mother, sister and two brothers.

FELIX ISMAN

Felix Isman, 69, realty operator active in show business in years past, died Sept. 12 at the Park East hospital, N. Y.

He leaves a widow, Helen G. Isman; daughter, Harriet, and a brother, Gustave Isman.

Details in film section.

LOU METZGER

Lou Metzger, Los Angeles and San Diego exhibitor, died of a heart attack this week in Kansas City.

Stricken on a train en route to New York, where he was headed with his bride of one month to take a post with the War Activities Committee.

ANNA CHANCE GRAPEWIN

Mrs. Anna Chance Grapewin, 68, former vaudeville player and wife of Charles Grapewin, film character actor, died Sept. 11 in Hollywood. Less than a month ago they celebrated their 47th wedding anniversary.

JOSEPH B. NEWMAN

Joseph B. Newman, 75, former comedian, singer and songwriter, died in Denver last week. He had headed his own troupe that played vaude and tent shows throughout the west. He also entertained overseas during World War I.

DAVID BACON

David Bacon, 29, actor in Republic's 'Masked Marvel' serial, died Sept. 13 in Hollywood of mysterious stab wounds. Widow, the former Greta Keller, singer, parents and two brothers survive.

Further details in film section.

CLIFFORD NEIL WINSLOW

Clifford Neil Winslow, 40, who did a cycling act with family in vaude known as Cycling Winslows, died Sept. 4 in Iowa City. Survived by widow and daughter, who will carry on with the act.

ADAMAE VAUGHN

Adamae Vaughn, 37, film actress, died Sept. 11 in Hollywood after a brief illness. She was a Wampas Baby Star in 1927.

Sister, Alberta Vaughn of the silent pictures, survives.

James A. Biggam, 64, producer of electrical pageants in prewar picture premieres, died Sept. 4 in Los Angeles after a long illness.

Thomas Oliver, 76, retired circus and vaudeville acrobat, died in Defiance, O., Sept. 5.

I. C. Freud, 67, former part owner with Joseph Schenck of the United Artists theatre, Los Angeles, and real estate operator, died Sept. 10 in Los Angeles.

rnest Huber, 66, member of the Los Angeles Philharmonic for 22 years, died there Sept. 10.

William O'Donnell, 49, mill superintendent at Paramount for 19 years, died Sept. 6 in Hollywood.

Laura Aennea, telephone operator many years at Capitol theatre, N. Y., died in Polyclinic hospital, N. Y., Sept. 9. Her daughter, Uarda, is telephone op in Billy Rose's N. Y. office.

William H. (Billy) Graves, 71, professor of English who conducted a weekly radio broadcast over WOSU, Columbus, died Sept. 7 in Columbus, O.

BIRTHS

Mr. and Mrs. Jack Allas, son, in Hollywood, Sept. 5. Father is on Metro's publicity staff.

Mr. and Mrs. Carlton Pearl, son, Sept. 5, in New York. Father is in the CBS press department.

Mr. and Mrs. Wally Brown, daughter, in Los Angeles, Sept. 9. Mother was Mildred Lane of the stage. Father is a comic at RKO.

Mr. and Mrs. Edgar B. Ward, twin sons, in Hollywood, Sept. 10. Mother is Jane Wyatt, screen actress.

Mr. and Mrs. David Rothfeld, daughter, on Sept. 11 in New York. Father is with the Leland Hayward agency.

AFL, CIO Shows

Continued from page 1

jecting into the limelight labor's contribution to the war effort. However, the feeling prevails that in the zealous attempt to 'sell' to the nation, via the show pitch, the vital role of labor in speeding the victory, the individual emphasis on CIO vs. AFL may bring about a widening of the labor breach.

It's pointed out that there's still ample time to effect the merger of the two projects, with the AFL show not scheduled to tee off until Nov. 9. Likewise, the CIO musical, 'Roll Up Your Sleeves,' is still in the preparation stage with probability that it won't be ready for another six or eight weeks. It's reported that the various AFL affiliates have pledged upwards of $2,000,000 toward the Garden pageant which will later be whipped into a two-hour production to tour the country.

The CIO show, on the other hand, is skedded to spend a year on the road before opening in New York.

All Set to Go Now

After a series of snags which held up production for months, the CIO's musical was definitely set last week, when Philip Murray, national CIO president, announced plans for the show's country-wide tour.

'Sleeves' goes into rehearsal in three weeks, with the tour skedded to get under way early in November. In addition to playing the major cities, it'll be routed into a number of the larger army camps and will later be brought to New York for a run.

roject was completed last Thursday (9) at the William Morris office in N. Y., with Murray and Irving Abramson, president of the CIO in New Jersey and chairman of the National CIO War Productions, huddling with Morris office representatives. Material for the show, which Philip Loeb will stage, has been supplied by Leonard Keller, aircraft worker in Detroit who conceived the idea for 'Sleeves;' Henry Myers, Edward Eliscu and Jay Gorney, latter three authors and producers of 'Meet the People' and 'The New Meet the People,' currently playing on the Coast.

Special USO Fund

Continued from page 3

injuries, pressed for reimbursement of $20,000, the amount he claims was incurred in hospital bills and other expenses. Likewise the widow of Roy Rognan (Jeanne Lorraine) asked for $12,000 reimbursement.

The special appropriation voted last week provides for an outright payment as a donation in reimbursement of medical expenses and unemployment to each of the three victims of $3,600, which is the maximum amount which would have been payable to them under the terms of the accident insurance policy currently being furnished to each overseas entertainer.

Authority was also given to lend up to $8,300 in each case to meet actual medical expenses incurred, pending settlement of the claims against Pan American Airways, which are being filed by the injured victims. Last week's announcement also included the disclosure that the accident had apparently been caused by an error in judgment by the pilot.

The sums appropriated will also go to the families of the three USO-CSI performers who were killed several months ago in a plane crash in the Canadian woods.

Petrillo-Disc Deal On Tap

Continued from page 1

turers (the other two being RCA Victor and Columbia) that it looked to him as though from now on it would 'have to be every man for himself,' and that subsequently the other two companies relieved Decca of its commitment to stick along with the rest of the industry and not si nature a separate agreement. Decca, in other words, was given carte blanche to do as it saw fit.

An incident last week between Diamond and James C. Petrillo, AFM prez, was taken by the music trades as confirming their belief that a deal between Decca and the AFM was in the offing. During last Thursday's (9) session of the War Labor Board's panel investigating the recording shutdown, Diamond, whose client also owns the World Broadcasting System (transcription manufacturer), remarked that the lack of control by the phonograph recorders over the commercial uses made of their wares offered a real problem for the phonograph record companies.

Petrillo Thanks Diamond

Petrillo, intruding at this point, thanked Diamond for admitting that the AFM had a problem. 'This,' said Petrillo, 'is the first time that I've heard anybody on the other side say that there is something we can sit down to talk about. It seems at last we've got a man who doesn't call us names and says 'let's sit down and talk it over.' If these other people had taken the attitude I've just heard from Mr. Diamond, who represents the largest record company and is on their side, but who understands there is a problem, there'd be no problem today.'

Decca in recent weeks, it is also reported, has been recording some of its artists. These artists include Bing Crosby and Connee Boswell.

Petrillo Blames NAB

Petrillo placed the onus for continuance of the transcription ban at the door of the National Association of Broadcasters, when he charged at last Thursday's (9) session of the WLB hearing, that a deal could have been made with the transcription companies if the NAB hadn't pressured them into fighting the AFM. Petrillo also stated that the AFM was going to get after the 160 stations which, according to an NAB survey, do not employ musicians, and that union would base its demands on the NAB information.

Last week's session before the three-man WLB panel was given over to a presentation of the transcription companies case by A. Walter Socolow, who represents Associated Music Publishers, Empire Broadcasting Corp., C. P. MacGregor, Radio Recording Division of NBC and Standard Radio. But it was the summation on behalf of World Broadcasting System by its counsel, Milton Diamond, that caused Petrillo to jump up Thursday and thank Diamond for admitting that the AFM has a problem, the first time in the history of the 13-month ban, he said, that any representative of the transcription companies made such admission.

Diamond had pointed out that the controversy was chiefly one of 'nomenclature.' The transcription manufacturers, he explained, are really networks, producing programs and sending them to a specified number of stations. The only difference is that the web shows are distributed by leased telephone wire, whereas the transcribed shows are recorded and sent out by mail nd express. The lack of control which prevails in the case of records does not hold true for transcriptions, said Diamond, and pointed out that the AFM was helping the networks at the expense of the small stations by banning transcriptions. He suggested that the union and the transcription companies approach the problem from the premise that the transcription companies are networks.

Socolow's Statistics

Socolow's presentation included statistical charts and reports which revealed that the transcription scale for musicians is $18 an hour, that the strike against the recording companies cost the AFM members $7,000,000 in lost employment, and that it is further endangering their income from broadcasting, which amounts to $30,000,000 annually. Socolow charged the union with trying to make work where none formerly existed.

As for the union's claims that the transcription companies were creating unemployment, Socolow presented elaborate charts of a 112-city survey made by the NAB in Aug., 1942, comparing the AFM rosters and the city directories on the question of occupation. According to the study, 35,553 AFM members were listed in the union rosters, of which only 59.9% were listed at all in the directories. Furthermore, 33 1/3% were listed under 241 other occupations, 5.2% without any occupation, and only 17.5% were listed as musicians. The reliability of the data was challenged by Max Zaritsky, labor member of the WLB panel and president of the United Hatters, Cap & Millinery Workers International Union. He also raised the point that perhaps it was technological unemployment that had driven the musicians into other occupations, citing that one or two days' work a week was insufficient to support a family.

The hearing was postponed till Friday (17) at the request of Joseph A. Padway, AFM counsel, who expressed the necessity for time to examine Socolow's testimony. Arthur Meyer, chairman of the panel and public member, decided in favor of Padway over Socolow's objections. Socolow contended an adjournment would unnecessarily delay the proceedings. Industry's rep, George Fuller, concurred with Meyer.

MARRIAGES

Mary L. Snyder to Frank P. Williams on Sept. 7 at Saratoga Springs, N. Y. Groom is booking manager for Benton Enterprises.

Rita Hayworth to Orson Welles, in Santa Monica, Sept. 7. Bride is a film player; groom an actor, ducer, director, writer.

Celia Villa to Fred Datig, in Quartzville, Ariz., Sept. 6. Groom is casting director at Metro.

Betty Jane Robinson to Lieut. John Quinn, Sept. 19 in Kansas City. He is former 'Variety' correspondent in K. C.

Julejane Cameron to Tom Carr Los Angeles, Sept. 6. Bride is secretary to M. J. Siegel at Republic; groom is a dialog director.

Lee Muriel Conrad to Maurice Doremus, in Los Angeles, Sept. 10. Bride is radio and concert pianist.

Mozelle Cravens to John Hyde, Sept. 10, in Encino, Cal. ride is film actress; groom is Morris Agency v.p. in Hollywood.

Bea Morin to Lt. Charles J. Svercel, Quartermaster Corps, in San Antonio on Sept. 4. Bride is staff pianist and organist of station KTSA.

Cynthia Drew to Donald D. Stauffer, in New York, Sept. 10. Groom is deputy director of the Office of War Information in charge of the domestic radio division.

Lee Bergman to George J. Gow on Sept. 9, in Cincinnati, O. Groom is newscaster for stations WLW-WSAI in Cincy.

Italy's K. O.

Continued from page 3

wood had taken a cue from the Government to treat Italy as a satellite axis power, which due to past incompetent military performances and strategic considerations, would soon be separated from her partners, Germany and Japan. Therefore when the works of Ignazio Silone (the Italian anti-fascist writer now in exile) were discussed as possible dramatic screen material, it was thumbs down. His novels, 'Fontamara,' 'Bread and Wine,' 'Seed Beneath the Snow,' although critically acclaimed, were regarded as too radical and too apt to knock over the shakey political applecart if filmed to the letter.

Hollywood's Reaction

Hollywood, Sept. 14.

Unconditional surrender of Italy caused a sudden shakeup in the writing mills of Hollywood where a number of screenplays, mostly originals, in the making were dated by the abrupt turn of events. Producers are huddling now with the idea of salvaging what they can of war pictures already started and of scuttling scenarios not quite ready to launch.

Meanwhile films in the backlog departments of various studios are being checked over for their warlike content, to be released with all speed if they contain anything that may be by-passed by the swift developments of modern warfare.

In the Pacific area the attitude of the film producers is different. General idea is that the Japs will fight along enough to absorb all the Oriental war pictures now in the vaults or in production or in the writing mills.

Literati

G. J. Nathan's Newest

George Jean Nathan's newest, 'The Theatre Book of the Year (1942-43)' (Knopf; $3) is, as the subtitle states, 'a record and an interpretation.' It's an highly illuminating, amusing and informative June-to-June dossier of the past season's hits and flops—and Nathan's commentary on the hits or flops is frequently more amusing than the basic shows.

Throughout is manifest a tremendous lore of the theatre to which Nathan's fertile memory frequently recourses. The hark-backs and asides, in themselves, are salient assets to this, Nathan's 29th or 30th volume, in his versatile and prolific writings on the theatre.

N. Y. Journal-American is livening up its Monday editions with a 'George Jean Nathan's Theatre Page,' which comprises a two-column weekly stint by the drama critic and the remainder of the page devoted to some intimate backstage shots of Broadway shows.

Photo layout last Monday (13) also included a closeup shot of Nathan pictured at his desk pencilling his weekly critique and laying stress on the fact that he never uses a typewriter. Because of the Labor Day holiday, when no N. Y. afternoon dailies published, the new J-A page didn't bow in until Tuesday, Sept. 7, but reverted to the Monday edition this week.

Nathan's first piece was devoted to a resume of past season's early starters, showing that 1943-44's getaway is no cause of alarm, while his second article was a two-count dissent regarding the return of 'Blithe Spirit,' and Willie Howard, currently appearing in 'My Dear Public' at the 46th street theatre.

N. Y. Tabs' Out-of-Town Trimming

Country editions of the N. Y. Mirror and the N. Y. News have dropped all amusement advertising, reviews and comment, along with several other types of business and news. Move was necessary to conform to directives in the curtailment of newsprint, and differential rates apply to ads not carried in out-of-town circulation. Mirror has been hit harder than any other paper because its gain was made in 1942 and the allotments of newsprint are based on the average editions during 1941. Papers which benefited most are the Post and Brooklyn Eagle.

Country editions of the tabs has been raised from three to four cents, while the Mirror's Sunday edition is now 10c, for the purpose of holding down circulation. Up to now the average daily has been cut 10%, whereas the Mirror's slice amounts to 22%. Hearst tab had built up classified business to four pages and more, but that business has been dropped and other types of ad copy are also declined.

2d Stern Fiasco in N. Y.

Second attempt of a member of the J. David Stern family to invade the N. Y. publishing field no more successful than the first. St. Nicholas magazine, revived by Mrs. J. David Stern, has folded after a couple of issues. Previously, J. David Stern came in from Philadelphia and Camden to take over the N. Y. Post. Failed to put it over, and he returned to Philly, where he has the Record.

Title to the defunct St. Nicholas was acquired by Mrs. Stern more than a year ago. Mrs. Stern is reported to have been strictly on her own in the venture, her husband refusing to participate. Orlin Tremaine, serving as business manager and general publishing aid, was said to have been on a salary and percentage arrangement, but no investment.

George Lait to Reno

George Lait is touring the Army camps for International News Service, but is due in Reno this week to take over the syndicate's bureau there.

He will remain in Reno for some months, following the prescribed medical treatment required for a fever which he contracted in North Africa, where he was wounded when acting as war correspondent.

Mexico City's Colony for Scribes

Mexico City has set up a newspapermen's colony which sounds like a little bit of heaven. A 120,000-meter tract of land south of the city has been parcelled out to 275 capital newspapermen at rock-bottom prices, tax exempt for two years, and carrying a government promise to install all public utilities free.

The government has set aside a $400,000 fund for long-term loans to prospective home owners. The government bought the land from Antonio Llaguno, breeder of Mexico's most famous fighting bulls, for 50c per square meter, and sold it to the newsmen for 75c per square meter on an installment basis. The colony was the idea of a handful of reporters who cover the departamento central.

Neighbors Pitch In

When Percy N. Stone, editor of the Westport (Conn.) Town Crier, was hospitalized recently, a number of name authors, residents of the community and subscribers of the sheet, voluntarily put out that week's issue.

Contributors included playwright John Cecil Holm, mag illustrator Stevan Dohanos, novelist Helen Reilly, author Webb Waldron (Reader's Digest), Mrs. Johnson Held, Sally Simpson, Sigmund Spaeth (reviewing his own book), Wood Cowan, Bud Painton, Al Parker, Franklin P. Adams.

Seaver's Findings

Edwin Seaver of the Book-of-the-Month Club has a piece in the current (September) Good Housekeeping—titled 'Is Anybody Going Back to the Small Town?' This carries further the idea he previously advanced in his 'Variety' piece—'No More Stix Nix on Hick Pix According to Folks Folksey Cycle'—dealing with the national attitude toward the small town, and cultural changes in small town life itself, due to the influence of motion pictures, radio and book clubs.

Esquire Mag on Carpet

Esquire magazine has been cited by Postmaster-General Frank Walker to show cause why it should not lose its second-class mailing permit. Charges are 'obscene, lewd and lascivious' matter in issues for the first nine months of this year.

Among the stuff Walker says was too naughty for the mails was a story, 'Those Star and Garter Blues,' in the January issue; set of gal pix titled by the months of the year, also in January; the Varga Girl pix appearing over several months, and a pic and poem entitled 'Peace, It's Wonderful.'

Memphis Dailies Up Ad Rates

Memphis Publishing Company, owners of the Commercial Appeal and the Memphis Press-Scimitar, have upped rates 10% in a move to cut ad space within newsprint allotments.

Both sheets have also frozen their circulation at the present figure. Prospective new subscribers must take their turn on a waiting list and may subscribe to the dailies only when someone else relinquishes a subscription. Rule applies to all except those in the armed forces.

Post Pub's Mag Plans

Publisher of the N. Y. Post, Mrs. Dorothy Thackrey, said to be planning publication of a mag to be called The Home Front. As title indicates, would deal with U. S. activities in wartime.

Mrs. Tackrey's ownership of the Post is now vested in that name, following her recent marriage to Ted Thackrey, its editor. Previously, Mrs. Thackery had been listed as Mrs. Dorothy Backer.

Finnish Papers Tabu in Norway

Nazis have barred Finnish newspapers from Norway, although Finland is a ... an ally. Reason is that Finnish papers carried stories which the Nazis didn't think the Norwegians should read.

Only foreign non-German newspaper now permitted in Norway is the Danish Fadrelandet.

Yank's Pacific Edition

Yank, the Army weekly, has started publication of a Pacific edition in Honolulu. Capt. Charles W. Balthrope is officer in charge.

Balthrope, before being called into service in 1942, was manager of station KABC, San Antonio.

Literati Fun

The book boys are gagging: Is Sumner Welles gonna write a book called 'The Hull Truth?'

WPB's Query on Newsprint

The War Production Board is querying all daily newspapers regarding circulation, newsprint supply, basic quota, consumption and inventory. Questionnaires are being mailed which must be returned by Sept. 23.

The information is required in advance of setting the fourth quarter paper quotas for the country.

CHATTER

Life did a closeup on Capt. Glenn Miller.

Victor Boesen sold his war story, 'Submarine in the South Seas,' to Colliers.

Jesse Stuart's new novel, 'Taps for Pvt. Tussie' (Dutton) is the Dec. Book-of-the-Month selection.

Clara G. Stillman in from Frisco for a confab with her publisher and some research for a new book.

Ernie Pyle back for a rest from war reporting, and to put the finishing touches to a book on the war.

Robert Hale bought British rights to Steve Fisher's novel, 'I Wake Up Screaming,' published in this country by Dodd, Mead Co.

Anna Seghers ('The Seventh Cross') is finishing a new novel, as yet unnamed, in Mexico City. It will be about the Nazis in the war.

John Mason Brown, who was the N. Y. World-Telegram drama critic before entering the Navy as a lieutenant, pucted for a book on sea warfare.

Helen Colton, feature writer for Newark Sunday Call, has profiled Leo Shull, headman of Genius, Inc., group of aspiring thesps, for Read Magazine.

Ralph Martin, for past seven years with exploitation department at Columbia Pix, joining advertising staff of Dell Publishing Co., to handle special promotions.

'The Private Life of Henry Morgan, Or What Happened in the World's Fair,' is the whimsical title of the radio comedian's autobiog for Doubleday, Doran publication.

Robert W. Howard named editor-in-chief of Pathfinder mag recently acquired by Graham Patterson. Howard, only 35, comes from Patterson's other mag, the Farm Journal.

Ronald Murtagh, the short-story scribbler, who went to the Coast about six months ago for a gander at what's there, likes it so much he'll stay. Has placed his Yonkers home on the market.

Ralph Martin, vet in Columbia Pictures exploitation department for the last seven years, leaves Sept. 17 to join the advertising staff of Dell Publishing Co. He will handle special promotions with Dell.

'Vogue Goes With Life to a Party' may be a unique cooperative feature, showing Vogue's Balkin photographing the jam session staged by Life at Gjon Mill's studio. This was a 2½-hour jazz frolic with some 75 musicians assembled by Life's George Frazier.

Mike Todd with possibly five shows concurrent on Broadway—three incomers, plus his two current holdovers from last season—may wind up one of the most prolifically 'profiled' personalities in the national mags, according to some present publication plans.

Montgomery War will offer competition to the Sears, Roebuck People's Book Club, which the latter recently began operating in association with Simon & Schuster and a Chicago book reprint house. Montgomery Ward is talking with Harold K. Guinzberg, of Viking Press, to handle the editorial end of the project, and reportedly seeking a paper source.

Sen. Downey

Continued from page 1

be congratulated on what they have done voluntarily in a manpower way up to now. They have upped working hours from 35 to 44 and 48. They have shaved down on personnel, and I hardly see how any more can be squeezed out of the film industry in Hollywood to aid other types of industry. Most of the studio technicians are highly specialized men who would not be easily interchangeable to work in shipyards and plane plants.'

The statements were made here following a hearing of Downey's sub-committee of the Senate Military Affairs Committee, which bared the extreme labor shortage conditions on the Coast. One point affecting Hollywood was made at the hearings. Harry T. Krantz, Coast regional director of the U. S. Civil Service Commission, testified that this year 3,000 film extras are claiming unemployment compensation, and are refusing to take other jobs outside of pictures.

Since 1942, said Krantz, there has been a drop of 78% in requests for unemployment compensation, the two largest groups at present being the extras and cannery workers.

House Reviews

Continued from page 54

KEITH'S, INDPLS.

sonal reception with his musical novelty in closing spot.

Gallus, after taking the audience into his act by catching the rubber ball tossed back to the stage on the end of his clarinet, wins plenty of admiration for his versatility in pulling the strings on a set of marionettes, playing the licorice stick and juggling the ball on the tip of it, all at the same time.

Page gives each of the acts a nifty buildup, pulls a blackout with the help of Billy Burk and Dorothy Davis and springs a fresh line of leading questions and snappy answers in his 10 minutes with Miss Earle.

Burk's vocal impersonations, done in a quiet, suave way, are well received. His double voice work on Al Jolson's 'Sonny Boy' and the Tommy Riggs-Betty Lou act is especially appreciated. Further vocals are offered by Miss Davis, who sings 'Stormy Weather' and 'At Long Last Love' in conventional style.

The Globe Trotters are acrobats with a routine of stunts performed on rolling balls. Their stuff isn't exactly sensational, but they keep it going at a lively clip to good returns. A line of 10 dancing girls who give the show its title, 'Folies de Paree,' appear to advantage in three routines and a fur fashion parade. ...iz was average when caught. *Corb.*

TOWER, K. C.

Kansas City, Sept.

Faith Bacon, Lester Harding, Johnny Faust, Campbell & Lloyd, Peters Bros. (2), Betty Glunt; Tower Orch with Jack Parks; & Marilyn Ballinger; 'Spotlight Scandals' (Mono).

Faith Bacon headlines a snappy 50-minute variety bill.

The house orch tees off with a nice arrangement of 'In the Blue of Evening,' and attractive Marilyn Ballinger does the vocal to earn loud palmwhacking. First standard act brought on by Lester Harding as m.c. is Campbell and Lloyd, who combine tap dancing, comedy biz kidding magicians and fast patter into an okay turn. Deuce spot goes to Johnny Faust, who works with puppets. Both juves and adults rewarded with plenty of salvos.

This week's 'Discovery Night' winner is an eight-year-old tap dancer, Betty Glunt, who does some nifty stepping. The youngster has plenty of looks and stage presence. She took three bows and begged off. Next on are the Peters Brothers, two teen-age lads who give out with some fancy tapping. Number by the older of the youths on rollerskates is tops.

The next-to-closing slot goes to Faith Bacon, who does her familiar dance attired in little except blue light and feather fans. House at show caught liked her and sought to bring her back with plenty of applause, but she bowed off.

Lester Harding closes with a group of songs. He opens with a medley from 'The Merry Widow,' continues with 'You'll Never Know,' and finishes with 'Good Bye, Mama, I'm Off to Yokohama.' He has lots of volume, and sells his songs effectively.

Big biz opening day and night. *Earl.*

EMBASSY, N. Y.

(NEWSREELS)

Tragic wreck of the Congressional Limited of the Pennsylvania Railroad on Labor Day, just outside of North Philadelphia, paces new show here, fact that crack express was en route to N. Y. and less than 90 minutes away when wrecked holding unusual attention for Manhattan audiences. Pathe's story is deftly done, covering all phases that might react okay with theatre audiences.

Intelligent, exciting and morale-building footage from Soviet newsreel cameramen actually highlights the bill, being in striking contrast to the routine or uncomprehensive coverage the American reels have done thus far. Fox Movietone has shrewdly put together outstanding Soviet clips from several battles, showing infantry forces battling through inundated territory, an exciting plane fight in the sky, advance by long lines of tanks, artillery barrages, use of flame throwers and an actual attack through burning village by brave Russian troops. Audience obviously gets the feel that it is helping to push forward against the Nazis, all footage being photographed right at the front.

Closest approach to this on current bill by American reels is the story by Pathe on the launching of the new U. S. S. Hornet airplane carrier, since tracing the terrific battles the former carrier went through before being sent to the bottom. Fine pictures of American forces landing on Kiska are done by the same reel; no fighting because Japs had fled. Universal shows military supplies that have landed in Australia. Several reels handle the invasion of Italy from library material.

Industry's Film Bulletin, No. 2, has powerful story on bond drive in which Winston Churchill is shown buying the first bond from Sec. Morgenthau. Other part of bulletin is an appeal by Carole Landis to buy as many Third War Loan Bonds as possible. Paramount has the Hollywood film star Cavalcade leaving the Coast; also Bob Hope in N. Y. Movietone does an 'inquiring reporter' stunt, having four express their views on whether Roosevelt should seek a fourth term. Opinions were evenly divided.

Universal's story of U. S. bombers blasting Japs at Salamaua gives viewers a thrill as anti-aircraft fire bursts just below the plane from which 'shot.' Fulton Lewis, Jr., contributes an impartial summation of drafting fathers issue in the New Forum. 'Champions Training Champions' (WB) rounds out lineup.

Wear.

Pro Outlet

Continued from page 1

what a fund of material we had to work with.

'Let a call go out for a post show and you'd be surprised how many talented kids there are who can write, troupe, design, stage and whatnot. And most of them not even semi-pros, mind you; all rank amateurs.

'Which is why I'm so excited on this new department for soldier talents, as soon as the war ends. I saw evidence of this up in Greenland where I was in charge of the shows, much as Capt. Maurice Evans is in Hawaii now, Capt. Jerry Cargill in Australia, Capt. Sidney Piermont in North Africa, Major Edward Everett Hale in the South Pacific, Capt. Russell Swann in Alaska, Capt. Edward Duryea Dowling in England, Paul Baker in Iceland and the others. When the boys had to improvise costumes from target cloth and burlap, scenery from plyboard, extract dye from crepe paper, and use that to paint the scenery, and overcome all sorts of seemingly impossible handicaps, it's little wonder I'm so excited about their chances in the professional theatre henceforth. I know of at least 150 men whose talents alone, and without previous theatrical experience, qualify them to become professionals.

Distant Bases the Criterion

'Some of the shows you see around here, in New York, in the Second Command zone, aren't typical of what I'm talking about. There are too many skilled artisans of the theatre hard by the metropolitan New York area, so it's no trick for them to cook up a swell soldier show. I'm referring to the kids who have nothing to work with, down in the deep south, and in off-shore bases, and the manner in which they come up with terrific results is something to thrill any showman.

'And so, while the U. S. Re-employment Service will undoubtedly be doing a terrific job spotting the soldiers back in jobs postwar, I feel that a real professional talent outlet like the Lyons agency, and others, can do a terrific service to a lot of talented guys. And all of show business will benefit by it.'

Capt. Thomas recounts how General Marshall favors soldier shows for more reasons than merely morale; they also make better soldiers of them, increases their initiative, gives them poise and self-confidence, all of which make for good officer material.

Thus, the receptivity to soldier shows in camps has increased, although there was a time when the commandants would gripe: 'We have 13 weeks to make soldiers out of them, not actors.' But when the Theatrical Advisors evidenced that the morale impact of the shows improved that soldiering, it became somewhat easier.

Proof of that ... Greenland where, with the improvised costumes, they suddenly discovered there was nothing like dye at the base. The kid who rigged up the costumes was rummaging through the props and found the fancy crepe paper, and conceived of extracting the coloration from the paper. This improvised dye worked out so well, in fact, it may give birth to some new professional wrinkle, because somehow this coloration gave the costumes the effect of being an attractive chiffon velvet, and easily an improvement over an orthodox dye iob.

America's Favorite Conductor and Instrumental Soloist

RADIO

Crossley ratings were always high on programs featuring Rubinoff! He sold coffee for Chase and Sanborn, tooth paste for Pebeco, automobiles for Chevrolet and drugs for Rexall via the radio from 1931 to 1939.

THEATRES

Rubinoff was conductor and soloist of New York's Paramount Theatre for five years. He has appeared on the stage and screen of every leading theatre of the nation.

MOVIES

Motion pictures featuring Rubinoff were box office hits! He appeared in "Thanks a Million" with Fred Allen and Dick Powell and in "You Can't Have Everything" with Don Ameche, Alice Faye, Tony Martin and The Ritz Brothers and has starred in many Paramount and Warner shorts.

CONCERTS

Over four million fans have paid to hear Rubinoff play at 1[illegible]36 concerts in 674 cities and towns in the United States during the past six years. In addition, he has appeared, without pay, at Army camps, Naval and Marine bases, schools, colleges, orphan homes and hospitals.

HIS MUSIC HAS THE POWER TO SELL!!

Rubinoff's music commands listeners from Maine to California. He creates a magic spell with his $100,000 Stradivarius. His dynamic orchestrations make him the favorite conductor of highbrows and jitterbugs alike.

RUBINOFF
and his VIOLIN
AND HIS ORCHESTRA

BROADCASTS

On The Premiere Performance Of A New Radio Program

SUNDAY, SEPT. 19th

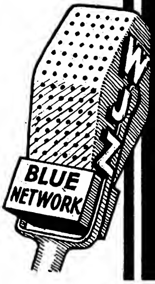
4 to 4:30 P.M. EWT

VIA THE

BLUE NETWORK

WJZ, NEW YORK

With A Distinguished Group Of 50 Musicians ....



The Radio Star Listeners Know Personally!

SCREEN RADIO MUSIC STAGE

VARIETY

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RADIO'S 'FALSE SECURITY'

AFM Seen Getting About 10% Of Sought Coin in Eventual Disc Peace

American Federation of Musicians geined a rather smell victory in achieving the besls for a complete settlement of the 13-month old recording controversy through its agreement with Decce Records, it is felt by trede observers. Petrillo has frequently quoted figures between $3,500,000 end $5,000,000 es the amount he expected to receive from the disc Industry to help the AFM's unemployed. The contract with Decca, plus the eventuel inclusion of the remaining majors, Columbia and Victor, and the numerous smaller manufacturers, would make the total cash accumulation to the AFM from all sales approximately $350,000 to $400,000 annually, based on current, war-restricted sales. Agreement with Decca will be formally signed Saturday (25).

This year the disc-makers expect to dispose of between 75,000,000 and 90,000,000 discs, which is just about the limit of production due to shortages of materials end factory manpower, particularly the latter. However, since Decca's agreement with

(Continued on page 55)

Pvt. Mel Allen Gets Leave To Spiel World Series, But Transfer Creates a Snag

After several weeks' effort, Mel Allen finally obtained War Department permission last week for a furlough to cover the coming World Series broadcasts for Gillette Razor. However, the okay didn't come through until he was en route from Camp Upton, N. Y., where he had taken basic training, to a camp in Texas. The War Department permit, covering only the Second Service Command, therefore does not apply at his new location. Whether he will be able to obtain a new order from the War Department is unknown.

Gilletlle had previously set Sept. 15 as the deadline by which it would have to know Allen's status. The Army okay arrived Sept. 16, after the ex-broadcaster had been shipped from Upton. He has shared the World Series coverage with Red Barber and Bill Corum for several years.

Yale Grads Set B'way Experimental Theatre

Experimental theatre, made up of graduate students of Yale University, is being set up on Broedway this fall, with possibility that it may remain a permanent theetre if it clicks. Organization, with e nucleus of 14 former Yale studes, will have as director Bob Hartung, member of the group, with no producer named as yet.

Group's first offering will be 'Come To The Fair,' work of Beaumont Breustle, pleywriting prof at Temple University in Philadelphia.

Tiger No Dependent, Trainer Must Pay Tax

Can a tigor be listed as a dependent? Capt. Roman Prosky, whose animal act is featured in the touring 'Big Time' two-a-day vauder, found out last week.

Under the 20% withholding tax law which permits a deduction of $12 for each dependent, Prosky inquired of producer Fred Finklehoffe if he could chalk up an $84 examption for his seven tigers. Finklehoffe asked co-producer Paul Small. Small asked the American Guild of Variety Artists. AGVA asked the Internal Revenue Bureau.

P.S.—A tiger is not e dependent.

N. Y. Nitery Revenues Face Dent as New 3-Ft. Aisles Cut Capacities

New rules governing the physical setup of N. Y. night clubs, hotel cafes and similar locations, which go into effect Friday (24), will substantially decrease capacities of rooms that come under the provision of the reguletions. Brought on by the Cocoanut Grove catastrophe in Boston last November, the rule that will make a serious dent in the revenue of virtually all night clubs and, in some cases in hotel cafes, states that all tables must border on a three-foot aisle leading to an exit.

How the rules will effect such name band locations as the Wedgwood Room of the Waldorf, for example, is a statement by an official of that hotel that capacity there mey be cut to about 250 whereas it formerly handled 350 and above. Astor Roof, which can handle 1,000 people at a time, but which has been restricted to 750 ell the past summer, maintains that with construction of e new exit it will be able to con-

(Continued on page 16)

Bing Bingoes in Detroit, Favored Over Sinatra

Detroit, Sept. 21.

The moot question of whether Frank Sinatra or Bing Crosby is the ace crooner with the folks broke into the Inquiring Reporter column of the 113-year-old Free Press.

The newspaper sent out a reporter armed with the question, 'Do you think Frank Sinatra will replace Bing Crosby as America's No. 1 crooner?', with the femme opinion sought.

First femme, a home economist, declared Crosby was an established tradition end no singer would ever take his place. Second gal, a key puncher, said she couldn't find any comparison and was bewildered that 'girls swoon for Sinatra.' Third femme, a bookkeeper, not only opined for Crosby but said she was afraid that Sinatra would be hurt

(Continued on page 20)

SALES EXECS URGE EYE TO PEACE BIZ

Old Customer Contacts Must Be Maintained, It's Held, Though Wartime Exigencies Don't Permit Them to Do Any Advertising

DAYTIMERS AFFECTED

By BEN BODEC

According to divers network sales executives who, as e rule, are markedly sensitive to trends and outlooks, the broadcasting industry, despite its present record-breaking intake, will experience a sharp business dive toward the latter part of 1944, unless radio immediately girds itself for the task of recruiting customers from emong the ranks of consumer goods manufacturers.

These sales executives feel that the industry has allowed itself to slip into a false sense of se-

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Raps Mount Vs. CBS News Rules

CBS has let itself in for mounting critical crossfire as a result of the network's 'proclamation' of rules governing its news commentators, whether sustaining or sponsored. H. V. Kaltenborn was the first to issue a blast against the network and in his N. Y. Mirror column of yesterday (Tuesday) Walter Winchell took up where Kaltenborn left off and charged that CBS wasn't 'making the best use of its franchise when it orders a ban' on commentators who express personal opinions. Winchell apparently used the page ads on the subject of CBS' new policy which

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JOCK WHITNEY SELLS OUT 'WIND' TO METRO

Jock Whitney has reportedly sold his interest in 'Gone With the Wind' to Metro. It's an outright buy by the latter et a price said to be around $3,000,000.

Whitney owned over 95% of the film, following his purchase of David O. Selznick's interest some time ago. Metro held only a releasing deal on GWTW which was scheduled to terminate shortly.

Picture earned $1,000,000 in domestic rentals last year, its fourth in release, bringing total domestic earnings to around $31,000,000.

Film was withdrawn at close of the season and will likely be offered again next year.

Blue Backs Up Explanation By Fidler In Peeve Vs. 'This Is Army' Actors

The Blue network thinks that the explanation that Jimmy Fidler included in his broadcast of last Sunday night (19) emply took care of the peeve expressed against him by Warner Bros. end there was nothing else the web would do ebout it. An eastern spokesman for the network yesterday (Tuesday) stated that the Blue's officials were prepared to grant time to any designated army officer for an answer to Fidler's jibe at the soldier cast of 'This Is the Army' but that they (the Blue officials) saw no reason for rebuking Fidler for seying something many other Americans may have been asking themselves.

Fidler in his broadcast of Sept. 12 had criticized the Army's command for not sending ex-actors now in uniform to battlefronts instead of letting them parade Hollywood and New York because they appear in pictures for Army Emergency Relief.

Warner Bros., according to Hollywood info, has instructed its lawyers to take action against the Blue end Fidler, but the Blue stated yesterday (Tuesday) that it has to hear from

(Continued on page 16)

Maude Adams Won't Quit; Scripts College Pageant

St. Louis, Sept. 21.

Although Maude Adams, for the past six years Professor of Dramatics at Stephens College, Mo., has reached the retirement age of 70, she'll carry on for a while.

James Madison Wood, prexy, said Miss Adams is preparing two or three plays for presentation end has written a pageant depicting the history of the college, which she also will direct.

Kern-Harburg Russian Tune Nixed for Radio Airing by Ad Agencies

'And Russia Is Her Name,' tune written by Jerome Kern end E. Y. Harburg and slatad for production scene in Metro's 'Song of Russi ,' has been stymied by some of the major ad agencies. The song has been turned down for radio because 'it is objectionable to their sponsor.'

Specifically, one agency notad that they did an all-Russian program and received plenty of fan mail wanting to know what about the other foreign countries such as Poland, eto. Consequently, when 'Russia' came along their sponsors nixed the song. However, in other cases, song was turned down because of fear of offending sponsors.

Same thing took place last year with 'And Still the Volga Flows,' put out by Am-Rus Music.

Proper Teaming

Directly, primed for racial emity is 'Did You Mean It, Mr. Lincoln?', new ballad by Duke Ellington with lyrics by Otto Herbach.

Jack Robbins deliberately brought show librettist Harbach together with the Duke in order to give stature to the song.

Social Disease Rise Among Soldiers Puts Pitt Cafes on Spot

Pittsburgh, Sept. 21.

Flock of local cafes and niteries are on the spot again, and licensees were warned last week that stern action will be used if necessary by military and civil authorities against booze dispensers found to be contact points of military personnel with venereal diseases. Warning followed the announcement that venereal diseases among service men in this district had increased more than 50% in first six months of year.

Several places, chiefly in the no-

(Continued on page 20)

The Hour Of Charm

All-Girl Orchestra and Choir

Conducted by Phil Spitalny

'I-Don't-Care' Attitude of Cinema's Budding Stars Riles Radio Producers

Hollywood, Sept. 21.

Film stars-in-the-making, whose paychecks for a few minutes in front of a mike would make a bank president wince, have had the law laid down to them for messy handling of their guesting assignments. Several agency producers, who for obvious reasons must go unnamed, gave vent to their feelings and told off their agents. Either they toe the line like radio stock players or else they'll get the 'no ' ' sign around town.

Most objectionable of the cinema near-greats, say the agency directors, are those who are coming along (thanks to the war) and feeling their importance. They are accused of shuffling off guest shots, reading the script only when they have to and generally giving off the impression they're doing the studio a favor by helping exploit their latest picture. If that weren't bad enough, complain the producers, they rarely show up for rehearsals on time and their general attitude militates against a decent performance. One Susie-come-lately was pegged as challenging to get a good performance out of her.

Agency men hasten to exonerate the top layer of stars and those who have had stage experience. Biggest headache is with the youngsters whose ego has been inflated by starring status and coddling by studios. If their agents can't swing them into line the agency men will lay their plaint before the studio bosses, who full well realize the

(Continued on page 54)

Grauman to Enshrine Film Stars in Wax For Tourist Trade

Hollywood, Sept. 21.

Motion picture stars, standing still in wax, like frozen drama, is Sid Grauman's idea of a form of entertainment new to Hollywood blvd., where he is taking a lease on a three-story building to enshrine the glorified figures of film history in a museum for present and future generations to see.

Wax personalities are nothing new to Grauman, who had figures of all the reigning stars of the early 20's and used them as plugs for his prologs at the Metropolitan, Million Dollar, Egyptian and Chinese theatres. His new idea is to make about

(Continued on page 55)

METRO'S CAFE CHIRPER

Wes Howard, singer at the Famous Door, N. Y. nitery, has been signed by Metro.

He leaves Friday (24) for the Coast, booked by Moe Gale.

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Trade Mark Registered
FOUNDED BY SIME SILVERMAN
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DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$10 a year—$12 foreign

Bravos for Schnoz

Hollywood, Sept. 21.

Jimmy Durante, like all comics, wanted to go tragic and got his chance in 'Two Sisters and a Sailor' at Metro. In prose and song he played a broken-down vaude star telling about the days when he was up in lights.

When he finished his chore the boys on the set gave him an ovation, something they seldom do for an ordinary actor.

Moss Hart Out of Hosp; His Army Air Show Finally Set on B'way

Moss Hart, after checking in at Doctor's hospital, N. Y., for a week-end rest cure following several months of arduous work whipping his Army Air Force show into shape, buckled down to the manifold and intricate production problems Monday (20) which will probably be one of the most ambitious ventures yet attempted on Broadway.

Following a Broadway housing snag which looked as though, even though not yet in rehearsal stage, the show would have to stay on the road for an indefinite period, Hart and military attaches of the Army Air Corps concluded negotiations with Lee Shubert on Monday (20) whereby the production will go into the 44th Street theatre, N. Y. The Broadway opening has been set for Nov. 18, although it was the original intention to bring in the show Thanksgiving week after a two-week Boston tryout starting Nov. 1, followed by a week in Washington. The

(Continued on page 20)

MEMORIAL PLANNED FOR LESLIE HOWARD

London, Sept.

Sir Walter Monckton, King's counsel, is chairman of a committee to raise a memorial to the late Leslie Howard. Fund will come from collections in picture houses during run of Howard's last film, 'The Lamp Still Burns,' and will be used to provide post-graduate scholarships for nurses at the Royal College of Nurses.

Premiere of the film, which goes into Leicester Square theatre next month, will be for the London hospital, in which Howard took a large interest.

Todd Drops 'Catherine' For New Mae West Script

Mike Todd likes another play which Mae West has written with a collaborator, and is dropping 'Catherine Was Great' in favor of the new script, titled 'Men in My Life.' Otherwise, his plans to star her on Broadway remain as is.

This is the show which follows 'Mexican Hayride,' Cole Porter-Dorothy and Herbert Fields musical slated for the Imperial, N. Y., shortly after Jan. 1. Meantime, Todd's first of the three productions for 1943-44, 'Naked Genius,' comes into the Plymouth, N. Y., Oct. 11 or 18, depending on its rewrite, shifting to Baltimore for further break-in after its Boston opening last week.

A. J. Balaban Guiding His Daughters' Careers on QT

Madeleine & Cheri, who have been dipping in and out of La Vie Parisienne, class N. Y. bistro, are not as Frenchy as their repertoire and names suggest. They are respectively Cherry Blossom and Ida Joy, teen-age daughters of A. J. Balaban, the veteran showman, and respectively they sing and play the piano. Latter, in fact, has given concert recitals.

Since they have manifested professional leanings, the showman is letting them feel their own way although, presumably, also assisting with some expert cues on proper showmanship.

Long domiciled in Switzerland and France, where the Balabans made their home for over 10 years, the girls' polished French passes them off as non-Americans until a denouement song in both languages.

Now in Its 65th Week

KEN MURRAY

"Blackouts of 1943"

El Capitan Theatre, H'wood, Calif.

"No comedian in my 45 years of show biz ever got so many laughs in one show as Ken Murray. He is the funniest man on earth. Could make a mule laugh, as McIntyre and Heath once said."

W. C. Fields.

Revival Day On Stage and Screen

Broadway's 'era of nostalgia' which has set in motion a record number stage revivals for the '43-44 season, is also transfering itself to the road and the screen as well. Coast studios, cued by lack of new scripts and increasing public desire for escapist entertainment (factors also involved in the Broadway revival boom), are rushing through a number of reissues.

Vogue for operettas, as reflected in the smash b.o. reaction to 'The Merry Widow' at the Majestic, N. Y., and the long-running 'Rosalinda' ('Der Fledermaus') production at the Imperial, N. Y., applies similarly to the road today, with a second company of 'Widow' to be set soon; an English 'Fledermaus' version

(Continued on page 27)

New Coward Tune Flayed In England for Tolerant Attitude Toward Germans

New song written by Noel Coward, 'Don't Let's Be Beastly to the Germans,' has stirred up a tempest in England, the Associated Press reported over the weekend under a London dateline. Song, which created the controversy following its broadcast by BBC, has resulted in a flood of letters to newspapers, and is being argued in cafes, hotel lobbies and in homes, said the AP.

Epitomizing the reaction of Englanders to the tune was a letter in

(Continued on page 54)

8 MOSCOW THEATRES TO RESUME AFTER 22 MOS.

Washington, Sept. 21.

Eight Moscow theatres—the Kamerny, the Moscow Soviet, the Theatre of Satire, Theatre of the Revolution, Musical Comedy Theatre, Jewish Theatre, Central Children's Theatre and the Theatre for Young Spectators—return shortly to that city after an absence of 22 months, the Soviet mbassy here reveals.

After they were evacuated, when the Nazis threatened to take the city in 1941, the players appeared before audiences in towns, factories and on collective farms in the Urals, Siberia and central Asia. They also played to soldiers along the battle fronts.

Geo. Backer Slated As Sherwood OWI Aide

Washington, Sept. 21.

George Backer, former publisher of the New York Post, has been okayed here for overseas service for OWI. Backer is slated for Cairo, where he will be top Robert Sherwood aide, according to reports.

Tristram Coffin, former Indiana newspaperman, who's been special assistant to Elmer Davis and more recently special assistant to Palmer Hoyt, head of the OWI domestic branch, has turned in his resignation to become Washington correspondent for CBS.

Hollywood Runaround

By Radie Harris

Hollywood, Sept. 22.

The ink will be dry any day now on Harry Cohn's signature for the screen rights to 'Kiss and Tell,' with George Abbott included in the deal under a terrific setup....Dennis King, who hasn't made a picture since he was a 'Vagabond King' 13 years ago, makes a return bow as the Rev. Duke in Warners' latest revival of 'Outward Bound'...and if Edmund Gwenn can be borrowed from Metro, he'll be the bartender, Scrubby.... Conrad Veidt's widow, Lily, is learning the agency business via the Mike Levee office...memo to Howard Dietz: if you are flying out here to persuade Marlene Dietrich to star in a musical version of 'Rain,' be sure you bring along the completed script, score and lyrics...while Ad Schulberg remains here to become a grandma in Oct. (courtesy of her daughter, Sonia), Eddie Chodorov has leased her N. Y. apartment at 277 Park ave... his new play for Max Gordon, incidentally, is said to have "social significance"...add Jessica Tandy, Turin Bey and Carleton Young as latest testees for 'Dragon Seed' (Metro)...only available players who haven't tested so far are Chinese...they'd be too true to type.

Seen But Not Heard

When 'And Now Tomorrow' goes before the cameras at Paramount, it will feature one of the most novel stunts ever seen on the screen.

Loretta Young, who plays the starring role in Rachel Field's posthumous novel, enacts the part of a deaf girl, and in those sequences when she can't hear the characters around her, neither will the audience. The screen will be silent except for the musical background so that when she does finally hear for the first time, the audience will share the same dramatic excitement.

Now, if some other companies only followed this device for all banal dialogue, what a happy prospect that would be!

Lowdown on Higher-Ups

Richard Watts, Jr.'s favorite ingenue, Mary Hay Barthelmess, has joined the WAVES...Marcia Davenport, accompanied by Carol Hill (Mrs. Carl Brandt) checks in at Metro to discuss the adaptation of her best seller, 'Valley of Decision'...it's no more 'Early to Bed' for Angela Green, but early to Warner Bros....Hume Cronyn, whose MGM acting contract permits him to freelance as a writer, has just sold an original to RKO, tagged, 'Angel of Miami'...no, the "angel" doesn't refer to Howard Cullman, Tommy Manville or Zorina, but to a schooner!...immediately upon completion of his Hollywood emoting, 'umbriago,' Jimmie Durante heads east for a return engagement at the Copacobana...Sophie Tucker is already pencilled in for Feb. 10...because Tallulah Bankhead calls everyone within hearing distance 'darling,' Alfred Hitchcock has incorporated it into the script and everyone in the 'Lifeboat' with her is now hailed by that term of endearment, including Bill Bendix...with the shortage of dance directors on Broadway, Danny Dare and Leroy Prinz are being deluged with offers...Judy Parrish, now in retirement, awaiting the arrival of her first born, is utilizing her leisure by writing a play, which she describes as a Noel Coward 'Claudia'...says she was inspired to write it when her husband, John Harvey, brought home his biographical sheet, exposed by 20th-Fox and she saw herself listed as 'wife—inactive'...weekend departures include Mrs. John Boles, Bubbles Schinasi and Anne Shirley.

Hollywood Via Uncle Sam

Charles Laughton went to a dress rehearsal of the Lockheed employees in 'Jason,' opening at the Beaux Arts theatre (17) and was so excited by the presentation that he wired Samson Raphaelson for permission to play the title role in a Coast production.

Amusing fact about these Lockheed employees, is that ever since Robert Lewis first introduced them in 'Eve of St. Mark,' all the unemployed actors around town are joining the Graveyard Shift, as their big opportunity to be seen by the local talent scouts. Buddy Jarus has already been grabbed by Columbia.

Fay's Gags Calm 'Laugh' Audience During Fire; 1,400 Make Quiet Exit

Matinee performance of Paul Small and Fred Finklehoffe's 'Laugh Time,' at the Shubert, New York, on Sunday (19) was called off 30 minutes after it started when fire that broke out in a small room in Shubert building in adjoining the theatre. Comedian Frank Fay, co-starring with Bert Wheeler in 'Time,' had just appeared on stage after colored tapsters, Buck and Bubbles, had bowed off, when smoke curled into theatre from a door adjoining the second balcony to the left of the stage.

Fay ad-libbed for 20 minutes and soon had the restless audience laughing. Finally, at the order of the fire department, Fay asked the 1,400 patrons to leave quietly. They did, in orderly manner. 'Time' resumed Sunday night.

METRO BANKROLLING J. C. WILSON'S LEGITS

Metro has entered into a play-producin arrangement with John C. Wilson under terms of which Wilson will select and stage scripts to be financed by the picture company. Wilson, currently represented on Broadway by Noel Coward's 'Blithe Spirit,' has produced such other Coward plays as 'Tonight at 8:30,' 'Point Valaine' and 'Design for Living,' also two Lunt-Fontanne plays, 'Idiot's Delight' and 'Amphytrion 38,' in association with the Theatre Guild, and numerous other productions both here and in London.

He spent the summer at the M-G-M studios in California, where details of the present agreement were worked out.

Metro Stars To Bolster N. Y. Cap

With the Paramount, Strand, Roxy and Capitol theatres in New York sharply bidding for talent and name bands, competition for important live marquee values has become so pronounced that the Metro studio is reported planning to step in to further bolster its major New York showcase by booking some of the top M-G stars into the theatre.

Understood that Louis B. Mayer, who left N. Y. for the Coast last Wednesday (15), may suggest personal appearances at the Capitol for some of the most expensive stars on the Metro roster, with special attention now being given to the Christmas week booking.

Such a move, paralleling 20th-Fox policy at the Roxy, with studio feeding stars to the theatre, indicates more flexible spending for talent at the Capitol. With Jimmy Dorsey at the Roxy and brother Tommy at the Paramount during Christmas week, plan is to equal or top both of the latter houses with one or more Hollywood stars.

Roxy, meantime, has booked Bert Lahr at $3,500 weekly, topping the Strand bid of around $2,500. Lahr, with Paul Haakon and Patricia Bowman, is scheduled to follow the current stage lineup. Capitol has booked 'Truth and Consequences' radio show which Roxy passed up when $7,500 weekly was asked. Roxy theatre paid $4,000 weekly for 'Truth and Consequences' when booking the turn originally.

Roxy also has deal pending for a Cafe Society unit, at $8,500 weekly, composed of performers who have appeared at the Uptown and Downtown niteries at various times. Reported that package show would include Hazel Scott, Golden Gate Quartet, Georgia Gibbs, Kraft Sisters, the Teddy Wilson band and a comedy turn to be decided on.

Sime Silverman

1873-1933

SIME would have said, "Aw stick it back in the obit department—for the record."

But Sime isn't here now to mark with his stubby pencil where "Variety" copy is to run. And his boys think he rates editorial-page position. In this sheet or any other, when the biggest, bravest heart on Broadway stopped, it was a big story. Show business knows that. And "Variety" has always been edited for show business.

Sime was often urged to run departments appealing to non-pro readers. He always turned down the idea. He was afraid the staff would start writing up to outsiders and lose their trade touch. He thought that when villagers started to understand "Variety" then show people wouldn't. Show people always understood Sime. He advised them, he panned them, he slipped them the lowdown, and they always understood him.

When "Variety's" slang influenced the language of a nation, that wasn't Sime's intent. It was because he made "Variety" so vital and so penetrating that laymen read it, and thus they picked up the terms of the trade which so fascinated them that high-brow sheets did nipups over what, in this case, was just everyday colloquial Broadwayese.

The most sentimental Old Boy that ever lived, Sime didn't go for flowery, fulsom blurbs. So there will be none here. "Variety," as a reporter and reviewer, is familiar with the effective value of eulogiums, orations and eloquent curtain speeches. They have put over many an act. But this isn't an act. This is still inside stuff to the profession.

The "Variety" boys are doing their blubbering and crying among themselves. What and how they are suffering is of minor interest to the readers. They are mourning a loss that even Sime's audience can't understand.

But that's strictly private and will stay that way.

What they can share with their world and his is this:

The stage and the screen and the air have lost their chief mouthpiece, their voice of authority speaking from its heart of loyal love and its head of wisdom and vision.

American journalism has lost a rugged soul which, confined by the limited horizon of a specialized field, has left a historic influence on all newspaper publication by courage, indomitable consistency, straight-shooting independence which never hesitated before the temptations of gain, popularity, fear or favor.

Show business has lost its square-shouldered, silver-haired big brother, the monosyllabic, outspoken, Broadway-wise gruff guy who did his soft deeds in the dark and his hard duties where all could see.

The world has lost a genius who became and remained unique and extraordinary around the globe, who commanded the admiration of those who were with him, those who were against him, and those who didn't know what he was all about.

His pals have lost their pal.

"Variety" has lost its skipper; but the "Variety" crew, raised by him and with him, idolizing his memory and inoculated with his philosophy, will carry on in the tradition which was Sime.

He didn't live long enough. But he lived long enough for that.

He lived long enough to perpetuate the spirit of frankness without rancor, positive opinion without personal prejudice, sacred fidelity to the trade without near-sighted illusions about its weaknesses, fanatical faith in the truth without puny reservations of expediency, a hot hatred for inspired propaganda and a cold contempt for keyhole scandal.

He lived long enough to convert a hostile field of egotistical and jealous units to a consciousness of power and purpose greater than the single, isolated self-seeking of the individual—to a realization that all competitive factors and all economic enemies are interdependent and are lost when they unbalance the industry each in pursuit of personal acquisitiveness.

He lived long enough to plant in the world at large the revelation that show business is a huge, important, bed-rocked institution, integral to the healthy body of the nation, essential to the morale of the people—not a fly-by-night conglomeration of mountebanks, gyps, freaks and short-changers.

He lived long enough to outlive the era of theatrical sheets which peddled puffs, gouged the unfortunates who slipped or who couldn't get enough toehold to slip, pandered to the psychological vanity of ambitious weaklings or pompous potentates.

He lived long enough to create and leave behind, out of nothing, a newspaper which floats its banner in every land, which is the modern acknowledged herald of an ancient art.

He lived long enough to have Hollywood and Broadway, which he fought and which fought him, bow their heads in lamentation over his passing.

He lived long enough to see and deplore the bitter fruits of many wild growths against which he counseled and campaigned through years when his motives were maligned and his judgment was rejected.

He lived long enough to say what he meant, take the consequences, and leave a million friends.

"Variety" will build no monument to Sime. Sime built "Variety" and "Variety" is his monument.

It will always be Sime's sheet.

His boys didn't work for him; they worked with him. They believed in him. He was their idol. They are still his boys. They hear him and they see him every minute.

They hear his curt, staccato orders, his quick, incisive decisions. They see his contagious smile, the smile that usually came at the end of the day—and the day, ended anywhere from sundown to sunrise.

They see him with his white, soft-collared shirt a bit rumpled, the perennial bow-tie slightly screwy, lighting the Philip Morris cigarets one after the other, tilting forward in his chair with his thick, short pencil poised over copy from the Harlem cabarets or cable from Egypt, or running down columns of moist galley-proofs from Chatter to Page 1 hot stuff.

They hear him grunt an instruction and lay down a policy—orders to the fellows who worked in their specialty lines and played them up without his mellow and mature understanding that it was all part of a great whole-show business.

They see him cut their stories—for brevity; brevity was one of his passions. They see him change their phraseology—for simplicity; simplicity was one of his manias. They see him streak his lightning pencil through single words—adjectives; adjectives were one of his pet aversions.

They see him read their notices and their news-reports and pass them—pass them with only such editorial revisions as are the style of "Variety". For Sime never changed a line of one of his reporter's or reviewer's opinions any more than he ever suggested a word that they should write or omit, or an attitude they should take or avoid.

They see him write a head—the heads which only Sime could originate, but which the "Variety" boys can write now with rapid fluency; a head that tells the story and tells it in the language of the trade.

They see him downtown, in the printing plant, as they make up the edition against the Tuesday night deadline—grading the news and the combinations of news with the trend of show business, in the relative importance of affairs as they now obtain—pictures, radio, music, vaudeville, legit, chatter, outdoors, obituary. Obituary last.

Sime treated that department as he treated the others—as news.

And he always held that the opening of a show was more interesting and important reading than its closing.

He never gave rave notices to the ones that had closed, no matter how long they had run or how mighty had been their triumphs.

When we got the grand idea of starting the "Times Square Daily," which cost Sime a fortune and all of us a tremendous lot of work and grief, he used to call it "the world's worst daily," and he wound it up without a squawk or a sigh.

When we all chipped in and bought the "Clipper" and tried to make it an outdoor show-business rag, and dropped about a hundred G's, Sime paid us all off every nickel that we had put in; he always shared his hits with us but would never let us share his flops. Well, he closed that one without any ceremonies or afterpieces, too.

So we feel that we don't have to brush up the adjectives he cut out of our copy to touch up his last notice. We feel we don't have to spread this all over "Variety" and violate his love of brevity.

We bring it forward in the paper to the editorial page—and he would probably have ordered it back where he'd think it belongs.

But Sime never could believe that he, himself, was news.

Having read the wires that poured in, having talked to the hundreds who called on the local and long distance phones when the first word of our bereavement was whispered in New York and Hollywood, having spoken to the many who were shocked and stunned and staggered by the blow—we know that he is news.

The boys of "Variety" have written shiploads of news, printed with oceans of ink. News is news and they have been trained to be clinical in their professional handling of it.

They want to be, even here and now. It's hard, but Sime taught them to do it that way.

They see him and they hear him. That is "Variety's" business and theirs.

But they feel him, too. And that is only Sime's and theirs.

They feel the kindly pat of his hand on their shoulders; they feel its strong, warm clasp in theirs. They feel the radiant glow of his inimitable smile, which was reserved only for his pals.

They feel him in their own "Variety" way.

The only way they'll ever show that to any but each other will be to get out "Variety" as nearly like they think Sime would get it out as their intimate schooling under him and their intense affection for him will let them.

Jack Lait.

Reprinted from Variety, issue Sept. 26, 1933

Star Cavalcade Hits $1,010,500,000 In Bond Sales; Chi Tops All Cities

Hollywood Bond Cavalcade has topped the billion dollar mark in bond sales, total of $1,010,500,000 being reported up to yesterday (Tues).

Attendance at the Keil Auditorium in St. Louis last Saturday was over 14,000, or 4,200 above house capacity, with over $33,000,000 in bonds sold for the single engagement. In New Orleans last Monday (20) the Cavalcade sold $39,500,000 in bonds.

Sale of War Bonds by the Cavalcade in Chicago, estimated at $250,000,000, is the highest so far recorded for the stars, with this figure likely to remain the highest for the tour. Boston previously held the record at $200,000,000.

Chicago Cavalcade appeared at Soldier's Field, where attendance was reported at 130,000. Boston Garden capacity is only around 24,000 while Madison Square Garden, N. Y. capacity is around 19,000.

Cottonbowl Stadium, Dallas, meantime, has been reported sold out for several days, with bond sales of $40,000,000 already reported. Final figures have not yet been estimated for the Dallas appearance yesterday (Tues). Cavalcade winds up its tour in Los Angeles Sept. 27.

$1,127,414 in St. Louis

St. Louis, Sept. 21.

An SRO mob of 10,000 was attracted by the Hollywood Bond Cavalcade to the Henry W. Kiel Auditorium Saturday (18) after the galaxy of screen stars paraded in

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Hub's Mayor Turns Actor At Preem of New Canteen

Boston, Sept. 21.

Boston's Stage Door Canteen, newest addition to the Theatre Wing's fold, made its debut on Thurs. (16), getting its teeoff over the broadcast 'Stage Door Canteen' program. More than 800 service men were fed and entertained.

Hub's Canteen was officially hosted by Gertrude Lawrence, while Helen Menken handled the radio hookup. Big-name guests were Gov. Leverett Saltonstall of Mass., who gagged as 'Myles Standish' in radio skit; Joan londell, and Gypsy Rose Lee, here with 'Naked Genius;' Violet Heming, Walter Gilbert and Betty Anne Nyman of 'Kiss and Tell' company; Sonny Tufts, and other vaude, radio and nitery entertainers.

Site occupies two floors of Copley block, top-side being the main spot with dance floor, stage, sandwich bar, etc. Lower floor contains kitchen, offices, etc.

Mrs. Malcolm Bradley French is active director of the Canteen and its principal instigator, with Marjorie Mills, Herald columnist, shouldering the headachy food committee burden. Whole town is organized to handle assignments; even drama departments of local press taking on 'greeter' functions on regular shifts.

No worry for lack of name talent either. Vaude acts, name bands, nitery entertainers are always on tap.

$353,000 Rustled Up By Celebs in Westport

Westport, Conn., Sept. 21.

Under chairmanship of John Cecil Holm, the war bond show staged at the Fine Arts theatre in this town of 8,500 population last Friday (17) recorded $353,000 in war Bond sales.

Those appearing in the presentation included Clifton Fadiman, Mary Margaret McBride, James Melton, Richard Rodgers, Allen Jenkins, William Lynn, Colonel Stoopnagle, Helen Olheim, Virginia French, Barry Oliver, Gus Edson, Franklin P. Adams, Elinor French, Paul Webb, Wood Cowan, Sigmund Spaeth, Frederick C. Painton, William Morrell and Beverly Bayne.

Julian Street, U. S. Treasury aide, is planning a tour for a similar lineup of celebs to sell bonds in war centers.

During performance request for Melton to sing was sold for $5,000 while Rodgers played his own compositions. Pound of butter brought $1,000; case of bourbon, $2,000; a six-pound steak, $525; a copy of 'Under Cover' signed by John Roy Carlson, plus the author's real tag sold for $5,000; Deanna Durbin blouse, worn in 'Hers to Hold,' went for $500; $100 was paid in bonds for a live goat.

Labor's War Rally

All theatrical unions are presenting a pageant at Madison Square Garden, N. Y., Nov. 9 to raise funds for the Labor War Chest.

Proceeds are to be turned over to various wartime charities.

Sherman All Wrong, Sez Sarge; Millionth At H'wood Canteen

Hollywood, Sept. 21.

Nothing like that ever happened to Top Sergeant Carl Bell since the time he left his home town, Rising Star, ., and poined the Army. After 11 years of travel and fighting in distant places, the sarge walked into the Hollywood Canteen and was attacked without notice by a barrage of kisses, flashlights and whatnot, which caused him to surrender unconditionally. He was stunned by the first shot, a kiss by Marlene Dietrich, and after that he said: 'If this is war, I don't care how long it lasts.'

Marlene turned the prisoner over to Ginny Simms, Deanna Durbin and other glamorous captors and dragged up to the stage, where he was asked a lot of questions by Eddie Cantor and serenaded by Xavier Cugat and Harry James while the newsreel boys exploded lights under his nose.

As time went by, Sergt. Bell learned that he was the 1,000,000th service man to pass through the portals of the Hollywood Canteen. 'In my 11 years in the Army,' he said, 'this is the first time I have ever been wounded by a barrage of lipstick.' He has three other wound stripes, not so enjoyable.

U. S. Film Shorts Will Aid Canadian War Loan

At the request of the Canadian Government, the Hollywood division of the War Activities Committee has prepared a series of film shorts to be used in Canada's Fifth War Loan campaign Oct. 18-Nov. 6.

Those appearing in the shorts are Bing Crosby, Mary Pickford, Frank Morgan and Michele Morgan. The Pickford short, made in World War 1, will be given an up-to-date commentary. Miss Morgan's appeal will be in French.

Back the Attack! Buy Extra Bonds!

N. Y. NEWSPAPERMEN SELL PLENTY BONDS

York daily newspaper and syn icated columnists during the past week jumped into the war bond campaign to ring up an impressive total in sales.

Daily News group, via station WABC broadcast last Friday (17) got $9,000,000 in one single sale to the U. S. Rubber company. Antoinette Donnelly, News beauty and fashion columnist launched program at 11 a.m., Ed Sullivan appeared from 11:15 to 11:30 p.m., while Danton Walker wound up the show from 12:05 to 12:30 a.m.

Show staged at the Stork Club last Monday (20) night, aired over CBS, held Walter Winchell, Nick Kenny, Lee Mortimer, Willie Howard, Milton Berle, Bert Wheeler, Conrad Nagel, Ann Rutherford and Jeanne Cagney. Among big bond sales reported was one of $50,000 to Mike Todd. Winchell also sold bonds via phone following his usual Sunday night (19) broadcast over the Blue network. tork's total gross was $900,000.

Dorothy Kilgallen, Journal American columnist, staged her bond selling drive at Leon & Eddie's, Sunday (18), airing the show over WABC.

N. Y. Newspaper Night was presented at the Victory Centre on 50th Street last night (Tuesday). In charge of the program were N. S. MacNeish, business manager of the N. Y. World-Telegram, Harold Hall, Times, and Roy Hollis of the News.

Stanley Frank of the N. Y. Post was scheduled to present Barney Ross, Jim Braddock and other prominent sports names. Stanley Walker was slated to interview Branch Rickey while cartoonists Burris Jenkins, Soglow, Rube Goldberg and Robert Ripley were set to sketch the performance. Dick Stabile orch, Ella Fitzgerald and cast of 'Early to Bed' booked for the program.

Buzzell's Bum Gam

Eddie Buzzell, director of the Hollywood Bond Cavalcade, will continue the tour with crutches and a wheel chair.

Buzzell tore a tendon in his right leg last Friday (17) in Minneapolis while running backstage.

War Dept. Directive To Step Up All-Soldier Shows in U. S. Camps

In a sweeping directive issued by the top command of the Army Service Forces and which may alter the status of thousands from show biz currently in the armed forces, notice went out from the War Dept. in Washington last week to commanding officers in camps throughout the United States calling on them to initiate a stepped-up camp entertainment program.

The directive is the first to be issued by top-ranking War Dept. biggies and, in effect, marks the first official recognition by the nation's military command of the vital role that the camp-sponsored shows are playing as a morale hypo among the men in uniform. reviously, such official recognition came from the Special Services Division but, in this case, is superseded by 'front office' orders.

The directive, sent out by Major Gen. Styer on behalf of the Assistant Chief of Staff, U. S. War Dept., apprises the various commands of the nation's camps of the curtailments in the USO-Camp Shows program, resulting from the dropping of the Red and White units and their merger into a Victory Circuit, with the latter's 30 smaller-sized units inaugurating their fall and winter tour last Monday (20). It also called attention to the drain on professional talent because of the draft inroads and emphasized the fact that henceforth the commanding officers will have to rely on talent developed within the camps in order to provide a maximum of entertainment.

The directive cites the availability of material for putting on the camp-sponsored shows which resulted from the three-day conference sponsored in N. Y. by the Second Service Command four months ago, when 150 enlisted men from camps within the Command were initiated in the rudiments of show business by a number of Broadway's top performers. A show biz manual stemming from the 'school' is now serving as a guide for camp-sponsored shows not only in the camps of the U. S. but throughout the world.

It's further reported that the War Dept. biggies fail to see eye-to-eye on the channeling of show biz professionals now in uniform into the various shows aimed at civilian presentation, such as the forthcoming Moss Hart Army Air Force Show, which will have a cast in excess of 300; 'The Army Play by Play,' etc., some contending that they've taken the cream of the talent out of the camps, where they're needed most for entertainment purposes.

The new directive, it's felt, will have the effect of keeping the men from show biz within camp bounds to expedite the Army's expanded plans for camp-sponsored presentations and may also possibly steer thousands of others destined for regular combat duty into the special services division to lend a helping hand.

Pfc. Norman Shore Gets D.F.C. for Bravery

Pfc. Norman Shore, formerly of the Warner theatre department at the homeoffice, has been given the Distinguished Flying Cross 'for extraordinary achievements while participating in aerial flights in the Pacific war zone.'

Citation further states that Shore has taken part in more than 50 air missions in combat territory.

Another former Warnerite, Paul Shapero, who was attached to the publicity department in N. Y., has been commissioned a second lieutenant following completion of a training course at Camp Davis, N. C. He reports to Camp Wallace, Tex., next week.

N.Y. to L.A.

Charlie Cantor.
Clifford Fischer.
Francis S. Harmon.
Frank Latimore.
Spyros Skouras.
Lou Smith.
Herman Starr.
Joan Tompkins.

28,000 From Pix Are in Uniform

Number of men from the motion picture industry who have joined the armed forces is now estimated at over 28,000, with new recruits swelling the film industry's contribution to the war effort continuously. While some stars have been mentioned in press dispatches, inclination of outstanding film names has been to avoid publicity while in the service.

The star in uniform, seeking to fraternize with his fellowmen in arms, on an equal footing, has found that the glare of the spotlight often creates or revives diffidence among other men in the ranks. It has been, from accounts, a difficult job for the stars to set associates at ease in their new surroundings, at first overwhelmed by close contact with world renowned personalities. A recent recruit in the armed forces, ith wife and father both prominent in show business, is one of many who has pleaded that no reference should be made to him in any press material.

Nonetheless, emphasis on activities of film personalities in the armed forced occasionally comes through in general news coverage by daily newspapers and press associations.

More Prominents

Most prominently mentioned in recent months have been Capt. Clark Gable of the Army Air Force, for his participation in several bomber

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Treasury Cites Mature For 3d War Bond Pitch

Washington, Sept. 21.

Victor Mature, on special leave from the Coast Guard, is proving one of the biggest sensations of the Third War Bond Drive, according to Carlton Duffus, chief of special events for Treasury Dept.

Mature's personal appearances have been so successful that he has been granted an extended leave to go into Iowa, Illinois, Indiana, Pennsylvania and Michigan. Typical example is the following telegram to Mature from the management of a Bridgeport, Conn., war plant:

'We just thought you would like to know that since your appearance here, our war bond payroll deductions have doubled and the employees of our plant have purchased about $30,000 in extra bonds.'

Rudy Vallee bond tour has also been extended through cooperation of the Coast Guard. He plays Pennsylvania, Sept. 22-25; and goes up to New York Sept. 26 to Oct. 2. He'll wind up in Washington, night of Oct. 4, with a double midnight personal appearance. He will play special shows in both Loew's Capitol and Warner's Earle, moving from one house to the other. Admission will be to bond purchasers.

Airmada's $250,000,000

Washington, Sept. 21.

Third War Loan Airmada, carrying war heroes and film stars into many cities, has sold $250,000,000 of bonds to date, Treasury announced today.

Airmada consists of five Army and Navy transport planes, each visiting a different set of cities.

L.A. to N.Y.

Fred Ahlert.
Benny Baker.
Gene Buck.
J. J. Cohn.
Bob Colwell.
Wick Crider.
Fred Erdman.
Robert Fellows.
L. Wolfe Gilbert.
Herman Greenberg.
Radie Harris.
Karl Herzog.
Bob Hussey.
Danny Kaye.
Charles Koerner.
Fritz Lang.
Sigurd Larmon.
Ranald MacDougall.
Lee Marcus.
J. G. Mayer.
Pat O'Brien.
John Payne.
Walter Pidgeon.
John U. Reber.
Frank Sinatra.
Elliott Sullivan.
Deems Taylor.
C. W. Thornton.
Lana Turner.
Hal Wallis.
George Zachary.

Uncle Sam's Callboard

Sullivan's Invasion Shots

Neil Sullivan, Pathe newsreel cameraman who was one of U. S. photographers representing the five American reels on war coverage, was in on the invasion of Italy and lost much equipment because of the fierce action.

Cable received in N. Y. reported that Sullivan had a tough time and lost all personal belongings and much film stock during the action. Bernie Bozzone, manager 20th-Fox service department for five years, Navy.

More Kudos for Bob Hope

From 'Somewhere in North Africa,' where he's stationed as a corporal with the Signal Corps, Stuart Goldblatt, son of Harold M. Goldblatt, N. Y. theatrical attorney, writes home of the 'shot in the arm' the Bob Hope troupe proved to the fighting Yanks.

Goldblatt also has a second son in the service, Joel, a sergeant in Radio Intelligence, stationed at Ft. Lewis, Wash.

Sidney Kingsley's Lieutenantcy

Sidney Kingsley, playwright-husband of actress, Madge Evans, assigned to active duty as a lieutenant. Kingsley had been a sergeant, but resigned from the Army to accept the commission.

Cal Tinney Goes In

Philadelphia, Sept. 21.

Cal Tinney, radio commentator and newspaper columnist, reports to the Army Air Force as a buck private Sept. 27.

Married, 35 and the father of four, Tinney Waived his 3-A classification so he could be inducted. He expects to be assigned to the psychological division of the Air Corps with probable service in the Far Eastern war theatre.

Lazar, Landis Upped by Army

It's now First Lt. Irving Lazar and First Lt. Benjamin Landis, both of the Army Air Forces. Former is production manager for the new Moss Hart Air Force show, while the latter is his assistant.

Promotions for the two came through last week.

Buddy Clarke Inducted

Buddy Clarke, singer, has been inducted by the Army, and reports for service in two weeks. He went through a physical last week and received the usual three-week furlough.

Clarke became a father recently. He has another child from a previous marriage.

There They Go

Hollywood, Sept. 21.

Morton Thompson, studio press agent, Army.

Carl Saxe, screen actor, Army Air Force.

Scottie Bush, film research worker, Marine Corps, women's division.

BACK THE ATTACK! BUY EXTRA BONDS!

CONTRACT REJECTIONS RISE

High Prices for Film Stories Leave Little Margin If B.O. Disappoints, Production Executives Emphasize

High cost of story material, owing to unbridled competition among major studios for screen rights to plays and books, is regarded among conservative film production execs as an unhealthy situation which will will make itself seriously felt in the event of any dip in rentals and box office receipts.

No large drop grosses is anticipated in financial quarters, even when postwar readjustment factors are taken into calculations, but a dip of 5 to 10% is considered a possibility to be taken into account. However, where studios have paid record prices for material which is by means certain to emerge as surefire picture fare, the decline in rentals in such individual instances may reach 40% below current levels.

Four or five expensive story properties in any single studio, backed with correspondingly high production values, may dislocate an entire season's revenue if the finished product fails to stand up due to the unwarranted enthusiasm for the story properties in the first place.

Aside from the outstanding books and plays, there are from 30 to 40 unsold literary properties which film studios would likely purchase for prices ranging from $5,000 to $15,000. Studios, however, do not wish to approach authors or agents directly because once any interest is shown the asking price automatically goes sky high.

Deal reported recently where an independent producer bought the film rights to a story for $1,000 and sold the property to a major studio for $25,000. Figured that if the studio had tried to buy the yarn directly from the author the price would have been much higher.

Thanks, Pal

Hollywood, Sept. 21.

Eddie Cantor will play himself in George Jessel's picture, 'The Dolly Sisters,' at 20th-Fox, and George Jessel will play himself in Eddie Cantor's picture, 'Show Business,' at RKO.

It is up to the boxoffice to decide whether they are friends or enemies.

Literary Minds Tackle Postwar Problems in L. A.

Los Angeles, Sept. 21.

Scribes from all over the world will meet on the L. A. campus of University of California in the United Nations Writers Congress, Oct. 1-3, for the purpose of mobilizing literary minds for the winning of the war and the reconstruction of the film, stage and journalism in the post-bellum days.

Meeting is sponsored jointly by Ralph Freud, representing the university, and Marc Connelly, representing the Hollywood Writers Mobilization. Among the subjects to be discussed by educators, writers and film, stage and newspaper executives are 'Nature of the Enemy,' 'Problems of Peace,' 'Minority Groups,' 'Pan-American Affairs,' 'Propaganda Analysis,' 'Indoctrination and Training Films,' 'Feature Films,' 'The Role of the Press,' 'Writers in Exile,' 'Creative Radio,' 'Radio and Television,' 'Song Writing and the War,' 'Humor and the War,' 'Material for the Armed Forces,' 'News Analysis and Broadcasting,' 'Short Wave Radio,' 'The Cartoon' and 'Documentary Films.'

Among the delegates from the film industry will be Walter Wanger, Y. Frank Freeman, Jack Warner and Darryl F. Zanuck. University will be represented by Dr. Robert Gordon Sproul, Dr. Gustave Arlt, Harry Hoijer, Franklin Fearing, Ralph Beals, Manuel P. Gonzales and Capt. Paul Perigord.

Ed Small, Geo. Abbott Talk Participation Deal for 'Kiss-Tell'

Edward Small is reported working out a deal with George Abbott and F. Hugh Herbert for film production of 'Kiss and Tell,' whereby Abbott would be given a producership status. A similar deal has also been submitted to Abbott by Columbia, from accounts.

Understood that negotiations for disposition of the screen rights to the play are under control of Abbott's tax experts.

Abbott, with bids from virtually every one of the major film companies, still has under consideration plan to form a company to produce the film and then resell the finished product to a major distributor.

Under the Small proposal such a method could still be employed while simultaneously providing Abbott with a readymade releasing deal through United Artists plus producer representation.

Understood, also, that such an arrangement would relieve Abbott of financing which Small would provide.

BIOFF MUST STAND TRIAL ON TAX RAP

Los Angeles, Sept. 21.

Move to take the Willie Bioff tax evasion case off the court calendar was denied by Federal Judge Ralph E. Jenney, who ordered the trial set for next March 7. On that date, the jurist declared, the case will either be tried or dismissed if such recommendation is made by the U. S. attorney in this district.

James Carper, assistant U. S. attorney, requested that the case be taken off the calendar, but Judge Jenney declared the defendant, now serving a prison term of 10 years for extortion, could be brought here to stand trial on charges of defrauding the Government of $100,000 in income taxes.

LES COWAN'S 'WORLD' NEARLY SET; % TERMS

Film deal for Theron Bamberger's 'Tomorrow the World' is virtually set with Lester Cowan, independent film producer, probably for UA release. Terms have to be worked out with Leah Salisbury, play agent. Deal involves a down payment, the producer and authors, James Gow and Arnold d'Usseau, preferring a percentage of the grosses.

RADIO 'FAMILY' NOT CONGENIAL FOR PIX

Charles Rogers may production of 'One Man's owing to casting culties, members of the cast first considered for picture parts have been found suitable.

Rogers, as a result, is planning to place 'Song of the Open Road' into production as his first for United Artists release with 'Gunn Woman'

121G Tax Lien on Flynn

Hollywood, Sept.

Tax lien for $121,858 was slapped on Errol Flynn by Uncle Sam's revenooers.

Couldn't get together on settlement of disputed items, so the Government moved in.

DISTRIB DEMANDS STIFFER THIS YR.

Demand for higher terms this year than ever before and for percentage contracts where accounts had previously been sold on a flat basis, is causing a record number of contract rejections throughout the country by the distributors.

The resistance of distributors has become so severe that some film salesmen are beginning to fear a return visit to exhibs who have signed a contract application and found it has been turned down.

With all terms generally higher than for the past season (1943-44) distribs are seeking to widen percentage coverage, not only through a large number of pictures on a sharing basis, but also among accounts who in prior years have always bought film on a flat basis. The Big Five under the consent decree, which sell singly or in small blocks, obtain the most percentage deals but this season, where other companies—other than the possible exception of Metro—are getting percentage deals, competitive companies are demanding the same. Pointed out that, forgetting Metro which alone has had percentage deals with many accounts, if other companies are breaking ice with flat buyers, and getting percentage for the first time, then it should go for all. Demands are being made along these lines, burning exhibitors who may have been willing to buy Metro on sharing terms

(Continued on page 20)

Films Vie With Wall St. Money For Legit Shows

Major film companies are this season prepared to place bigger bankrolls than ever before into backing for legit shows but report that competition from non-professional sources is very sharp.

Wall Street and war industry coin is as plentiful as picture money. As a result, production toppers point out, there are more angels than vehicles and Hollywood is competing in a sellers' market for suitable material.

20th-Fox, of course, has deals with Jed Harris and Max Gordon. Paramount has invested coin in only one piece this season so far, 'One Touch of Venus,' the Mary Martin-Kenny Baker musical, but is reported angling for several other new legit productions.

All majors, with unusually heavy cash surpluses this year from production, distribution and theatre operation available, are looking to the play market as an investment outlet.

English Expansion Moves Loom As Big Worldwide Competitive Factor Vs. American Films; Study Situation

With England fully awake to the significance of motion pictures as a worldwide trade factor influencing all avenues of international commerce, developments are increasingly shaping up which pose a competitive threat to production, distribution and exhibition by major American companies, not only in England but in all parts of the world.

Failing to stimulate native production appreciably through quota laws and other methods, the approach which now suggests itself to British film trade leaders is via distribution and exhibition. Rumblings of movement in this direction has brought American film toppers scurrying from England and Hollywood for New York home office confabs while other U. S. execs are either already in England or planning trips shortly to study the situation at closer range.

In England, meantime, J. Arthur Rank has secured a dominant position in exhibition and now reaches out for distribution. Rank is reported offering to share cost of quota pictures on a 50-50 basis, also providing U. S. producers with facilities for production which are now difficult to obtain. As a condition,

(Continued on page 27)

No Bum Steer

Hollywood, Sept. 20.

So that Fred Allen won't beef too much about lack of beef here, Jack Haley presented him with a live calf on his arrival here for his picture chore.

Skouras Abroad Soon to Powwow With Rank on G-B

Spyros Skouras, 20th-Fox prexy, originally scheduled to leave for England last spring, is reported planning a trip this fall to iron out growing difficulties with J. Arthur Rank and to get first hand information on and distribution problems affecting all U. S. major companies.

Rank is understood currently endeavoring to secure the 49% interest which 20th-Fox holds in the Metropolitan & Bradford Trust which controls the Gaumont-British circuit. Though the 20th stock is nonvoting, Rank ostensibly seeks fuller control of the company through complete ownership.

Possibility that Skouras will discuss the proposals if he goes over. Larry Kent, executive assistant to the 20th prexy, may accompany him on the trip. Murray Silverstone, 20th foreign manager, is currently in England.

Others Going

Virtually every major company foreign sales manager likely will visit London in the next few months in the interest of bettering Anglo-American film relations. With John W. Hicks, Jr., Paramount's foreign sales chief, and Murray Silverstone, 20th-Fox foreign chief, already in England, Phil Reisman, RKO, and Joseph H. Seidelman, Universal foreign sales managers are reported as next likely to make the trek.

Additionally, it was reported this week that either Arthur Kelly, United Artists v.-p. in charge of foreign distribution, or Walter Gould, foreign manager, may make the trip. Max Milder, Warner Bros. managing director in Great Britain, is in the U. S. making a report on the British situation directly to the company toppers. Milder reports directly to the company president on British business, this market being handled separately from the remainder of Warners' foreign trade.

Goldwyn's $3,000,000 'North Star' Pic No 70% Super-Duper to RKO

Hollywood.

Samuel Goldwyn and RKO are in a financial clinch about the relative values of 'North Star' and 'Gone With the Wind,' the latter of which was roadshown on a 70% basis, and made plenty of coin. Goldwyn insists on the same percentage, on the theory that he has spent $3,000,000 on 'North Star' and that its boxoffice returns will be sufficient to raise it into the super-duper class.

RKO officials are arguing that 'North Star' is a Russian subject with a political angle which might not meet the general approval of American film fans, particularly in the midwest sector, which is a long way from Moscow in miles and political theories.

Attending the huddles with Goldwyn are his vice-prexy, James Mulvey, and his sales advisor, Bill Heinemann. Talking it over from the RKO standpoint are Ned Depinet, Charles Koerner, Edward Alperson, Walter Branson and Harold Mirisch.

GRAD SEARS LINING UP MORE UA PRODUCERS

Grad Sears, v.p. in charge of distribution for United Artists, is currently on the Coast on several deals involving new independent producer releases for UA.

Understood that Sears was also ironing out final details for distribution of Harry Joe Brown's 'Knickerbocker Holiday' deal which has been inked.

Dave Selznick's Protection Shot; Must Complete Film in 80 Days

David O. Selznick on Sept. 15 started production of 'Since You Went Away,' his first picture in four years, under an 80-day shooting schedule in order to deliver the product in time to retain his current owner-membership status in United Artists.

Under terms of pact with UA it is understood that Selznick was to have a production by October, 1943, and that his first film was to be brought before the end of the year.

UA directors, in the event that the film was not delivered by the time specified, had the option, from accounts, voting Selznick out of the company, though such action was considered unlikely if the producer had meanwhile started shoot-

Looks Like Life Job For Lew Stone at M-G

Hollywood, Sept.

Like a supreme court justice, Lewis Stone seems to be in for life on the Metro lot as the jurist in the 'Andy Hardy' series.

After 19 years on the Culver City lot, Stone was handed a new tract calling for continued appearances as Mickey Rooney's dad and such other roles he chooses to handle. He has played in 68 features during his stay Metro, which began after a long stage career, starting 43 years ago.

Knick Starts His Holi

Hollywood, Sept. 21.

Harry Joe Brown pulled the starting trigger on 'Knickerbocker Holiday,' his first task under his two-ply contract as producer-director for Producers Corp. of America. Filming started on Samuel Goldwyn's lot with a cast headed by Nelson Eddy, Charles Coburn and Constance Dowling.

Tone a Heavy

Hollywood, Sept. 21.

Franchot Tone, who won the girl for umpteen years, plays a felonious heavy for the first time in his screen career in 'Phantom Lady.'

Picture will be Joan Harrison's first job as associate producer at Universal.

11 Pix Grossed $5,512,000 For Music Hall Past Year, New High

The largest theatre in the world, Radio City Music Hall, N. Y., having had its most prosperous season through the 1942-43 film year, has set a record in the low number of pictures played and in gross business, a total of only 11 pictures having brought in $5,512,000 for the 52 weeks ended Sept. 8 when 'Mr. Lucky' completed a seven-week run.

Bettering by more than $2,000,000 some years the Hall has grossed such as $3,500,000 in 1935, the past season's figure will probably never be equalled, although with current times being outstanding at the film boxoffice, it could occur during the coming year. However, it's rather unlikely.

Buying product in ... market and booking with great care, Gus S. Eyssell, managing director of the Hall, has obtained product with unusual draught during the past year but has not gone to companies other than Metro, RKO, 20th-Fox and Columbia for s pply.

The 11 pictures played on the year ended Sept. 8 establishes a record low for the theatre in its near 10-year history and ... ever expected to be topped, let alone equalled. The 11, and the number of weeks played, in the order booked, are 'Tales of Manhattan' (20th), 4 weeks; '... Sister Eileen' (Col), 3; 'Once Upon a Honeymoon' (RKO), 3; 'You Were Never Lovelier' (Col), 2; 'Random Harvest' (M-G), 11; 'They Got Me Covered' (RKO), 2; 'Keeper of the Flame' (M-G), 4; 'Flight for Freedom' (RKO), 4; 'More the Merrier' (Col), 'Youngest Profession' (M-G), 4, 'Mr. Lucky' (RKO), 7.

1942 a Record

For calendar years, the best for the Hall was 1942, when the theatre got along on the lowest number of pictures it ever booked, having played 15, the gross drawn was $4,800,000, a figure which Eyssell hadn't expected to be able to topple. In 1941 the Hall played 26 pictures, grossing $4,200,000, also no slouch year though more product was required.

During the past season not only has the big Radio City theatre shelled out plenty in rentals to the distributors but, also, has put more money into its stageshows. Additionally, Eyssell and his associates have sought to vary pictures and s... in order to provide for a c... of pace. With respect to rentals, tops for all time is the more than $700,000 that went to Metro on two pictures that played the Hall, an average of $350,000 each. They were 'Random Harvest' during the past year and 'Mrs. Miniver' the prior season, latter having gone 10 weeks.

Currently playing 'So Proudly We Hail' (Par), Eyssell has closed a deal with Metro for 'Lassie Come Home,' which follows, and is negotiating with 20th-Fox for 'Jane Eyre' for a later date.

Eyssell, who retains 60% of the organization that started with the Hall on its opening in December, 1923, took over active operation of the house in 1942 following the death of W. G. Van Schmus, who had succeeded the late S. L. (Roxy) Rothafel several years before. However, Eyssell had been in charge of the Hall for some time prior to Van Schmus' death, latter having been ill for most of a year.

Eyssell holds the title of president of Radio City Music Hall Corp. as well as managing director of the theatres, and also president of the Center Theatre Corp., operating the Center (legit), where also managing director. He is additionally on the board of Rockefeller Center. Eyssell was formerly for many years with the old Publix (Par) circuit in important managerial capacities.

Kazan Wants to Stick To Directing, Won't Act

20th-Fox has offered Elia Kazan, at present directing '... Touch of Venus,' John Wildberg's show current in Boston, an acting part in 'The Purple Heart,' which Kazan has refused. According to Kazan's representative, William B. Fitelson, the director is dickering to handle 'Jacobowsky and the Colonel,' for the Theatre Guild.

Kazan is slated to direct John B...ht's 'Over Here,' which the Shuberts are contemplating doing, also two plays for 20th-Fox.

Mary Beth's Woes

St. Louis, Sept. 21.

Because the U. S. Coast Guard has again refused to grant a leave to her fiance, Mary Beth Hughes, Hollywood film actress and a former native, has again postponed her wedding to Seaman Second Class Ted North, former screen player.

Last week, while visiting here, Miss Hughes said that last May 15 her wedding to North was deferred because he could not obtain a leave from the Coast Guard Training School at New London, Conn. Since then North has been transferred to the Coast Guard in Hollywood.

Par Execs to Submit Depositions in Suit Vs. Cooper, 3 Others

Notice for the taking ... depositions from various Paramount executives in the Par suit against Joseph H. Cooper and three Colorado theatre corporations in which Par and Cooper are partnered, were filed during the past week.

Depositions are slated from Roger Clement, Par attorney, Sept. 22; Austin C. Keough, v.p. and general counsel, Sept. 23; Herbert Lazarus, former Par attorney now in the Army, Sept. 27; Y. Frank Freeman, v.p. over production at the studio, Sept. 28; Fred Morhhardt, comptroller, Sept. 29; Harry Wright, tax exec, Sept. 30; Henry Anderson, head of the insurance department, Oct. 1; Sam Dembow, Jr., v.p. of Par Theatre Service Corp., Oct. 4, and Barney Balaban, Oct. 5. Notice was also filed for a deposition in behalf of the late E. Paul Phillips, who was legal head of the theatre department.

In the action against Cooper, who, in turn, has also sued Par for damages of $250,000, Par alleges that Cooper has violated a partnership agreement and seeks restoration of stock interests which, it is claimed, Cooper wrongfully transferred to himself.

During the past week Cooper filed answer to this action, denying all allegations and claiming suit was not started within time limitations laid down by the Civil Practices Act of N. Y. State. Ori inally brought in Supreme court, ... was transferred to the Federal court two weeks ago.

Last Thursday (16), when Cooper and his general manager from Lincoln, Neb., Joe Philipson, were to come up for examination before trial, Cooper entered a motion seeking to set aside the exam. Decision was reserved. At the same time Cooper's attorneys, O'Brien, Driscoll & Raftery, made an application to set aside the Colorado suit on the ground there had been improper service of summons.

Representing Par is the firm of Simpson, Thacher & Bartlett.

RKO'S PEAK OCT. LOAD, NINE TO GO

Hollywood, Sept. 21.

Nine pictures go into work on the RKO lot during October, heaviest production month of the year for that studio.

Bert Gilroy has two on his producing list, 'Mr. and Mrs. America' and a 'Rookie' film, still untitled. Others are 'Show Business,' 'Marine Raiders,' 'The Falcon in Texas,' 'Elizabeth Kenny,' 'Good Luck Johnny Coke,' 'Are These Our Children?' and 'Gildersleeve, Detective.'

Shake Out the Mothballs

Hollywood, Sept. 21.

Ancient musical show, 'The Belle of New York,' has been added to Arthur Freed's production schedule at Metro.

Based on the old Broadway hit, the film will be produced late next spring, with Judy Garland and Fred Astaire co-starring. Before that time, Freed has four other productions on his list.

Lowe's Glamour Pitch

Hollywood, Sept.

Edmund Lowe turns on his oldtime glamour again as the magnetic male in 'Nine Girls' at Columbia.

Sam Bischoff produces and Evelyn Keyes is slated as the girl who beats the other eight to the final clinch.

Johnny's Yipee

Hollywood, Sept. 21.

Once a fish and later a treeclimbing thesp, Johnny Weissmuller is climbing aboard a hoss and oiling up a six-gun for a whirl at western drama. Under contract to Sol Lesser for three more jungle adventures, Weissmuller is taking lessons in ground and lofty broncho riding with the idea of starting a new career as a western hero.

His toughest job is to turn the Tarzan battlecry into a croon.

Mpls. Now Wants Its Weaker Twin, St. Paul, to Pep Up

Minneapolis, Sept. 21.

Twin City showmen are considering ways and means of pumping some life into the lesser half of the Twin Cities—St. Paul, which not only is falling far behind its erstwhile bitter rival, Minneapolis, but is lagging terribly as a showtown and an entertainment center generally and otherwise. The boys feel it needs plenty of hypoing.

Presently, St. Paul is particularly getting showmen's goat by its poor showing in the present Third War Loan bond selling campaign. Under the sponsorship and direction of the industry's War Activities committee there, the two-man Japanese 'suicide' submarine captured at Pearl Harbor is being exhibited through the territory. Admission to the submarine is by purchase of a Third Loan war bond.

In Minneapolis the submarine brought $5,200,000 in bond purchases, as compared with only $670,000 in St. Paul. Even Duluth, a much smaller city than St. Paul, hit $1,017,856, while Rochester, with considerably less population, aggregated $525,000. The territory as a whole will come through with at least $10,000,000, John J. Friedl, War Activities committee chairman, estimates.

St. Paul also fell down in refusing to guarantee bond sales of $10,000,000 for an afternoon performance of the Hollywood Bond Cavalcade on the day when it played here in the evening. Civic and business leaders there wanted the big show, but when they learned about the necessary guarantee they immediately dropped their negotiations. Here the $10,000,000 guaranteed was promptly made and was exceeded by $9,500,000.

As of last Friday, Hennepin county (Minneapolis) in terms of percentage of quota of Third War Loan bonds sold was 48.8% as compared to St. Paul's 37%.

While Minneapolis is several hundred thousand larger in population than St. Paul, pix gross and other show takings here average double or more those of the sister city. A wrestling show that grosses $2,000 in the Auditorium here, for example, will do only $300 or $400 in St. Paul. The bi... name bands and other name attractions which play the Orpheum here in almost every instance pass up St. Paul entirely. Shows that click here flop in St. Paul usually, and the town has gotten the unenviable reputation of ranking along with Christmas and Holy Week as the worst on the theatrical calendar.

With a population of 300,000, St. Paul should be a much better show town. Twin City showmen feel. They're now proposing an investigation to learn what's wrong and to determine if the town can be put back on the show map.

Mayer, Korda West

Louis B. Mayer and Sir Alexander Korda are back on the Coast following a series of conferences on the foreign ...roduction-distribution situation with other Metro execs.

Korda is scheduled to return east in a week or 10 days.

Studio Contracts

Hollywood, Sept. 21.

Ruth Terry's player option picked up by Republic.

Betty Walker ... ticket at Paramount.

Michael St. Angel, Broadway player, signed by RKO.

Helen Talbot inked player pact at Republic.

Frank Latimore, 17-year-old juve lead in Jed Harris' touring 'Dark Eyes,' signed by 20th-Fox, retiring from show Thursday (16) to train to the Coast.

Lefty's Notebook

By Joe Laurie, Jr.

Coolacres, Cal., Sept. ..

Dear Joe:

Me and Aggie were talking about the many people we met in vaudeville that were 'firsters,' by that I mean they were the first to discover great talent in some guy or else were the first to do something or other in show business.

I guess we've met a hundred guys that said they told Will Rogers to put talk in his act when Bill was doing a straight roping act. The truth is that Bill missed a trick once and said something and the au ience laughed. Now as you know any dumb act would give their left eye to get a laugh via a gag. So it was natural for Bill to keep that laugh in every show and add more to it. He had a quick wit and a natural homey philosophy and .. was no time before he got rid of the horse, but kept the rope (for insurance) and became the greatest topical monologist ... our time.

Then there are the hundreds of actors that knew Charlie Chaplin when he was a stooge with Karno's Slums of London. I doubt if more than a dozen acts ever spoke to the guy ... even gave him a tumble while he was in that act. Acts on bills seldom pick out some minor actor in a big act and start palling with 'em. The truth is that Bill Hall, a feature act in those days who did ... swell single, took a liking to the kid and had him stop with him at good hotels and bought him good meals. He really liked the kid. Later on in life when Hall got a stroke Charlie took care of him until the day ...ill went 'Upstairs.' When Charlie came to New York he never failed to have Bill with him nearly all the time. I met Chaplin through Bill, although I played on the bills with Chaplin years before and didn't even know what his name was.

Then there's a mob that knew that Bing Crosby was going to be the greatest crooner in the world. And the thousands that predicted that Vallee was gonna be tops. The truth is hardly anybody ever gave Bing a rumble when he was with Whiteman, and they said Vallee wouldn't last a year. I've met hundreds of acts that said they played with Eddie Cantor at the old Imperial theatre when he first went on the stage. The truth is Eddie played with Bedini and Arthur, carrying a toy train across stage, before he ever played the Imperial. Then there are the guys that first picked Jim Barton when they saw ... in a burly stock at Baltimore, and the ones that told Jack Benny to stop doing a violin and piano act ...ith Woods and do a monolog. Gus Edwards never dreamed that the Jessels, Berles, Timberg, Cuddles Lee, Eddie Cantor, Ray Bolger, Hildegarde and dozens of others of his proteges would ever hit the top like they have, but you meet guys that knew it all the time.

In all the years in vaudeville we met acts that claimed they were the first to drop a handkerchief in a flirtation act, the first to carry a wardrobe trunk, to bring the kid on for bows, first to join the N. V. A., the first to join the White Rats (but none ever claimed to be the first to leave them), the first to carry a dog that wasn't used in the act, the first to shoot their partner and carry him off for a finish, the first actor to play golf, the first to get a made-to-order suit by Benham and the first woman actress to get a dress made by Mme. Frances. Then there's the first Hebe act to take off the crepe or the first Irish act to take off the sluggers, or the first Dutch act to work without the belly and chin pieces. And the first act to carry its own leader, own scenery, to give the piano player speaking lines, the first act to have the wife do the comedy, to take a drawing room, to make shorts, or the first acrobats to talk, the first to take up science, the first to buy a lot in Freeport, the first act to stop using wooden shoes. Or the first to send their son to military school, to have their own music covers, to make a quick change in one introduction, to go to a chiropodist, to carry special colored gelatine for the spotlight. And the first to have cartoons of 'theirselves' in the lobby, or to have sung Alexander's Rag Time Band. And, of course, the first to holler 'We're Next' from the entrance before they came on.

Then there are the thousands of acts that played with Sarah Bernhardt, and the millions of acts that played the Palace and always next to closing. Diogenes once went all over Broadway asking vaudeville acts what spot they had on the bill and everybody sed next to closing. Finally he come to one guy who sed, 'I was on number two,' and Diogenes blew out his lantern.

How about the acts that said they played for President Wilson at Washington? There are thousands of those.

Aggie sed, If they knew so much why didn't they know that vaudeville was gonna take a brodie, and save their money? And she looked straight at me when she sed it. Sez

Lefty.

Gaumont-British In Bid for Subsid Stock

London, Sept. 10.

General Theatres Corp., a Gaumont-British subsidiary headed by J. Arthur Rank, is having a new offer made by GB for the outstanding preferred common stock held by the public.

Terms of the offer are not yet decided, but will be better than the previous, which was accepted by 66½% of the holders. Gaumont-British, which now holds 77.8% of this stock, paid $2.50 a share on its previous purchase. Stock was issued at $4, later cut to $1.33 by capital reduction. Dividend at present is 9% an stock figures on exchange at $2.50. Gaumont-British is also figuring on converting the GTC debentures, Rank's aim being to consolidate all the GB concerns into one company.

Ratoff's Two-Ply Pact

Hollywood, Sept. 21.

Gregory Ratoff inked a two-way contract with 20th-Fox calling for his services as producer and director.

First assignment under the new pact is the Technicolor musical, 'The Band Wagon,' with an all-star cast.

BUCK'S LAST RIDE

Los Angeles, Sept. 21.

Buck Jones Productions, as a corporation, officially passed out of existence and was crossed off the books in the county clerk's office.

Actor who organized the company died last winter in the Boston night club fire.

EXHIBS HOPE TO HYPO OAKLAND BALL CLUB

Oakland, Sept. 21.

Inclusion of Clarence 'Brick' Laws and Joe Blumenfeld, northern California theatre operators, into the baseball field, through the purchase of the Oakland club, promises some interesting developments. The Oaks for many years have been a drab and uninteresting property, operated by a syndicate headed by Victor Divenzenzi. Laws and Blumenfeld, who operate the Roxie, Esquire and T & D theatres in Oakland, plan to throw some money into the purchase of top-rank players.

They plan to operate on the theory that Oakland is a baseball-conscious town and needs only a colorful team to make the Oaks a paying proposition. Deal should be consummated this week when a final audit of the Oaks' books is made. It is likely that Divenzenzi will remain on as an associate of Laws and Blumenfeld, neither of whom is familiar with baseball law.

Hal Wallis' 'Ground Force' As Sequel to 'Air Force'

Warners will do a sequel to 'Air Force,' the followup to be known as 'Ground Force.' Hal B. Wallis is currently cast to close the deal for the picture. Wallis, who produced 'Air Force,' will also do the sequel.

While cast, the WB producer is also huddling on the forthcoming Cole Porter biog film and the musical Irving Berlin will do for Warners.

HOLD UP RELEASE DATES

Slim Chance Seen for Bill Wiping Out OWI; Overseas Bureau Shakeup

Washington, Sept. 21.

Bill to abolish OWI and turn its functions over to the State Dept. has been introduced by Rep. William B. Barry, N. Y. Dem. Measure, which would apparently pile confusion on confusion, will probably get nowhere, according to observers.

Meanwhile, OWI Overseas Branch, in which occurred the 'moronic little king' episode and which is getting ready to put the touch on Congress for more dough, has been streamlining itself. Robert Sherwood, Overseas director, has wiped out the regional setup and substituted something new which apparently will not affect the present handling of films or broadcasts for use abroad. Move follows a recent shake-up in the Domestic branch.

Ferdinand Kuhn, former New York Times staffer, is placed in charge of information to neutrals and United Nations. He retains his title as deputy director and handles information and education. James P. Warburg, deputy director for psychological warfare policy, holds that spot and is placed in charge of activities for enemies and enemy-occupied territory.

Douglas Miller, who was in charge of the old Region 3 (Germany, Austria, Holland and Switzerland), takes over primary enemies in Europe—Germany and Italy.

Lesser enemies—the Grade B Axis satellites—go under Reuben Markham. Huntingdon Miller takes charge of the countries of Western occupied Europe; and Bjarne Braatoy, those of Northern Occupied Europe. Still vacant is the new post of chief of Eastern Occupied Europe. Tom Wenner gets the neutrals; and Percy Winner, formerly in charge of the European Latin countries, goes to London for a special field operations jobs.

The Orient remains pretty much unchanged under Owen Lattimore. The old regional plan, just abolished, was set up in February.

Operator's $100,000 Suit Vs. Chi Union; Got $50 for $80 Job

Chicago, Sept. 21.

Suit was filed in the Circuit Court here last week by Julius Sider charging illegal ouster from his job as a motion picture operator and asking $100,000 damages of the officials of the Chicago Moving Picture Operators Union, Local No. 110, AFL.

Action charges that Sider, a permit member for many years, was suspended in the fall of 1942 by the union officers without a hearing. Sider claims he was dismissed from the union when he revealed to an international officer of the union that John Smith, business agent of the local, had made him work for $50 a week when the scale for operators was $80, and that he was made to work for $50 a week for over four years because Smith had entered into a conspiracy with the Alex Theatre Corp., his employer, for certain sums of money to be paid to Smith, under what Sider said was an illegal agreement.

RKO'S $3 DIVIDEND ON 6% PFD. STOCK

Directors of RKO, Inc., Monday (20) declared a dividend of $3 per share on the 6% preferred stock payable Nov. 1, 1943, to holders of record Oct. 20, 1943.

This payment includes 50c to complete payment of accrued dividends for the quarter ending Oct. 31, 1940; $1.50 for accruals for the quarter ending April 30, 1941; and $1 on accruals for the quarter ending April 30, 1941.

Payment leaves accrued and unpaid preferred dividends at $15.50 per share as of Nov. 1, 1943.

Metro's Waldorf Musical

Hollywood, Sept. 21.

Arthur Hornblow, Jr., is assigned as producer of 'Weekend at the Waldorf,' a Metro filmusical.

Judy Garland is the first casting in an all-star lineup, with a high budget.

Soviet's $250,000 Buy Of U. S. Pix to Be Shown In 22,000 Russe Cinemas

Soviet Government has closed deals for outright distribution rights to four U. S. features and two shorts in Russia, involving outlay reportedly in the neighborhood of $250,000, including cost of prints. Mikhail Kalatozov, newly appointed special representative for the Soviet Cinema Committee in the U. S., is continuing negotiations for around seven more American pictures.

Pictures purchased by the Russian Government so far are 'Sun Valley Serenade' (20th-Fox), 'Bambi' (RKO-Disney), 'Edison, the Man' (Metro), and 'Mission to Moscow' (Warners), (latter previously reported). Shorts are Walt Disney's 'Der Feuhrer's Face' and 'Saludos Amigos.'

'Face' is being dubbed with Russian dialog as otherwise considered incomprehensible to the Russians.

Kalatozov told 'Variety' last Wednesday (15) that 'Every American picture bought by the Soviet Government will be shown in every one of Russia's 22,000 theatres. That is an indication of the tremendous enthusiasm and interest which Russians entertain for America and American films which bring them a closeup of life in this country.'

Speaking of the future of Russian film production Kalatozov said that unfortunate though it was that it took a war to awaken and uplift his people, they would emerge from the conflict a greater nation and that this would be reflected in the quality of their pictures.

'The screen and the Russian people,' declared Kalatozov, 'are bound together. For the Russian film will reflect the spirit of the people.'

Kalatozov, formerly a director, leaves for Hollywood within 10 days to make his headquarters there in order to study U. S. production methods and keep tab on pictures for purchase by the Russian government. He believes that some of the U. S. film production methods can be adapted by Soviet studios. The S.C.C. rep is now interested chiefly in purchasing filmusicals for distribution in the Soviet.

While Kalatozov will be in Hollywood an assistant will be placed in the New York office.

LOU METZGER, COAST EXHIB, ON THE MEND

Kansas City, Sept.

Editor, 'Variety':

Thanks for your fine wire. It is not often one has a chance to be associated with the Savior and Mark Twain. However, the old adage may come true, i.e. 'man bites dog,' in which event you may have to buy my lunch when I arrive in New York. Kindest regards.

Lou Metzger.

Thus does the Coast exhibitor brush off a garbled telegraphic report about his demise. The press wire mentioned Metzger 'being taken off the train in Kansas City with a heart attack,' while en route to New York for a War Activities Committee meeting, but it omitted that he 'was feeling much better, although told to remain some three weeks in K.C.'s Memorial Hos ital,' where he has been.

BUT FALL PIX SHAPE UP GOOD

Theatres are being forced to book close to release, with October availabilities still not too certain, while for November the outlook on pictures is very indefinite. However, September releases are much stronger than for the same month last year and expectations of buyers, based upon information that is somewhat meagre, just the same is that the outlook is excellent for October and November. For those months also, considerable strong product will be carrying forward from prior release dates, including August and September.

Explained in trade circles that the failure of distributors to schedule releases as far in advance as they used to, is not due to the fact the average company doesn't have product, some having large enough backlogs to go through an entire season, but rather to a policy of spreading product over longer periods. Also, noted in theatre buying circles that the distribs seem to be juggling pictures a good deal, holding some back a long time and making substitute plans on delivery, while also watching each other like hawks and thus not making plans too far ahead. In fact, some of the distribs, it is noted, are particularly captious about indicating what they may have for even October release, let alone November. The flexible policy of selling, brought about largely by the consent decree, and the increasing tendency to merchandise added pictures singly, is also figuring in the makeup of release schedules.

Making comparisons, buyers are, however, highly optimistic over the September supply of product and what may come along during the two coming months. Columbia had nothing outstanding last September but this year furnished 'Destroyer,' which is doing generally good. In the 20th-Fox camp the outstanders for the month, in buyer opinion, are 'Claudia,' 'Holy Matrimony' and 'Wintertime,' whereas for September last year 20th was lacking.

Metro also looks better than last

(Continued on page 20)

RADIO BIDDING BIG FOR TOP PIC NAMES

Agencies producing the new Kate Smith (starting Oct. 1) and Gertrude Lawrence (Sept. 30) radio programs have been bidding for top picture names to stimulate opening stanzas, with likelihood that screen stars will continue to be spotted frequently.

Kate Smith production may, however, revolve about oldtime film faves instead of current stars because of the high prices asked for the latter. Resurrection of players, (a la Billy Rose's Diamond Horseshoe, N. Y. nitery), who have been absent from the screen but are still remembered is tentatively planned.

In case of the Gertrude Lawrence program the Weintraub agency has been dickering with James Cagney for fee of around $5,000 to appear on the opening program. Cagney, from accounts, vetoed the vehicle 'Lady in the Dark,' with Ray Milland now scheduled to be spotted in the piece at around $1,500.

Other new radio programs scheduled with film names are Duffy's Tavern and Amos 'n' Andy, with Edward Arnold mentioned for the latter.

Weintraub agency, while negotiating for Cagney, offered the star co-billing with Miss Lawrence in a $15,000 newspaper campaign. Possibility that Cagney may appear on a later program if he finds a suitable script.

Katina Paxinou Sued

Marian Dothwell, English actress, filed suit in New York Supreme Court last week gainst Katina Paxinou, Greek actress under contract to Paramount, for $17,391, money allegedly loaned in England in 1940.

Miss Dothwell, through her attorney, Gustave B. Garfield, attached Miss Paxinou's property New York.

Belief That OPA Plans Gas Slash Throws Film Salesmen Into Panic

Goetz Upped by Rep

Hollywood, Sept. 21.

Walter Goetz, assistant to Robert North at Republic was upped to associate producer by M. J. Siegel, studio chief, with 'South Sea Conquest' as his first production.

In addition to his assistant chores, Goetz had been handling the studio's censorship problems.

Loew-Reade Deal All Set Now but for D. J. OK; Around $18,000,000

Loew deal to out Walter Reade and his partners, other than RKO who is with him in Trenton and New Brunswick, N. J., is reported agreed upon and may be announced officially at any moment. Understood to be on a cash basis, it will involve around $18,000,000, it is reported, and covers Reade's own personal interests in a circuit of 44 theatres, as well as 'miscellaneous partners, and the Frank V. Storrs estate. Storrs was long partnered with Reade in realty and theatre interests.

In consequence of the deal being made, Loew's is expected to shortly notify the Department of Justice of the transaction made, since the company is signatory to the consent decree, and any theatre acquisitions must be reported for D. J. approval. According to insiders, it is believed that the purchase by Loew's will be okay with the Government, since the Reade territory is free and clear, its acquisition by Loew's not changing the situation except through transfer of ownership.

The sale is understood to take in all Reade properties, including the Mayfair theatre and building in Times Square and the Plaza, N. Y., which is under lease to Leo Brecher, as well as the 50% interest held by Reade in 12 Trenton and New Brunswick houses with RKO. In the latter two towns, RKO would become a 50% participant with Loew's, latter at same time becoming landlord, with RKO continuing to operate. Reade owns some houses outright, while in others he has minority partners, including the Storrs estate.

Before Loew's began negotiations with Reade, Si Fabian, indie chain operator, having houses in Brooklyn, Staten Island, New Jersey and upstate N. Y., was hot on a deal, but it allegedly fell through because of desire on the part of Fabian to spread payments over a period of years.

With a final okay on the Loew-Reade deal, Loew's is expected to assume the present Reade manpower except for some intimates with Reade for years, who will assist him in maintaining a private office to handle personal affairs. Among these during the past week became the Ross Fenton Farm at Wanamassa, N. J., roadhouse, which he purchased as an investment for a reputed $120,000.

Reade, pioneer in theatre operation and real estate, having previously owned many important buildings and theatres in N. Y., recently decided to sell out, due to ill health, though he is better now than he was a few months ago.

DON GEORGE SUCCEEDS CHARLES PREVIN AT U

Hollywood, . 21.

Charles Previn is checking out of Universal as music director when his seven-year contract expires Saturday (25). His successor will be Don George who served as music counsellor since last April.

Previn plans to take a long rest and write a book on picture music. He came to the film company from radio where he was one of the pioneer music conductors.

Instead of getting relief, as had been anticipated, film sellers in the east have been thrown into a panic as result of information during the past week that the Office of Price Administration plans cutting present rations instead in order to build up a backlog on gas.

The probability is that 'B' and 'C' coupons will be cut shortly. Anticipated reduction is 25% for pleasure and other non-essential driving, while for occupational uses such as covering salesmen the chop is expected to range somewhat lower though how much isn't exactly indicated. In arriving at cuts, the OPA will go over all gas ration-card holders to determine what the cut shall be, and since salesmen for films have not as yet been classed as essential, it is feared they may suffer more than sellers of other products.

Though in some isolated instances, film peddlers have been able to get 'C' coupons, in most cases in the eastern seaboard states they've had to struggle along on 'A' and 'B' books, making it necessary to do a lot of business over the phone or by mail. Also, in exchange centers like N. Y., exhibs have been forced to come into the branch offices to discuss deals and bookings.

Critic of Kaufman's Newark Regime Says He's Being Harassed

Newark, Sept. 21.

The slashed canvas top of his parked roadster was cited as an example of union hooliganism by Andrew Roach, motion picture operator, who reported the matter Friday (17) to local police. Roach, a persistent critic of Louis Kaufman, business agent for Local 244, Motion Picture Operators Union, said the vandalism is the followup to a similar occurrence last April 14, when four tires and his car top were slashed after he sat in on a union session that he was 'warned' not to attend.

Roach asserted that at a union meeting last Tuesday he protested Kaufman's appointment as an application man to a Montclair theatre job, claiming that his brother, Joseph Roach, had a membership application pending for more than a year and had paid the inition fee of $500. The Monclair job, according to Roach, went to a new applicant.

Roach and his lawyer huddled Thursday (16) with Herbert Shapiro, union counsel, to discuss a contemplated civil suit which Roach intends to file against the union in order to recover his brother's initiation fee.

Kaufman was arrested last March 18, after Roach had accused him of using his office to accept a bribe. Charge resulted in Kaufman's being paroled for the grand jury.

JOHN DANZ'S $250,000 CHARITY TRUST FUND

Seattle, Sept. 21.

John Danz, for years prominent in northwest theatre operations and president of Sterling Chain, has established a trust fund of $250,000 to be devoted to charity. This family trust fund to be directed by Danz and his two sons, Fred and William.

The trust has purchased the Savoy hotel and a business building at Eighth and Pike, which will be operated for rehabilitation of refugee children. The hotel, built in 1908, is a modern 12-story building with 208 rooms.

'What caused this war,' said Danz, 'was a generation trained for 20 years to hate democracy. This will be a slight contribution to eliminate war, my wife and I hope.'

The hotel was purchased from the estate of Mrs. Sarah Slyfield, who died in 1920, and had been operated for nine local charities, so the Danz transfer likewise is a transfer of the profits to [illegible] charity.

Louise Allbritton and Robert Paige ..."a pair of comedy talents whose stars are shining brighter than ever"

—*Motion Picture Daily*

ROBERT PAIGE
LOUISE ALLBRITTON

Fired Wife

with
DIANA BARRYMORE
WALTER ABEL
WALTER CATLETT · ERNEST TRUEX
Alan DINEHART · George DOLENZ
Richard LANE · Rex INGRAM

Directed by CHARLES LAMONT   Produced by ALEX GOTTLIEB

Screen Play, Michael Fessier and Ernest Pagano • Original Story by Hagar Wilde

"BACK THE ATTACK! BUY WAR BONDS! THIRD WAR LOAN."

Divorcement, Block Booking Seen Out With D. J.; New England Sales Plan

Pending a final determination on the fate of the consent decree, with expectation that it may be carried over temporarily until a solution is reached, inner trade sources are of the opinion that it is already pretty well established that divorcement moves will not be made and, also, that there will be no attempt to return to block-booking and so-called blind-selling. Various exhibitor forces are clamoring for a return to full-line buying but with rejection options and identification provisions.

Regarded as unlikely that the Department of Justice will seek to force a return to block-booking or that it would impose the necessity of cancellations, though distributors under the decree could voluntarily negotiate contracts calling for a rejection percentage such as Metro has been doing the past season based on average rentals the prior season. Additionally, distribution sources aver that the decree distribs would not want to go back to block-booking and would resist any such move if pressed in that direction.

It might be, it is said, that the D. of J. would accede to some plan for indentification but doubted whether all decree companies would be willing to go along. Understood that one of the Big Five (Metro, Par, Warners, 20th-Fox and RKO), drastically resisted this provision of the United Motion Picture Industry Plan but finally was browbeaten into coming around in an effort to put the plan rough.

Distribs on Defensive

In any event, it is believed that industry distribution chiefs and attorneys will be placed in a defensive position and that the scheduled meeting in N. Y. Monday (27) with Tom C. Clark, assistant attorney general, in charge of the decree, will be with a view to Clark's seeking of a solution through sounding out the distrib companies.

The meeting with Clark is slated to be held at headquarters of the American Arbitration Assn., when expected he will discuss proposals made by leading exhibitor associations and theatre operators, in line with getting distrib views. Not until a general meeting with Clark among producer, distributors and exhib representatives is the D. J. expected to indicate a basis upon which it will consider continuance of the decree.

New England Sales Plan

In addition to recommendations made individually by exhibs and various theatre owner associations, during the past week Independent Exhibitors, Inc., of New England, of which Francis M. Perry is president, wrote Clark, outlining views regarding theatre divorcement, criticising the decree as it presently stands, and offering its own proposals for a sales plan.

Its recommendations are lengthy, but, boiled down, include that all pictures must be tradeshown before sold; no limitations shall be placed upon the number of pictures offered license at one time; exhibitor may select from those pictures offered whatever number he may desire; no differential in price for buying in small quantity with price and terms to be definitely designated at time of signing the contract application; that no picture shall be prohibited in any theatre (affiliated, unaffiliated or owned by producer-distributors) until after tradeshowing and an opportunity has been given to all exhibs enjoying the same run to buy and play the picture at the same time; no necessity to buy shorts, newsreels, trailers or serials as a condition of licensing features; distrib shall not condition sale of any block or portion thereof upon purchase of previously-offered product; acceptance and confirmation of a date to constitute an approval of the entire contract containing that picture; cancellation of a picture if distrib fails to deliver or make available a picture to a sub-run within four weeks of usual availability, either after national release date or after first-run in the particular territory; fair and equitable form of contract with no changes to be made without approval of both sides; and no distrib shall condition sale of any picture or pictures upon sale of the same or other pictures to any other theatres.

Means Serious Business

Washington, Sept.

Second meeting between Assistant Attorney General Tom C. Clark and heads of the Big Five consent decree companies will be held in New Sept. 27. First meeting in Washington, three weeks ago, was strictly preliminary and exploratory, but the new one is expected to get down to serious business.

Justice Department may lay on the line some or all of the changes it wants made in the decree as an alternative to a slugging match in court.

Strange Ground for Brown

Hollywood, Sept. 21.

Clarence Brown, almost 20 years at Metro, starts work Oct. 1 with International Pictures under his new producer-director contract.

Currently Brown is putting the finishing touches on 'White Cliffs of Dover' on the Culver City lot.

Despite 2-Hour Wait Lone Couple Demands And Gets Screening

Springfield, Mass., Sept. 21.

A break in the 440-volt power line leading into the Loew's Poli last Wednesday (15) not only left hundreds of customers wondering whatever happened to 'Claudia,' but it also left manager George E. Freeman wondering at the attitude of members of the audience who apparently had no place to go. A two-hour wait was relieved in part by the piano playing of Jimmy Falvey, ivory tickling maestro across the street in the Worthy hotel and in part by Frank Sinatra recordings. Several hundred, wearying of reiterated assurances that the break would soon be mended, asked for and got their money back.

With the break mended, 'Claudia' was resumed, and the rest of the bill shown. With only one couple, parked in the balcony, the only customers in the theatre, the final showing of 'Claudia' was begun. A suspicious and sleepy usher queried, 'Didn't you see this before?'

'Sure,' said the man, 'but you just keep showing it.' Polite to the end, Freeman and his crew did keep on showing it until the couple departed at 1 a.m. Principal headache at that hour was the thought that the Thursday morning early bird show had to go on eight hours later.

JULY'S ACTIVE STOCKS

Warners Add WB Holdings—U, 20th, RKO and Mono Figures

Philadelphia, Sept. 21.

Jack L. Warner brought his total holdings of Warner Bros. common stock to an even 200,000 shares by the acquisition of 6,800 shares during July, a report of the Securities & Exchange Commission showed here last week.

Albert Warner's holdings in the same securities rose to 228,550 shares with the addition of 14,000 shares during the same month.

Paul G. Brown, a director of Universal Pictures, disposed of 1,000 shares of the company's common. Daniel M. Sheaffer, Philadelphia, acquired voting trust certificates to bring his total of this type of security to 20,200.

The following officers of Universal reported these holdings to the SEC during June:

Adolph Schimel, New York, 1,000 common voting trust certificate warrants; Cliff Work, Universal City, Cal., 15,000 voting trust certificate warrants and 2,500 voting trust certificates.

Chase National Bank reported to the SEC that as of July it held no more shares of 20th Century-Fox having divested itself of 665,715 of cumulated preferred stock in the film company.

Rockefeller Center continued to dispose of its holdings in RKO common, selling 6,900 shares during the month bringing its total down to 359,800.

Activities in Monogram Pictures common included the purchase of 3,264 shares by William B. Hurlbut, Detroit, a irector, and the sale of 8,644 shares by Monogram Pictures of Michigan.

Elizabeth H. New York, sold 120 shares of Keith-Albee-Orpheum preferred leaving her with a total of 1,880.

Kid Slingshots at Hitler (On Screen), Fined $12.50

Detroit, Sept. 21.

For taking what 135,000,000 Americans would like to do—a pot-shot at Hitler—seven-year-old Edward Zimmer got his pa fined $12.50.

Edward took his pot-shot with a slingshot in the Saginaw, Mich., picture house and got haled into court for scoring a bullseye on Hitler and the screen, with consequent damage to the latter.

The elder Zimmer shucked out the coin gladly.

'I was first going to give him a whamming,' he told the judge, 'for messing around with that slingshot. But when I found out he just couldn't resist the temptation to bust one off Hitler's noggin, who would have the heart to wham him? Hell's bells, if I'd have had a slingshot I'd probably done the same thing.'

The judge agreed it was worth it, too, but said that the theatre shouldn't be hurt by the rebounds.

Pitt Churchmen Just Don't Like Sabbath Inroads

Pittsburgh, Sept. 21.

Aftermath of Hollywood Cavalcade's visit here on a Sunday (12) was a blast by the Presbytery of Pittsburgh condemning increasing tendency in this blue laws town to stage Sunday parades, sports and shows for 'worthy, commendable and patriotic causes.' Resolution, presented by Rev. Charles E. Macartney, of First Presbyterian Church, at the Presbytery session here last week, was adopted by a rising vote.

It hit directly at Hollywood Cavalcade but also was inspired in part by another Sunday stage performance here this week when Camp Shenango all-soldier show, 'Soldiers in Greasepaint,' was presented at Nixon theatre for one performance for benefit of camp's recreation fund.

'Christian Sabbath,' the resolution said, 'has played a great part in building up the character of our nation. It is one of the pillars of that Christian civilization for which the nation is now contending on the field of battle. It is as one of our great statesmen declared it, to be the mainspring of the moral government of God.

'We do not believe that it is necessary to advance and promote the support of just and righteous war in which we are now engaged by dishonoring and undermining fundamental institutions of morality and religion. If so, then the pri too high.'

Henri Elman, Chi Indie Distrib, Plans to Film Life of Billy Mitchell

Chicago, Sept. 21.

The life of General Billy Mitchell, which has been considered by several producers as likely picture material, will soon be produced if the plans of Henri Elman, local film distributor, are followed through.

Elman, PRC franchise holder and operator of the Capitol Film Exchange here, s exclusive rights on all material pertaining to Mitchell and his court martial from Frank R. Reid, former Congressman and counsel for the general at his trial. This material consists of the complete court record, press clippings, photographs and much unpublicized data on Mitchell and his career.

Elman leaves for Hollywood this week to arrange for production. Madeline Woods, publicity director for Essaness Theatres, aring the script.

Roxy's Henie Pic Ahead Of 'Claudia'; Show Set

Lucille Manners, NBC radio singer, goes into the Roxy next Wednesday (29) marking her first Broadway appearance in over five years. She played the same theatre at that time. Soprano will get co-star billing with Bert Lahr. The Imaginators, Paul Haakon and Patricia Bowman, the Ben Yost Singers and Hector and His Pals, complete the bill.

Pic is 20th Fox's 'Wintertime' with Sonja Henie. Roxy originally had 'Claudia' set for the date, but switched bookings at the last minute.

Surprise B.O. of Reissues Eating Up a Lot of Raw Picture Stock

This being a season in which reissues are playing a dominant role and amazing distributors well as exhibitors with the business being done, raw stock supplies are being decimated to the point where this may contribute importantly in the reduction of features to be made.

Getting out new prints on the reissues, distributors are being forced to use up a lot of raw stock in order to supply the increased demand for reissues. They are also getting out new pressbooks and accessories on the oldies and are selling them the same as new features under separate contract. Unlike other years when reissues have been placed on the market, they are now getting 'A' time throughout the country, in many cases playing the more important first-runs.

While some companies like United Artists and Metro have always been opposed to reissues and still are, with nothing on the decks for revival at this time, others are hopping on the reissue wagon and piling up plenty of added coin to tack to the gross rental returns recorded on the books when first released. Additionally, innumerable repeat bookings are bringing in bundles extra money, with both reissues and repeats finding plenty of time as result of the product bottleneck, all over the country.

RKO's Break for Columbia

Two that were not intended as reissues but are cleaning up are 'Lost Horizon' and 'It Happened One Night,' which Columbia is selling as a double bill. The RKO circuit conceived the idea of getting the two pictures and playing them together to fill a booking gap. Columbia permitted the circuit to have them in the nature of a repeat booking but after seeing what RKO did with them at the boxoffice, decided to immediately schedule them as reissues and sell under separate contract. Company is not permitting them to be dated singly despite fact the two pictures run four hours.

Paramount is selling two reissues, 'Union Pacific' and 'Souls at Sea,' while also taking some dates on 'Beachcomber' as a reissue. It may have others. At Warners two Jimmy Cagney starrers, 'Oklahoma Kid' and 'Torrid Zone' are being sold as reissues. Reported Warners may also reissue 'City For Conquest,' made with Cagney in 1941. Additionally WB is reissuing six Dick Foran westerns, while Republic has a number of Gene Autrys.

During the past week 20th-Fox decided to put out four oldies. They are selling them in blocks of two, each 'Call of the Wild' and 'In Old Chicago' constituting the package, 'Rains Came' and 'Under Two Flags' being the other doubleton.

Though they may later on sell some reissues, neither RKO nor Universal have any on the market or set at this time.

The Hum On at Rep.

Hollywood, Sept. 21.

Total of 30 writers working on 20 stories will keep production at its peak until February at Republic.

Sound stages are filled to capacity this week with the addition of three starters, 'The Fightin Seabees,' 'Canyon City' and 'Whispering Footsteps.'

Atlanta Feels Slighted By Film Industry In War-Effort Planning

Atlanta, Sept. 21.

This burg feels slighted. With a normal population of 350,000, now swelled to 550,000 by influx of Government workers as well as tremendous Bell Aircraft Bomber Plant soon to be in production, show business is enjoying quite a boom hereabouts. Patronage from among armed services is negligible since contiguous military layouts are on the small side.

The slight Atlanta is feeling at this time is pointed at the War Activities Committee of the Motion Picture Industry and is epitomized in the beef voiced by Paul Jones, motion picture ed of The Atlanta Constitution, against 'treatment' accorded town.

Jones wrote:

'The committee seems to have the impression that Atlanta is just another country town, hardly worthy of recognition on a national scale. Yes, Atlanta is off the 'beaten path' —so the WAC-MPI seems to believe.

'For, each time there is a bond premiere, or some sort of patriotic demonstration under the direction of this group, New Orleans or Dallas—neither of which has any more theatre seats nor fans than does Atlanta—play host to the cream of the guest movie stars, while Atlanta gets the 'leftovers.'

Bows to Lesser Knowns

'While Atlanta was playing host to three practically 'unknown' starlets recently, no disrespect to them, they did a good job here—New Orleans, Dallas and a few other cities throughout the east and midwest were entertaining such stars as Greer Garson, Walter Pidgeon, Mickey Rooney, Judy Garland, James Cagney, Edward Arnold and Kay Kyser and his band. All of these stars traveled in the same party, all appeared together in each of these cities.'

Pointing out that the 10-day tour started in Washington and lasted 10 days, Jones went on to write:

would appear that a swing through Atlanta from St. Louis then to Orleans could easily have been arranged. It would have added only one day to the trip.

'This is not the first time we've been given the 'leftover.' Once before while Greer Garson came as close as Chattanooga—Atlanta was given two film players whose names you would not recognize without a lot of thought.

'Of course the three starlets who visited Atlanta did a good job. They were working for one of the nation's greatest causes. We were happy to have them in our city.

'But next time, how about putting the Gate City of the South on the map, gentlemen of the War Activities Committee of the Motion Picture Industry.'

Freddie March Arrives With Co. in Middle East

USO-Camp Shows execs were notified yesterday (Tuesday) of the arrival of Fredric March in the Middle East, where he and his troupe are entertaining Yank troops. Accompanying March are Jean Darrell, singer; Tommy Walsh, comedian, and Evelyn Hamilton, accordionist-singer.

March is making the offshore tri as a volunteer for the Motion Picture Division of Camp Shows. He's expected to be gone about 10 weeks and may travel into Sicily and Italy before returning.

Skouras West

Spyros Skouras, 20th-Fox prexy, planed out of New York for the Coast yesterday (Tues).

Will huddle with studio heads on w product.

GOLDWYN'S 'CHARMS'

His Bid Wins Out Over WB—New Emphasis on Arbiter

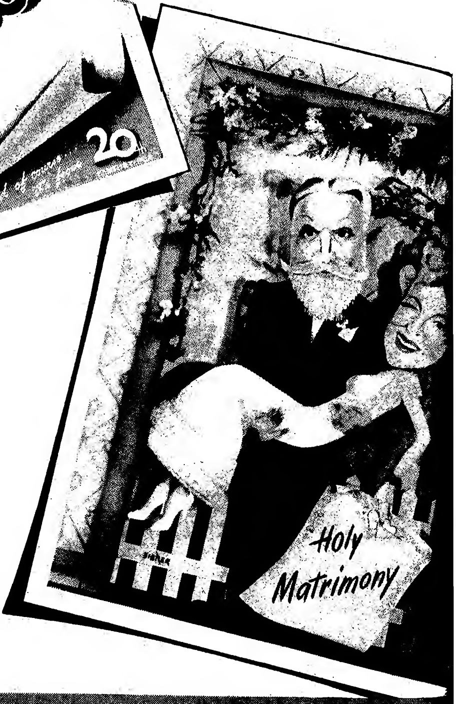
Screen ri Cho rov's 'Those Young Char ' are the property of Samuel Goldwyn, not Warner ros., been officially decided by the Dramatists Guild. The action was taken Monday (20) at the first fall meeting of the organization's council. It was noted by the council that the regular minimum basic agreement rules should apply in the case.

The Guild's action emphasizes the fact that in the sale of picture rights to Broadway plays, no deal may be consumated without the approval of the Guild arbiter, Sidney B. Fleisher. In the case of 'Charms,' Warners, dealing direct with Chodorov, had worked out a verbal agreement to buy the rights for $35,000. Meanwhile, however, Goldwyn had set a deal with Chodorov's agent to pay $75,000 for the rights. Fleisher subsequently approved the Goldwyn deal, over Warners' protest.

It is thus made clear by the Guild that, under its minimum basic agreement, Fleisher's authority as arbi takes precedence over any producer, film company, or the author's agent. The author himself has the final authority, but only after Fleisher has had a chance to offer his advice. In no case can anyone close a deal without the arbiter being consulted.

HIT!

20th told you how big "WINTERTIME" would be! World Premiere run in Wichita is phenomenal! 160% over 20th's biggest record-breakers! Doubling the business of "Iceland"!



SONJA HENIE • JACK OAKIE • CESAR ROMERO • CAROLE LANDIS in "WINTERTIME" with S. Z. Sakall Cornel Wilde • WOODY HERMAN AND HIS ORCHESTRA • Directed by JOHN BRAHM • Produced by WILLIAM LE BARON • Screen Play by E. Edwin Moran and Jack Jevne and Lynn Starling Story by Arthur Kober • Lyrics and Music by Leo Robin and Nacio Herb Brown • Musical Sequences Supervised by Fanchon • Staged by Kenny Williams

•

MONTY WOOLLEY • GRACIE FIELDS in "HOLY MATRIMONY" with Laird Cregar • Una O'Connor • Alan Mowbray • Melville Cooper • Franklin Pangborn • Ethel Griffies • Eric Blore George Zucco • Fritz Feld • Directed by JOHN STAHL • Produced and Written for the Screen by NUNNALLY JOHNSON From the Novel by Arnold Bennett

•

"CLAUDIA" with DOROTHY McGUIRE ROBERT YOUNG • INA CLAIRE and Reginald Gardiner • Olga Baclanova Jean Howard • Frank Tweddell • Elsa Janssen • Directed by EDMUND GOULDING • Produced by WILLIAM PERLBERG • WILLIAM GOETZ in Charge of Production • Adapted for the Screen by Morrie Ryskind • From the Play by Rose Franken • As Produced for the Stage by John Golden

IT ALL "ADS" UP

HIT!

20th told you what to expect from "CLAUDIA"! Key city engagements show "Coney Island" records smashed! 111% of "Hello, Frisco, Hello"! 122% of "Springtime In The Rockies"! Holdovers everywhere!

HIT!

20th told you what a smash you had in "HOLY MATRIMONY"! National "take" averages 168% over normal grosses! New York's Roxy reports an absolutely "tremendous" opening!

BACK THE ATTACK!
BUY WAR BONDS!
THIRD WAR LOAN!

TO 20 CENTURY-FOX

Sweet Rosie O'Grady

(Technicolor)
(MUSICAL)

20th Century-Fox release of William Perlberg production. Stars Betty Grable, Robert Young, Adolphe Menjou; features Reginald Gardiner, Virginia Grey, Phil Regan. Directed by Irving Cummings. Screenplay, Ken Englund; from stories by Wm. R. Lipman, Frederick Stephani, Edward Van Every; songs, Mack Gordon and Harry Warren; dances, Hermes Pan; [illegible]. Tradeshown N. Y., Sept. 17, 1943. Running time, 76 MINS.

Madeleine Marlowe....Betty Grable
Sam Magee....Robert Young
Thomas Moore....Adolphe Menjou
[illegible]....Reginald Gardiner
Edna....Virginia Grey
[illegible]....Phil Regan
Joe Flugelman....Sig Ruman
Arthur Skinner....Alan Dinehart
Clark....Hobart Cavanaugh
Cabby....Frank Orth
Mr. Fox....Jonathan Hale
Dean....Stanley Clements
Bartender....Byron Foulger
[illegible]....Lilyan Irene
Bit, Mitchell, Hoyt....Themselves
Leo Diamond Solidaires....Themselves

With the b.o. boff of 'Coney Island' fresh in mind, exhibitors will have plenty to shout about in heralding this Betty Grable starrer, also a Technicolored musical primed for super grosses. It's in the same light, frothy, just-before-the-turn-of-the-century idiom. It's escapist film fare which won't let many loose quarters escape from the wickets.

Everything about this William Perlberg production is showmanly appealing. The casting is tiptop, with Robert Young, as the Police Gazette reporter, the romantic vis-a-vis after forcing Miss Grable to jilt Reginald Gardiner, cast as an honorably enamored English duke whom she had met in London. Adolphe Menjou is the volatile Gazette ed, but the rest of the cast is also-ran save for Virginia Grey as the star's pal and Phil Regan, marking his cinematic comeback effectively in a songsmithing role.

Apart from Maude Nugent's classic title song, and sundry other excerpts such as the opener, 'Here Am I Waiting at the Church,' which is given a nice production flash, the tunes by Mack Gordon and Harry Warren are zestful and certain of popularity. They fit the action well, and in the person of pseudo-song-writing Regan, who does handsomely while tenoring the tunes he has 'just written,' they are given excellent demonstration throughout.

Ken Englund has fashioned a deft filmusicomedy plot from the combined sources of William R. Lipman, Frederick Stephani and Ed Van Every; and director Irving Cummings, a past master with musical themes of this nature, has given it everything for compactness and proper audience values.

Betty Grable, already an exhibitor's fave pinup girl on the marquees, outdoes herself in the mauve decade decolletage. A saucy title that 'if you think the Gay 90s were gay, get a load of the 1880s'—or words to that effect—sets the pace well. Even the introductory titles, sung in choral effect, are different.

Action shifts from England back to America. The Police Gazette's 'love diary' expose of the snooty star, Madeleine Marlowe, as ex-Rosie O'Grady, former burlesque queen and thrush of Flugelman's Brooklyn Beer Garden, is an 1880 version of a backstage musical, permitting for judicious interpolation of the song numbers. Thus is introduced a nostalgic oldtimers' medley—strictly out of Charles K. Harris, Edward B. Marks, et al.—along with 'My Heart Tells Me,' 'County Fair' and 'The Wishing Waltz,' the latter given a fair semblance of production flash. But considering the period it didn't call for any Hollywood furbelows (a break for the budget), although there's no production cheating.

The film moves at a fine pace, compressing a lot into its 76 minutes. The color brings out all the tint values of a colorful past—and it should also bring in the customers.

Abel.

PRINCESS O'ROURKE

(ONE SONG)

Hollywood, Sept. 21.

Warner Bros. release of Hal B. Wallis production. Stars Olivia de Havilland, Robert Cummings; features Charles Coburn, Jack Carson, Jane Wyman. Written and directed by Norman Krasna. Camera, Ernie Haller; editor, Warren Low; asst. director, Frank Heath; song by Ira Gershwin and E. Y. Harburg. Tradeshown in L. A. Sept. 20, '43. Running time, 93 MINS.

Princess Maria....Olivia de Havilland
Eddie O'Rourke....Robert Cummings
Uncle....Charles Coburn
Dave....Jack Carson
Jean....Jane Wyman
Supreme Court Judge....Harry Davenport
Miss Haskell....Gladys Cooper
Mr. Washburn....Minor Watson
Clare....Nan Wynn
Count Peter de Chandome....Curt Bois
G-Man....Ray Walker
Butler....David Clyde
Mrs. Mulvaney....Nana Bryant
Mrs. Bower....Nydia Westman
Clare Stilwell....Ruth Ford
Stewardess....Julie Bishop
Greek....Frank Puglia
Greek's Wife....Rosina Galli
Mrs. Pulaski....Fraike Baros
Delivery Boy....Dave Willock
Elevator Man....John Dilson
Stranger....Edward Gargan

'Princess O'Rourke' is one of those sprightly, effervescing and laugh-explosive comedy-romances that come along too infrequently. Geared to current audience requirements for highly amusing and diverting entertainment, picture will click upper-bracket biz in all bookings, with holdovers indicated for the metropolitan keys.

Credit for general sparkle and excellence of the picture must be tossed to Norman Krasna, who handled the writing and directing responsibilities. It's Krasna's initial directing assignment, and after completing it, he joined the Army Air Force first motion picture unit. So the industry will have to await further directing on his part until he's out of the service.

Krasna provides numerous humorous and novel twists to the tale of an American who falls in love with a girl after a whirlwind romance, and then discovers she's a refugee princess of European royalty. After approval for marriage has been given to cement relations of the two countries, the boy balks at renouncing his American citizenship, but love finally wins with quick wedding ceremony performed in the White House with Presidential blessing.

After establishing the confined luxury provided in New York for the princess, Olivia de Havilland, her caretaking uncle Charles Coburn suggests a trip west to a ranch. Plane, with Robert Cummings and Jack Carson as co-pilots, makes sudden return to airfield due to zero ceiling, but the girl is punchdrunk from overdose of sleeping pills. Cummings takes her under his wing, and, unable to find her address, puts her up at his apartment. Intrigued by simplicities of the common people, girl quickly falls in love with Cummings, with latter getting her consent to marriage. An FBI agent trails the girl through various episodes, reporting to her guardian uncle at intervals. Latter, intrigued by Cummings' ancestral background of boys, sets the stage for marriage, but his plans misfire when Cummings refuses cancellation of his citizenship. That's where the girl steps in on her own to provide the happy ending, regardless of royal practices.

Picture unfolds at a spontaneously-fast pace, with Krasna studding the proceedings with toppling laughs most of the way. Final 20 minutes, when levity must be tossed aside for proper decorum within the walls of the White House, slow down considerably, but previous pace carries momentum through the romantic windup successfully.

Miss de Havilland shines brightly as the girl, with Cummings getting equal prominence for excellent portrayal of the airline pilot. Coburn clicks with his usual strong performance as the uncle, while Jack Carson and Jane Wyman catch attention as married couple who assist the romance. Brief standout bits are provided by Curt Bois, Harry Davenport and Nydia Westman.

Krasna has injected a number of sophisticated cracks, but it's all in general good taste. His dialog is bright throughout, with picture brimming with hilarious sequences broadly displayed for maximum audience reaction. Production mounting is topgrade, with photography by Ernie Haller of high standard throughout. Song, 'Honorable Moon,' by Ira Gershwin and E. Y. Harburg, is well handled by an unprogrammed singer in a nightspot sequence.

Walt.

FLESH AND FANTASY

Hollywood, Sept. 17.

Universal release of Charles Boyer-Julien Duvivier production, directed by Duvivier. Stars Robert Benchley, Betty Field, Robert Cummings, Edward G. Robinson, Boyer, Barbara Stanwyck; features Edgar Barrier, Thomas Mitchell, C. Aubrey Smith, Anna Lee, Dame May Whitty, Charles Winninger. Screenplay by Ernest Pascal, Samuel Hoffenstein, Ellis St. Joseph, based on stories by Oscar Wilde, Laslo Vadnay and St. Joseph; camera, Paul Ivano and Stanley Cortez; editor, Arthur Hilton; dialog director, Don Brodie; asst. directors, Joseph A. McDonough and Seward Webb. Previewed at Filmarte, Sept. 16, '43. Running time, 92 MINS.

Marshall Tyler....Edward G. Robinson
Paul Gaspar....Charles Boyer
Joan Stanley....Barbara Stanwyck
Henrietta....Betty Field
Michael....Robert Cummings
Septimus Podgers....Thomas Mitchell
King Lamarr....Charles Winninger
Rowena....Anna Lee
Lady Pamela Hardwick....Dame May Whitty
Dean of Chichester....C. Aubrey Smith
Doakes....Robert Benchley
Stranger....Edgar Barrier
Davis....David Hoffman

This is a decidedly novel and unusual picture, displaying the impress on individuals of dreams, fortune-telling and other supernatural phenomena. Parading a powerhouse cast, neatly contrived and presented in three separate episodes adequately tied together 'Flesh and Fantasy' will catch excellent biz in all bookings.

Picture idea was contrived by Charles Boyer and Julien Duvivier and sold to Universal, with pair combining as producers; Duvivier also directing, and Boyer handling a major acting assignment. Current public interest, especially on part of the women, catches added boxoffice lure through showmanly presentation of the implications of dreams and palmistry, together with human abilities to break reactions to predictions or superstitions.

Clubmen Robert Benchley and David Hoffman discuss dreams, predictions and the supernatural to provide necessary interweave of the three episodes on display. Benchley is inclined to believe in a strange dream he had, with Hoffman arguing against implications, and displaying the three separate strange tales by Oscar Wilde, Samuel Hoffenstein and Ellis St. Joseph. First delves into romance of Betty Field, who's become calloused, bitter and defeated through ugly features. But on Mardi Gras night she is handed a beautiful face mask and told that beauty is within herself, and she would be loved for that rather than her facial characteristics. She romances with Robert Cummings behind the mask, and finally discovers truth in the moral: faith in yourself is the main thing. This episode runs a brief 24 minutes.

Second episode presents Thomas Mitchell as a palmist at a socialite group, and after attorney Edward G. Robinson scoffs at the predictions, latter nevertheless submits to a reading, and becomes intrigued when he's told he will commit murder. Prediction preys on him to point that it preys on his mind, and he finally embarks on plan to commit the predicted crime. After unsuccessfully targeting two victims, Robinson removes the hex by choking Mitchell for culmination of the prediction.

Boyer shares starring honors with Barbara Stanwyck in the final episode, which has the former upset by dream which predicts disaster to himself while performing as a circus high-wire artist. Dream upsets him to extent he cannot perform his thrill stunt, but on boat to America with the circus, he meets Miss Stanwyck, the girl clearly shown in the dream. He tells her they have met before, but the girl sidesteps him until pair fall in love. While he tries to toss off the 'hex,' girl conceals her real identity as member of jewel-theft mob, but her capture by police also hits him in a dream. He overcomes the psychological consciousness of his fall during the performance, but that of the girl's arrest happens as visioned. Audience is left to draw its own conclusions on the eventual happy ending.

Strange experience of Betty Field is transformation of her character from hate to love in the first episode provides excellent tempo on which to proceed with the succeeding tales. Miss Field and Cummings team for an interesting sequence. Robinson, Mitchell, Anna Lee, Dame Mae Whitty and C. Aubrey Smith are all seen to good effect in the second episode; while finale is an intimate balance of romance and the impress of dreams, with Boyer and Miss Stanwyck in fine form, and aided by Charles Winninger as the circus owner.

Duvivier directs in careful style, injecting the European style of piloting with concentration on incidents that build up into prominence, and withal holding to a steady and generally suspenseful pace. Picture was carefully made, episode by episode, over greater part of a year. Production mounting and technical contributions are of A calibre, including both photography and musical background.

Walt.

Miniature Reviews

'Sweet Rosie O'Grady' (Musical; Color) (20th). Betty Grable is Rosie; and so will be its boxoffice values.

'Princess O'Rourke' (WB). Hilarious comedy-romance rolling at fast clip. Escapist entertainment of topflight rating.

'Flesh and Fantasy' (U). Heavy marquee voltage cast in unusual drama. Strong b.o.

'Adventures in Iraq' (WB). Meller aiming for supporting slots in the secondary duals.

'Black Hills Express' (Rep). Don Barry in one of his better westerns.

'Man From Music Mountain' (Songs) (Rep). Roy Rogers saddler should draw on duals.

'The Unknown Guest' (Mono). Suspense-holding melodrama, featuring Victor Jory and Pamela Blake. Okay for duals.

'I Danced With Don Porfirio' (Grovas). Topflight Mexican production with Mapy Cortez dual role.

ADVENTURES IN IRAQ

Hollywood, Sept. 21.

Warner Bros. production and release. Directed by D. Ross Lederman. Screenplay by George R. Bilson and Robert E. Kent, from play ('Green Goddess') by William Archer; camera, James Van Trees; editor, Clarence Kolster; dialog director, Jack Lorenz; asst. director, Wilbur McGaugh. Tradeshown in L. A. Sept. 20, '43. Running time, 64 MINS.

George Torrence....John Loder
Tess Torrence....Ruth Ford
Doug Everett....Warren Douglas
Sheik Ahmid Bel Nor....Paul Cavanagh
Devins....Barry Bernard
Thoub....Peggy Carson
Captain Bill Carson....Bill Crago
High Priest....Martin Garralaga
Radio Operator....Bill Edwards
Patrolling Guard....Dick Botiller
Native Officer....Eugene Borden
Priest....Manuel Lopez

This one has been reposing on the shelf awaiting release for a number of months. Over-dramatic meller of the Arabian desert, it looks like title was tagged on as afterthought in order to catch front page impact from the Iraq sector. Picture is strictly a supporting meller for the secondary duals.

Plot of the ori inal stage play, 'The Green Goddess,' which was a George Arliss starrer, is now replete with over-accentuated melodramatics. Former flying tiger Warren Douglas makes a forced landing in the wild Syrian desert with passengers comprising John Loder and latter's wife, Ruth Ford. Trio treks to nearby settlement ruled by sheik (Paul Cavanaugh) and become his hostages for his three brothers who are to be executed as spies for the Nazis by the British. After required footage of heroics and familiar situations, American planes come to the rescue.

Script is illogical in its melodramatics, but maintains fast pace despite obvious tenor. Cast members are forced to overact throughout in regulation film serial fashion under direction of D. Ross Lederman.

Walt.

BLACK HILLS EXPRESS

Republic release of Eddy White production. Stars Don 'Red' Barry; features Wally Vernon, Ariel Heath. Directed by John English. Screenplay, Norman Hall, Fred Myton from original by Fred Myton; camera, Ernest Miller; editor, Harry Keller. At New York, N. Y., week Sept. 14, '43, dualed. Running time, 55 MINS.

Lon Walker....Don 'Red' Barry
Deadeye....Wally Vernon
Gale Southern....Ariel Heath
Mr. Fowler....George Lewis
Harvey Dorman....William Halligan
Jason Phelps....Hooper Atchley
Raymond Harper....Charles Miller
Carl....Pierce Lyden
The Sheriff....Jack Rockwell
Dutch....Bob Kortman
Denver....Al Taylor

Don 'Red' Barry again portrays a hard-riding, two-gun cowboy, this time in 'Black Hills Express,' a better than average 'B' western.

Barry is a supposed outlaw sought for a string of stagecoach robberies. He's been put on the spot by the familiar crooked marshal and town banker. But Barry, of course, rounds up or outguns the real culprits.

Barry rides and shoots realistically. Wally Vernon, as the deputy sheriff, furnishes brisk comedy as the pal of Barry. Ariel Heath is the girl. Support is headed by Charles Miller and William Halligan.

John English, comparative newcomer as western director, turns in a creditable job. The Norman Hall-Fred Myton screenplay is above-average for this sort of fare. Ernest Miller does his usual slick camera job.

Wear.

Man From Music Mountain

(SONGS)

Republic release of Harry Grey production. Stars Roy Rogers. Directed by Joseph Kane. Screenplay, Bradford Ropes and J. Benton Chaney; camera, William Bradford; editor, Russell Kimball; music director, Morton Scott. Previewed in projection room, N. Y., Sept. 17, '43. Running time, 71 MINS.

Roy....Roy Rogers
Trigger (the Horse)....Trigger
Themselves....Bob Nolan & Sons of Pioneers
Laramie Winters....Ruth Terry
Victor Marsh....Paul Kelly
Penny Winters....Ann Gillis
Sheriff Joe Darcey....George Cleveland
Pat....Pat Brady
Christina Kelly....Renie Riano
Arthur Davis....Paul Harvey
Hobo Joe....Hank Bell
Barker....Jay Novello
Slade....Hal Taliaferro

This latest Roy Rogers saddler shapes up as one of the best of the series and should do okay biz on the duals.

It's full of fast action, with customary romantic interlude and plenty of opportunity for Rogers, Bob Nolan and Sons of the Pioneers to sandwich in their vocalizing without retarding action. Story is conventional, yet holds interest for the most part.

Rogers plays a former cowboy who's become the Sinatra of the prairies. He comes back to the hometown for a broadcast. His welcome is marred by a feud between cattlemen, headed by Paul Kelly, and the sheepers, represented by the winsome Ruth Terry. Rogers signs up as deputy sheriff and finally brings Kelly and his gang to justice. He's back on the air at fade-out with Miss Terry.

Rogers turns in his usually good performance as the singing cowboy who can handle his dukes and gat plenty when the occasion demands. Miss Terry lends both looks and talent. Ann Gillis is cute and convincing as Miss Terry's younger sister, while Kelly makes the heavy adequately despicable. Pat Brady and Renie Riano handle comedy well. Hank Bell, George Cleveland, Jay Novello and Hal Taliaferro are okay in support. Joseph Kane, who directed, keeps story by Bradford Ropes and J. Benton Chaney moving at lively clip, while William Bradford also rates a nod for camera work, especially several trick shots in the mountain battle scenes.

The Unknown Guest

Monogram release of Maurice King production. Features Victor Jory and Pamela Blake. Directed by Kurt Neumann. Screenplay, Philip Yordan; camera, Jackson Rose. Reviewed at Strand, Brooklyn, N. Y., Sept. 15, '43. Running time, 61 MINS.

Chuck Williams....Victor Jory
Julie....Pamela Blake
Nadra....Harry Hayden
Helen....Veda Ann Borg
Martha Williams....Nora Cecil
Joe Williams....Lee White
Fale....Paul Fix
Sheriff....Emory Parnell
Swanley....Ray Walker
Sidney....Edwin Mills

Neat mystery meller holds suspense; should make for acceptable dual.

Victor Jory essays title role and winsome Pamela Blake is the romantic vis-a-vis. Jory is the supposed blacksheep nephew of the Williamses (Lee White and Nora Cecil) who shows up at their inn when they're about to shutter for annual hiatus. Miserly couple gives him shabby welcome. He keeps inn going with aid of Miss Blake, waitress. Things begin to happen which directs suspicion that Jory has polished off his miserly relatives and has them buried in the cellar. The gal is sure of it but too much in love to throw him at the law. When the law is about to ambush him, the supposedly murdered couple shows up to set things aright for the final clinch of Jory and Miss Blake. Both give good performances. Others are okay.

Kurt Neuman, who directed, kept story moving with sustained suspense, and camera work of Jackson Rose is okay.

Schweik's New Adventures

(BRITISH-MADE)

London, Aug. 30.

Coronet Pictures release of Eden Films production. Features Margaret McGrath, Lloyd Pearson. Directed by Karel Lamac; story by Karel Lamac; dialog, Con West; music, Clifton Parker. At Cambridge theatre, Aug. 27. Running time, 75 MINS.

Schweik....Lloyd Pearson
Madame Karova....Margaret McGrath
Gestapo Chief....Julian Mitchell
Railway Worker....Richard Attenborough
Gendarme....George Carney

Schweik, pronounced to rhyme with wake, is Czechoslovakia's 'Old Bill.' Bairnsfather's Cockney character of the World War. Created by Jaroslav Hasek, the Czech humorist, 'The Good Soldier Schweik' was for 25 years a best seller in Czechoslovakia. Following the occupation of the country by the Nazis, Hasek produced a new book titled 'How to Speak German.' To everybody's amazement the hand book sold like hot cakes when it was discovered the title was a clever camouflage for an underground pamphlet, 'Schweik Against the Gestapo.'

Like 'Mission to Moscow,' a living statesman, Jan Masaryk, introduces the English-made version of this Czech character. Explaining the reason for Schweik making the Nazis look more dumb than they are, Masaryk declares the main purpose of Hasek's new book is to hearten the Czech people by proving the invincibility of the Nazis is a myth. Schweik does this in the film version by resorting to low comedy, including the use of a trick dog and a box full of fleas.

Lloyd Pearson as Schweik, as well as all the other principals, plays the part as a Cockney. The brand of comedy is, however, so distinctly alien to the British idea that the effect of the original is lost. Julian Mitchell as chief of the Gestapo turns in a workmanlike performance, but he too is as English as a BBC news announcer.

Direction by Karel Lamac, who also wrote the script, is adequate, but with the limitations imposed by the English cast and lack of authentic Czech exterior shots the film is never convincing as a Czech offering. In spite of this, nothing has hit the screen yet which makes such howling fun of the Hun.

As a quasi-documentary, and skilfully cut, this might have curiosity appeal in America among sophisticates.

Jolo.

I Danced With Don Porfirio

('Yo Baile con Don Porfirio')
(MEXICAN-MADE)
(With Music)

Jesus Grovas production and release. Stars Mapy Cortes, Joaquin Pardave, Emil Tuero. Directed by Gilberto Martinez Solares. Original story, Gilberto Martinez Solares; camera, Raul Martinez Solares; music, Manuel Esperon; choreography for ballet, Eva Beltri. At Belmont, N. Y., starting Sept. 17, '43. Running time, 92 MINS.

Violeta....Mapy Cortes
Rosa....Mapy Cortes
Don Severo....Joaquin Pardave
Don Placido....Joaquin Pardave
Alberto....Emil Tuero
Don Porfirio....Fernando Cortes
Don Evaristo....Julio Villarreal
Rodolfo....George Reyes
Dona Leonor....Consuelo G. de Luna
Dona Chole....Consuelo Guerrero

(*In Spanish, No English Titles*)

Spotting of Mapy Cortes, clever Puerto Rican singer-dancer, and Emil Tuero in same picture lifts this Mexican-made considerably. It's a first-rate farce about mistaken identity. Miss Cortes, who appeared in RKO's 'Seven Days' Leave' last year, registers solidly in the dual role of a socialite and impetuous singer-dancer. Tuero, who might pass as a double for Harry James, clicks as a pianist and orchestra conductor. 'I Danced With Don Porfirio' steps up as a sizable boxoffice entry from Mexico City, though without English titles it must lean almost solely on Spanish-speaking audiences in the U. S. Also has the additional asset of having been produced with the assistance of the Mexico City Ballet Theatre. Title stems from fact that the singer-dancer dances with one Don Porfirio, the Mexican president.

Plot hinges on close resemblance of the twin daughters of Don Severo

(Continued on page 16)

'Bell' Tolls Top Chi Biz at $53,000 In 3d; 'Lucky' 28½G, 2d, 'Holy' Fair 8G

Chicago, Sept. 21.

'For Whom the Bell Tolls,' at the State-Lake, continues to set the pace for straight films with $53,000 in sight for third week.

Palace an rand should do $28,500 between them for the second week of 'Mr. Lucky' and 'Falcon in Danger.' riental is headed for stout $25,000 with second run of 'Jitter-s' with Three Stooges and Ray Herbeck's orchestra on the stage. 'Holy Matrimony' is fairish $8,000 at the Apollo.

Estimates for This Week

Apollo (B&K) (1,200; 40-75)—'Holy Matrimony' (20th). Fairish $8,000. Last week, 'Stormy Weather' (20th) (4th wk, 5 days) and 'Holy Matrimony' (20th) and 'Mardi Gras' (Par, two days), satisfactory $9,000.

Chicago (B&K) (4,000; 40-75)—'Let's Face It' (Par) and Ted Lewis orch and revue on stage (2d wk). Staunch $42,000. Last week, strong $52,000.

Garrick (B&K) (900; 40-75)—'Dixie' (Par) (fifth week in Loop) and 'Fighting Sea Monsters' (Indie). Snug $8,000. Last week, good $9,500.

Grand (RKO) (1,150; 40-75)—'Mr. Lucky' (RKO) and 'Falcon in Danger' (RKO) (2d wk). Smooth $8,500. Last week, swell $10,000.

Oriental (Iroquois) (3,200; 28-69)—'Jitterbugs' (20th) (2d run) with Three Stooges and Ray Herbeck orch on stage. Smart $25,000. Last week, 'Someone to Remember' (Rep) and Russ Morgan orch on stage, fine $24,000.

Palace (RKO) (2,500; 40-75)—'Mr. Lucky' (RKO) and 'Falcon in Danger' (RKO) (2d wk). Trim $20,000. Last week, nifty $22,000.

Roosevelt (B&K) (1,500; 40-75)—'Bataan' (M-G) (3d wk). Excellent $18,000. Last week, snappy $22,000.

State-Lake (B&K) (2,700; 75-$1.10)—'Bell Tolls' (3d wk). Powerful $53,000. Last week, smash $58,000.

United Artists (B&K) (1,700; 40-75)—'Lily Mars' (M-G) (3d wk). Dandy $14,000. Last week, pert $17,000.

Woods (Essaness) (1,200; 40-75)—'Appointment Berlin' (Col) and 'What's Buzzin'' (Col) (2d wk). Bright $8,000. Last week, nice $10,000.

'Lucky' Huge at $18,000, Mpls. Ace; 'Rising Sun' Hot 16G, Moveovers Big

Minneapolis, Sept. 21.

Grosses continue at such high levels that the trade here is wondering if it's only a pleasant dream. Each succeeding week they skyrocket higher. 'Mr. Lucky' and 'Behind the Rising Sun' are currently pushing up to figures to astronomical proportions. Between them they are likely to account for a cool $35,000.

Despite the great boxoffice play being received by these newcomers, the holdovers, third week of 'So Proudly We Hail,' 'Bombardier' and 'Spitfire,' in second weeks, are holding up strongly. 'Phantom of the C ra,' which bowed out after four great weeks, could have remained longer except for the press of playing time. After a fortnight, stage shows return to the Orpheum Friday (24) with Connee Boswell and Joe Venuti's band.

Estimates for This Week

Aster (Par-Singer) (900; 20-30)—'Somewhere in France' (UA) and 'Spitfire's Blessed Event' (RKO). Zooming to big $2,800 in five days. Last week, 'Gals, Inc.' (U) and 'Passport Suez' (Col) split with 'West Side Kids' (Rep) and 'Colt Comrade' (UA), big $3,200 in eight days.

Century (P-S) (1,600; 40-55)—'Bombardier' (RKO) (2d wk). Moved here from Orpheum after hefty week there. Good $5,000. Last week, 'Spitfire' (RKO), strong $7,500.

Gopher (P-S) (1,000; 35)—'Nobody's Darling' (Rep). One of few times a Republic picture has gone into this house. Satisfactory $4,200. Last week, 'Alaska Highway' (Par), okay $4,000.

Lyric (P-S) (1,000; 35)—'Proudly We Hail' (Par) (3d wk). Here after grabbing amazing $30,000 in initial fortnight at State. Looks like good $5,200. Last week, 'Du Barry Was Lady' (M-G) (3d wk), fine $6,000, making total of $28,000 for three weeks in Loop houses.

Orpheum (P-S) (2,800; 40-55)—'Behind Rising Sun' (RKO). tupendous exploitation, publicity and advertising campaign paying off. Margo here in person first three days. Gwen Dew, newspaper woman, one-time Jap prisoner, also brought in for opening days. Terrific $16,000 or near. Last week, 'Bombardier' (RKO), great $12,000.

State (P-S) (2,300; 40-55)—'Mr. Lucky' (RKO). Raves for this one; and fans are going for it in droves. Huge $18,000 anticipated. Last week, 'Proudly We Hail' (Par) (2d wk), huge $11,000.

Uptown (Par) (1,100; 30-40)—'Human Comedy' (M-G). First neighborhood showing, fine $4,500. Last week, 'Stormy Weather' (20th), good $3,600.

World (Par-Steffes) (350; 40-75)—'Spitfire' (RKO) (2d wk). Moved here from Century. Fast $3,000 pace. Last week, 'Phantom of Opera' (4th wk), hefty $3,200, making total of almost $35,000 for run, immense.

'Heaven,' Tall 30G, Leads Forte Hub

Boston, Sept. 21.

'Heaven Can Wait' is on the inside track here this week, pacing the field with a great $30,000 at the Met. Snappy fall weather, after dark street crowds, and good product all around keeps film biz on a high level. Indications are for even better grosses from now on, if that's possible.

Estimates for This Week

Boston (RKO) (3,200; 44-99)—'Adventures Rookie' (RKO) plus Guy Lombardo orch, Belett and English Brothers, others, on stage. Clicking for fine $28,500. Last week, 'Never Been Licked' (U), plus Ina Ray Hutton orch, others, on stage, $25,000.

Fenway (M-P) (1,373; 40-60)—'Proudly We Hail' (Par) and 'Hoosier Holiday' (Rep). Still solid, despite big two weeks at Met. $7,000. Last week, 'Oklahoma Kid' (WB), (reissue) plus 'Someone to Remember' (Rep), $5,000.

Memorial (RKO) (2,000; 44-75)—'Mr. Lucky' (RKO) and 'Yanks Ahoy' (UA) (2d wk). Dropped to $19,000, but still okay. Last week, sturdy $23,000.

Metropolitan (M-P) (4,367; 35-65)—'Heaven Can Wait' (20th) and 'Bomber's Moon' (20th). Mighty $30,000. Last week, 'Proudly We Hail' (Par) and 'Hoosier Holiday' (Rep.) (2d wk), strong $24,000.

Orpheum (Loew) (2,900; 44-65)—'Hi Diddle Diddle' (UA) and 'Tennessee Johnson' (M-G). Moderately good $23,000. Last week, 'Best Foot Forward' (M-G) and 'Buckskin Frontier' (UA) (2d wk), fine $19,000.

Paramount (M-P) (1,300; 33-65)—'Proudly We Hail' (Par) and 'Hoosier Holiday' (Rep): Here from two frames at Met, brawny $14,300. Last week, 'Oklahoma Kid' (WB) (reissue) and 'Someone to Remember' (Rep), $11,600.

State (Loew) (3,200; 44-65)—'Hi Diddle Diddle' (UA) and 'Tennessee Johnson' (M-G). Moderate $13,000. Last week, 'Best Foot Forward' (M-G) and 'Buckskin Frontier' (UA) (2d wk), nice $9,000.

Translux (Translux) (900; 28-65)—'Terror House' (Rep) and 'Monster and Girl' (Col) (reissue). Dandy $5,800. Last week, 'God's Country' (Rep) and 'Bowery Blitzkreig' (Mono), $5,000.

'FALCON'-SAMMY KAYE GIANT $20,000, BALTO

Baltimore, Sept. 21.

In lineup of numerous holdovers here, new combo at Hipp, 'The Falcon in Danger' plus Sammy Kaye and orchestra, is leading local parade at socko pace. Also good is 'Swing Shift Masie' at Loew's Century, which is attracting good response from all the shifts of industrial workers hereabouts. Biz all around continues nice.

Estimates for This Week

Century (Loew's-UA) (3,000; 17-55)—'Swing Shift Masie' (M-G). Attracting steady play at $17,000. Last week, 'Best Foot Forward' (M-G) (2d wk), fairish $11,400.

Hippodrome (Rappaport) (2,240; 17-66)—'Falcon in Danger' (RKO) plus Sammy Kaye orch on stage. Latter getting bulk of credit for socko $20,000. Last week, 'Kingdom For Cook' (Col) plus vaude, okay $16,700.

Keith's (Schanberger) (2,460; 17-55)—'Fired Wife' (U). Opened yesterday (Monday) after booming three weeks of 'Proudly We Hail' (Par). Final (3d) week, fine $8,900 after huge $35,000 first two weeks.

Mayfair (Hicks) (980; 25-50)—'All By Myself' (U). Fairish $5,500. Last week, 'Isle Forgotten Sins' (Indie), oke $5,200.

New (Mechanic) (1,680; 17-55)—'Claudia' (20th) (3d wk). Holding well at $6,000 after a good second sesh at $9,300.

Stanley (WB) (3,280; 20-60)—'Watch on Rhine' (WB) (3d wk). Maintaining nice pace at $9,000 after strong second sesh of $15,800.

Valencia (Loew's-UA) (1,480; 17-55)—'Best Foot Forward' (M-G) (moveover). Trim action at $5,500 after nice two-week run in downstairs Century. Last week, 'Victory Through Air Power' (UA), steady $6,200.

First Runs on Broadway

(Subject to Change)

Week of Sept. 23

Astor—'As Thousands Cheer' (M-G) (2d week).
(Reviewed in 'Variety' . 15)

Capitol—'Johnny Come Lately' (UA).
(Reviewed in 'Variety' Sept. 1)

Criterion—'Hit Ice' (U) (22).
(Reviewed in 'Variety' June 30)

Globe—'The Man From Down Under' (M-G) (25).
(Reviewed in 'Variety' Aug.

Hollywood—'This Is the Army' (WB) (9th week).
(Reviewed in 'Variety'

Music Hall—'So Proudly We Hail' (Par) (3d week).
(Reviewed in 'Variety' June 23)

Palace—'Hi, Diddle Diddle' (UA).
(Reviewed in 'Variety'

Paramount—'A Lady Takes a Chance' (RKO) (2d week).
(Reviewed in 'Variety' Aug. 18)

Rialto—'The Seventh Victim' (RKO) (2d week).
(Reviewed in 'Variety' ug. 18)

Rivoli — 'For Whom the Bell Tolls' (Par) (11th week).
(Reviewed in 'Variety' July 21)

Roxy— 'Holy Matrimony' (20th) (2d week).
(Reviewed in 'Variety' Aug.

Strand—'Watch on the Rhine' (WB) (5th week).
(Reviewed in 'Variety' 28)

'Watch' Bright $16,000, Cincy; 'Foot' Fast 18G

Cincinnati, Sept. 21.

Two new entries this week and they're grabbing bulk of the trade. 'Best Foot Forward,' at the Albee, is topper, a bit ahead of 'Watch on Rhine' at the Palace. General biz is good but yet several notches behind last week.

Estimates for This Week

Albee (RKO) (3,300; 35-55)—'Best Foot Forward' (M-G). Breezy $18,000. Last week, 'Behind Rising Sun' (RKO), big $19,000. Wednesday (15) was an off day for picture, house being turned over to Hollywood Bond Cavalcade from 4 p.m. on.

Capitol (RKO) (2,000; 40-60)—'This Is Army' (WB) (6th wk). Swell $7,000. Last week, hefty $9,000.

Family (RKO) (1,000; 20-30)—'Submarine Alert' (Par) and 'Spitfire's Blessed Event' (RKO), split with 'Lone Star Trail' (U) and 'Man Hunt' (20th). Fair $2,000. Same last week on 'Maltese Falcon' (WB) and 'Petticoat Larceny' (RKO), divided with 'Crime Doctor' (Col) and 'Black Market Rustlers' (Mono).

Grand (RKO) (1,430; 35-55)—'Behind Rising Sun' (RKO). Moveover from Albee. Excellent $7,500. Last week, 'Claudia' (20th) (2d run), great $9,000.

Keith's (Libson) (1,500; 35-55)—'Swing Shift Maisie' (M-G) (2d wk). Dandy $5,500 on heels of socko $9,000 kickoff.

Lyric (RKO) (1,400; 35-55)—'Hi Diddle Diddle' (UA). Transferred from Palace. Fair $4,500. Last week, 'Oklahoma Kid' (WB) (reissue), wham $7,500.

Palace (RKO) (2,600; 35-55)—'Watch on Rhine' (WB). Strong $16,000. Last week, 'Hi Diddle Diddle' (UA), okay $13,000.

Shubert (RKO) (2,100; 35-55)—'Proudly Hail' (Par). Held for second week of moveover. All right $4,500 after last week's nice $6,000.

'Savage' Torrid $9,000, Mont'l; 'Lucky' Big 10G

Montreal, Sept. 21.

'Mr. Lucky' is out in front currently with a smart total. 'White Savage' is close second, with holdovers dominating other deluxers.

Estimates for is Week

Palace (CT) (2,7 ; 30-62)—'Mr. Lucky' (RKO). Pointing to nifty $10,000. Last week, 'Crash Dive' (20th) (2d wk) good $8,000.

Capitol (CT) (2,700; 30-62)—'White Savage' (U) and 'Cowboy Manhattan' (U). Sighting handsome $9,000. Last week's repeat, 'Proudly We Hail' (Par) and 'Aldrich Swings It' (Par), neat $6,500.

Loew's (CT) (2,800; 35-67)—'Constant Nymph' (WB) (2d wk). Smart $8,000 following big $13,000 first stanza.

Princess (CT) (2,300; 30-52)—'Two Tickets London' (U) and 'Gals, Inc.' (U). Snappy $6,000. Last week, 'Raid Calais' (20th) and 'Quiet Please' (20th), good $5,500.

Strand (United Amusements) (750; 35-45)—'Song Texas' (ep) and 'West Side Kid' (Rep) (2d wk). Looks like neat $2,500 after good $3,500 last week.

Orpheum (Ind) (1,100; 30-60)—'Canteen' (UA) (11th wk). Still clicking at near good $3,000 following $3,400 last week.

H.O.'s Slow N.Y.; 'Lady'-Monroe Sock $80,000, 'Holy'-Landis-Draper And Wald Big 88G, Sole New Entries

Althou new pictures in downtown N. Y. houses are scoring in a very big way, sum total of business is short of sensational, due to a considerable degree to a flock of holdovers. Of latter, however, 'So Proudly We Hail,' at the Music Hall, is exceptionally Over the weekend takes varied considerably with Saturday (18) again weaker than Sunday (19), as occurred the previous week.

'Holy Matrimony,' new arrival at Roxy, with Carole Landis, Paul Draper and Jerry Wald in person, wound up its first seven days last night (Tuesday) in fancy fashion at $88,000. Will be held one more week, however, because of a product jam. Following this, instead of 'Claudia,' as planned a week ago, the Roxy is shoving up 'Wintertime' in order to clear it earlier for this territory.

New show at Paramount, 'Lady Takes a Chance' and Vaughn Monroe orchestra, is running the Roxy a hot race, on the first week concluded last night (Tuesday) having grabbed sock $80,000. Looks to be in for a healthy run.

The current second week of Hall's hit, 'Proudly,' should reach an extremely fine $105,000 or over, and remains at bat for another week or longer. Astor incumbent, 'Thousands Cheer,' which began in its second frame yesterday (Tuesday), came through in socko manner on the first to get $29,000. Second-run State currently has 'Best Foot Forward' and stageshow of Ed Sullivan and Harvest Moon Dance Winners; latter held over. The going is smart, with prospects for $29,000 or over. Holdovers range from okay to good.

Estimates for This Week

Astor (Loew's) (1,140; 55-$1.10)—'Thousands Cheer' (M-G) (2d wk). Looks like a b.o. champ, first week having ended Monday night (20) at sock $29,000.

Capitol (Loew's) (4,820; 35-$1.10)—'Du Barry Was Lady' (M-G) and Horace Heidt (5th-final wk). Tapering off to $30,000 or thereabouts, but oke. Last week (4th) hit near to $40,000. 'Johnny Come Lately' (UA) moves in tomorrow morning (Thursday) with Allan Jones, Henny Youngman and Morton Gould orch on stage.

Criterion (Loew's) (1,700; 35-$1.25)—'Hit Ice' (U) opens here today (Wednesday) after three sturdy weeks with 'Destroyer' (Col), final round hitting $20,000, second $23,000.

Globe (Brandt) (1,416; 35-85)—'Salute to Marines' (M-G) (4th-final wk). Dropping to about $12,000 but all right, while last week (3d) was $16,000, well over average. 'Man From Down Under' (M-G) opens here Saturday (25).

Hollywood (WB) (1,499; 44-$1.25)—'This Is Army' (WB) (8th wk). Off more sharply than expected, current week (8th) looking no more than about $29,000 but good; last week (7th), $36,500. Sticks indefinitely.

Palace (RKO) (1,700; 44-$1.10)—'Sky's Limit' (RKO) (3d wk). Should get about $16,000 on windup, satisfactory. Second week was $22,000, good. 'Hi Diddle Diddle' (UA) comes in tomorrow (Thursday).

Paramount (Par) (3,664; 35-$1.10)—'Lady Takes Chance' (RKO) and Vaughn Monroe orch (2d wk). Draughty combination of picture and Monroe's band bringing in heavy coin, first seven days having gone to a strikingly fine $80,000. The previous week, sixth for 'Let's Face It' (Par) and Benny Goodman, was $52,000, very robust.

Radio City Music Hall (ockefellers) (5,945; 44-$1.65)—'Proudly We Hail' (Par) and stageshow (2d wk). Hitting on all sixes for smash $105,000 or over on holdover, after having topped bangup $115,000 on first week. Holds over another, and probably longer.

ialto (Mayer) (594; 28-65)—'Seventh Victim' (RKO). Doing well at $9,000 or over, and will hold. Last week, third for 'Hitler's Madman' (M-G), $7,000, o ay.

Rivoli (UA-Par) (2,092; 5-$2.20)—'Bell Tolls' (Par) (11th wk). Holding up sturdily, 10th week having gone to nearly $30,000, the ninth to $32,000.

Roxy (20th) (5,886; 55-$1.10)—'Holy Matrimony' (20th) and, on stage, arole Landis, Paul Draper, and Jerry Wald orch (2d wk). Although booked in for only two weeks due to product backing up, first ended last night in strong fashion at $88,000. Last week, fifth for 'Heaven Can Wait' (20th) and Ilona Massey, others, very big 76,000.

State (Loew's) (3,450; 35-$1.10)—'Best Foot Forward' (M-G) (2d run) (1st wk) and Ed Sullivan, with Harvest Moon Dance Winners (2d wk). Fine $29,000 or over sighted. Last week, 'Swing Shift Maisie' (M-G) and 'Sullivan-Harvest Mooners, ers, topped hig $30,000.

Strand (WB) (2,756; 35-$1.10)—'Watch On Rhine' (WB) and Ah Lyman orch, Jerry Lester, others, on stage (4th wk). Maintaining good stride, this week (4th) looking sturdy $38,000 or better, while previous stanza (3d) was $44,000. Remains fifth.

'Bell Tolls' Big 37½G in Wash.

Washington, Sept. 21.

'For Whom the Bell Tolls,' received kindly by crix, is hitting th jackpot at the Capitol. penin night was a war bon $1,275,000 sold via bonds. Turnover may enable it to surpass 'Gone With Wind' on initial session. 'We'v Never Been Licked' was socked by reviewers and it may give Keith's its low gross for year.

Estimates for This Week

Capitol (Loew) (3,434; 30-75)—'Proudly We Hail' (Par) (2d wk) plus vaude. Nice $21,000 in sight after an openin week's great $30,000.

Columbia (Loew) (1,200; 40-60)—'Heaven Can Wait' (20th). Swell $8,500. Last week, 'Salute to Marines' (M-G), good $7,500.

Earle (WB) (2,240; 30-90)—'Destroyer' (Col) plus vaude. Neat $21,000. Last week, 'Watch on Rhine' (WB) (2d wk), under expectations with $18,500.

Keith's (RKO) (1,500; 30-55)—'Never Been Licked' (U). Critics no like, weak $8,500. Last week, 'Mr. Lucky' (RKO) (3d wk), trim $10,500 and great $44,000 three weeks.

Metropolitan (WB) (1,800; —'First Comes Courage' (Col). ice $8,000 for this first-run. Last week, 'Army' (WB) (3d wk), fine $9,000.

Palace (Loew's) (2,242; 75-$1.10)—'Bell Tolls' (Par). Given raves by crix, will hit huge $37,500 for first seven days. Last week, 'Best Foot Forward' (M-G) (2d wk), nice $13,000 in six days.

'Rising Sun' Soaring To $17,000, Denver; 'Rhine' Stout 20G, Two Spots

Denver, Sept. 21.

'Watch on Rhine' and 'Spotlight Scandals,' playing day-date at Denver and Esquire, are easily pacing the city currently. 'Behind the Rising Sun,' topping dual combo at the Orpheum, is leading for high take at one house. 'So Proudly We Hail' is holding close to second-week biz at Denham and stays a fourth.

Estimates for This Week

Aladdin (Fox) (1,400; 30-65)—'Claudia' (20th) and 'Mr. Yates' (Col), after week at each Denver, Esquire. Nice $6,000. Last week, 'Army' (WB) (2d wk), also at Rialto and after two weeks each at Denver and Esquire, fine $8,000.

Broadway (Fox) (1,040; 30-65)—'Sky's Limit' (RKO) and 'Petticoat Larceny' (RKO), after week at Orpheum. Good $4,500. Last week, 'Cabin Sky' (M-G) and 'Pilot No. 5' (M-G), after week at Orpheum, fair $3,500.

Denham (Cockrill) (1,750; 30-6 —'Proudly We Hail' (Par) (3d wk). Big $14,000, near second week figure, and stays a fourth session. Last week, 'Proudly We Hail' (Par) (2d wk), big $14,500.

Denver (Fox) (2,525; 30-65)—'Watch Rhine' (WB) and 'Spotlight Scandals' (Mono), day-date with Esquire. Sock $16,500. Last week, 'Claudia' (20th) and 'Mr. Yates' (Col), also at Esquire, fine $1,500.

Esquire (Fox) (742; 30-65)—'Watch Rhine' (WB) and 'Spotlight Scandals' (Mono), also at Denver. Fine $3,500. Last week, 'Claudia' (20th) and 'Mr. Yates' (Col), also at Denver, nice $3,000.

Orpheum (RKO) (2,600; 30-65)—'Behind Rising Sun' (RKO) and 'Spitfire's Blessed Event' . Smash $17,000, and holding. ast week, 'Sky's Limit' (RKO) and 'Petticoat Larceny' (RKO), fine $13,800.

Paramount (Fox) (2,200; 30-50)—'Captive Wild Woman' (U) and 'Larceny With Music' (U). Fine $10,000. Last week, 'Frontier Badmen' (U) and 'He Hired s' (20th), nice $9,000.

Rialto (Fox) (878; 30-65)—'Army' (WB) (3d wk). Big $4,000 on third session here. Also played two weeks each at Denver, Esquire, Aladdin. Last week, about same.

BETTE DAVIS and PAUL LUKAS in "WATCH ON THE RHINE" with GERALDINE FITZGERALD • LUCILE WATSON • BEULAH BO

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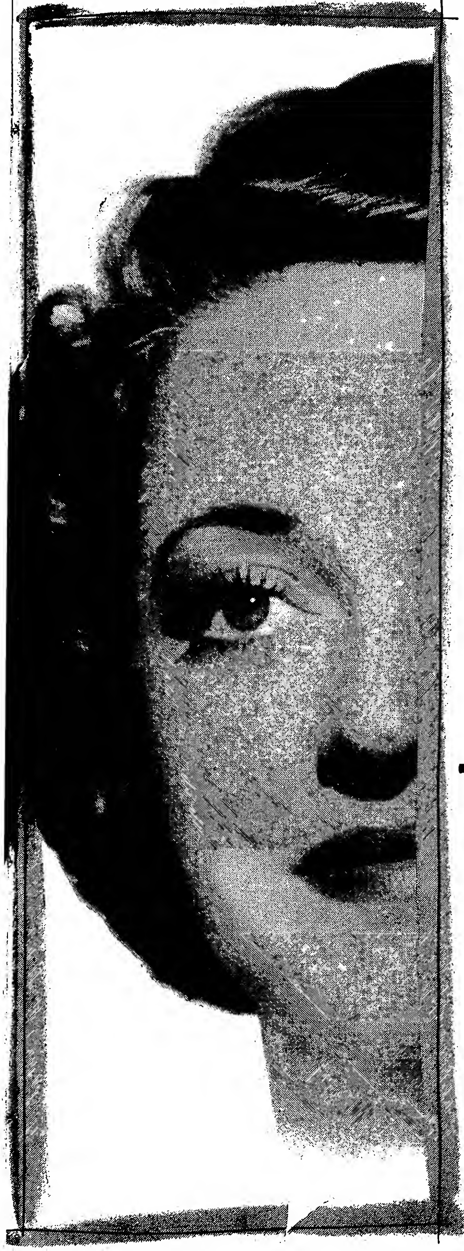

Warners'
Watch on the Rhine

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PRODUCED BY
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H.O.'s Clog Philly Albeit 'Best Foot' $28,500, 'Claudia' 25G, Forte New Pix

Philadelphia, Sept. 21.

Holdovers hog the spotlight along Philly's main stem with only three new features making their bow this week. Result is a slight dip in total biz.

'This Is the Army' pulls out of the Mastbaum on Thursday (23) after 37 stupendous days. 'Best Foot Forward' is top grosser currently at the Fox, with 'Claudia' at Boyd, also bullish and just a step behind.

Estimates for This Week

Aldine (WB) (1,303; 35-75)—'Proudly We Hail' (Par) (3d wk). Still chipper at $14,700. Second round for nurse thriller big $16,500.

Arcadia (Sablosky) (600; 35-75)—'Gone With Wind' (M-G) (repeat) (2d wk). Fairish $2,900. Last week, fine $4,400. Played on three-a-day basis.

Boyd (WB) (2,560; 35-75)—'Claudia' (20th). Bullish $25,000. Last week, 'Watch on Rhine' (WB) (3d wk), good $14,900.

Earle (WB) (2,768; 35-85)—'Kingdom for a Cook' (Col) with Dante magic unit. Doing okay $22,600. Last week, 'Frontier Badmen' (U) with Inkspots and Bobby Sherwood orch, solid $27,500.

Fox (WB) (2,245; 35-75)—'Best Foot Forward' (M-G). Tuneful $24,500 plus extra $4,000 for one-day Sabbath showing at Earle. Last week, 'Destroyer' (Col), good $14,200 on second week.

Karlton (Goldman) (1,000; 35-75)—'Stormy Weather' (20th) (2d run). Hurt slightly by long run at Fox, so-so $6,000. Last week, 'Heaven Can Wait' (20th) (2d run), bangup $9,200.

Keith's (Goldman) (2,200; 35-75)—'First Comes Courage' (Col) (2d run). Good $7,000. Last week, 'Du Barry Was Lady' (M-G), fair $5,800 for second run.

Mastbaum (WB) (4,692; 35-75)—'Army' (WB) (5th wk). Nine days of final week, still stout at $30,000. Last week, great $44,000.

Stanley (WB) (2,916; 35-75)—'Let's Face It' (Par) (2d wk). Fine $18,400. Last week, healthy $27,500 plus $4,200 for Sunday Earle show.

Stanton (WB) (1,475; 35-75)—'Swing Shift Maisie' (M-G) (3d wk). Sloughing off to $7,800 after neat $10,200 for second trip.

'We Hail' Smash $15,500 In Indpls.; 'Watch' And 'Maisie' Each Boff 12G

Indianapolis, Sept. 21.

To prove that the boom-time grosses piled up through the summer was no flash in the pan, the boxoffice tide is running just as high in the first week of fall season. Every first run house downtown is well over its 1943 average currently. 'So Proudly We Hail' is the big noise at the Indiana, with 'Watch' on the Rhine' at the Circle and 'Swing Shift Maisie' at Loew's running close for second honors.

Estimates for This Week

Circle (Katz-Dolle) (2,800; 30-50)—'Watch on Rhine' (WB). Powerful $12,000, high for straight filmers here. Last week, nifty $15,000 for 'Submarine Alert' (Par) with Joe Venuti orch and Connee Boswell, 55c top.

Indiana (Katz-Dolle) (3,300; 30-50)—'Proudly We Hail' (Par). Smash $15,500. Last week, big $14,700 for 'Behind Rising Sun' (RKO) and 'Adventures Rookie' (RKO).

Keith's (Indie) (1,200; 30-50)—'London Blackout Murders' (Rep) and vaude. Dandy $5,300 in four-day run. Last week, average $4,500 on 'Fighting Sea Monsters' (Indie) and vaude, same run.

Loew's (Loew's) (2,450; 30-50)—'Swing Shift Maisie' (M-G) and 'Appointment Berlin' (Col). War plant workers welcome Maisie with bangup $12,000. Last week, 'Best Foot Forward' (M-G) and 'Taxi, Mister' (UA), oke $8,400 in second stanza after bangup $14,000 opener.

Lyric (Katz-Dolle) (1,600; 30-50)—'Behind Rising Sun' (RKO) and 'Adventures Rookie' (RKO). Nice $5,000 on moveover. Last week, satisfactory $5,500 on 'Army' (WB) moveover after three terrific weeks at Indiana.

'Lucky' Torrid $28,000, Newark; 'Foot' Hot 19G

Newark, Sept. 21.

Biz generally brisk, with 'Mr. Lucky,' Proctor's entry way out in front, running strong. 'Best Foot Forward' at State is showing plenty of b.o. kick, and Branford has favorable entry in 'Hers to Hold.' The Adams has the SRO sign out, with Cab Calloway's unit on stage (led with 'West Side Kid.'

Estimates for This Week

Adams (Adams-Par) (1,950; 35-99)—'West Side Kid' (Rep) and Cab Calloway orch on stage. Strong $24,000. Last week, 'Song of Texas' (Rep) with Carmen Cavallaro orch, Carole Landis, topping stage fare, first-rate $19,900.

Branford (WB) (2,800; 30-90)—'Hers to Hold' (U) and '2 Tickets London' (U). Getting nice word-of-mouth, favorable $18,500. Last week, 'Watch Rhine' (WB) and 'All By Myself' (U) (2d wk), impressive $15,100.

Capitol (WB) (1,200; 20-50)—'Happened One Night' (Col) and 'Lost Horizon' (Col). Reissues will be lucky to finish with sour $2,800. Last week, 'Youngest Profession' (M-G) and 'Pilot No. 5' (M-G), around $3,200.

Paramount (Adams - Par) (2,000; 35-85)—'Sleepy Lagoon' (Rep) and 'God's Country' (Rep). Drowsy $12,000. Last week, 'Let's Face It' (Par) and 'False Faces' (Rep) (4th wk), comfortable $11,500.

Proctor's (RKO) (3,400; 35-99)—'Mr. Lucky' (RKO) and 'Spitfire's lessed Event' (RKO). Flirting with hot $28,000, and cinch to hold. Last week, 'Fallen Sparrow' (RKO) and 'Adventures Rookie' (Rep) (2d wk), bright $16,000.

State (Loew's) (2,600; 30-85)—'Best Foot Forward' (M-G) and 'Harrigan's Kid' (M-G). Showing plenty of b.o. kick at $19,000. Last week, 'Above Suspicion' (M-G) and 'Senoritas from Chicago' (Col), stout $18,000.

'Claudia' Wow $14,000, Pitt.; 'We Hail' Nice 22G, 'Matrimony' Mild at 9G

Pittsburgh, Sept. 21.

'Claudia' is the town's sweetheart this week. It's bulging the walls of the Fulton. Combo of Blue Barron orchestra and 'Swing Shift Maisie' is keeping the Stanley in the money. 'So Proudly We Hail' is banging out a torrid stanza at the Penn. 'Holy Matrimony' is something of a disappointment at the Harris after crix raves. Holdovers are doing only fair.

Estimates for This Week

Fulton (Shea) (1,700; 30-60)—'Claudia' (20th). Blazing along to great $14,000, and moveover honey for this house right after 'Heys to Hold' (U) strong showing. Picture practically had a pre-sold audience since play was at the Nixon three times. Last week, 'Hold' (4th wk), only $2,000 in four days.

Harris (Harris) (2,200; 30-60)—'Holy Matrimony' (20th). Crix went overboard for this but only fair $9,000 is likely. Moves to Senator tomorrow (Wednesday). Last week, 'Destroyer' (Col) five days of second week, good $5,500.

Penn (Loew's-UA) (3,300; 30-60)—'Proudly We Hail' (Par). Marquee names and title bringing nice $22,000. Last week, 'Best Foot Forward' (M-G), all right $20,000.

Ritz (WB) (800; 30-60)—'Watch On Rhine' (WB) (3d wk). Here via Penn to Warner to Ritz route. Oke $3,500. Last week, 'Army' (WB) (4th wk), sensational $7,000.

Senator (Harris) (1,750; 30-60)—'Destroyer' (Col) (3d wk). Previously at Harris, this is petering out for mild $2,800. Last week, 'Heaven Can Wait' (20th), around $2,500 in five days in fourth week downtown.

Stanley (WB) (3,800; 30-75)—'Maisie' (M-G) plus Blue Barron orch, Merry Macs, on stage. Flesh isn't getting much help from screen this week but doing nice job at okay $22,000. Last week, 'Above Suspicion' (M-G) and Dante magico act, trim $24,000.

Warner (WB) (2,000; 30-60)—'Best Foot Forward' (M-G) (2d wk). Moved here from Penn but mild $6,000 is likely. Last week, 'Watch on Rhine' (WB), also moveover from Penn, bangup $9,000.

'Youngest' OK $8,500 In Port.; 'Dixie' Fat 12G, 2d

Portland, Ore., Sept. 21.

'Youngest Profession' is winning out at the United Artists, being one of two new films this week. 'Heaven Can Wait' is okay on holdover for five days at the Paramount, but 'Dixie' is the real sensation on second week at the Orpheum.

Estimates for This Week

Broadway (Parker) (1,900; 40-65)—'Lily Mars' (M-G) and 'Shantytown' (Rep) (2d wk). High $10,000. First week, gigantic $15,000.

Mayfair (Parker-Evergreen) (1,500; 40-65)—'Submarine Alert' (Par) and 'Murder Waterfront' (WB). Good $9,000. Last week, 'Bomber's Moon' (20th) and 'False Faces' (Rep), okay $7,000.

Orpheum (Hamrick-Evergreen) (1,800; 40-65)—'Dixie' (Par) (2d wk). Strong $12,000. First week topped town with terrific $17,500.

Paramount (H-E) (3,000; 40-65)—'Heaven Can Wait' (20th) and 'Passport to Suez' (Col) (2d wk). Trim $8,000 in five days. First week, strong $17,000.

United Artists (Parker) (900; 40-65)—'Youngest Profession' (M-G) and 'Get Going' (U). Satisfactory $8,500. Last week, 'Never Been Licked' (U) pulled after five days of second week, sad $4,600.

Film Reviews

Continued from page 12

I Danced With Don Porfirio

(Joaquin Pardave), one being a society miss and the other a footlighter. The father keeps the singer-dancer in the background, dialog and story tipping off that she's the daughter of his mistress. Only accidentally does his wife discover the other child. An ardent suitor falls in love with the socialite daughter and then thinks he's seeing double when the other girl, his voice pupil, becomes involved. To complicate affairs, there's a second suitor who courts the singer and thinks he's being two-timed when the other daughter appears.

Director Gilberto Solares manages to squeeze every laugh possible from the pat farcical situations, even down to the comedy duel. Ballet numbers and stage sequences are deftly staged. Manuel Esperon's music is markedly tuneful.

Miss Cortes more than ever looks like a potential screen personality with improvement in her terps ability. Her forte always has been her vivacious singing and dancing, and she's in fine form in these. Tuero, as her voice tutor and pianist-band leader, figures importantly in nearly every scene. Pardave, character veteran of many Spanish pictures, is at his best. George Reyes, as the rival in the confused love affair, also clicks along with the other support.

Wear.

Adventures of the Flying Cadets

(Serial; Chapters 1, 2, 3)

Universal release of Henry MacRae production. Directed by Ray Taylor and Lewis D. Collins. Screenplay, Morgan B. Cox, George H. Plympton and Paul Huston, from original story by Cox; editors, Alvin Todd, Paul Dixon, Irving Birnbaum, Edgar Vane; music director, H. J. Salter. Previewed in projection room, N. Y., Sept. 16, '43. Running time, 21 MINS. first chapter; rest 20 MINS.

Cast: Johnny Downs, Bobby Jordan, Ward Wood, Billy Benedict, Edward Chandler, Robert Armstrong, Charles Trowbridge, Jennifer Holt, Regis Toomey, Joseph Crehan, Addison Richards, Leland Hodgson, Ian Keith, Philip Van Zandt, Juan Hale, Selmer Jackson, Pat Flaherty, William Forrest, Louis Arco, Louis Adlon.

For those exhibs who pad their Saturday morning programs for juvenile interest, 'Adventures of the Flying Cadets' is right up their alley. There's no pretense at what 'Cadets' aims are; it's strictly for kids and, as such, sure to ignite 'em.

Yarn concerns the escapades of four cadets at a flying school, the leads being handled by Johnny Downs, Bobby Jordan, Ward Wood and Billy Benedict. There's some Nazi espionage thrown in, along with the murders of several men who apparently had the clews to some lost gold. First three of the 13 chapters were reviewed.

Performances are standard, and the direction was apparently more intent on pace than plausibility.

Kahn.

'MARINES' TOP PROV., SOCKEROO AT $22,000

Providence, Sept. 21.

Two holdovers and a return engagement highlight this week's stand hereabouts with all doing swell. Top new one is 'Salute to Marines' at Loew's State. Holdover biggies are 'This Is Army' at Majestic, and 'So Proudly We Hail' at Strand. 'Pride of Yankees' is playing a return date at RKO Albee.

Estimates for This Week

Albee (RKO) (2,300; 30-50)—'Pride Yankees' (RKO) and 'Two Tickets London' (U). Bangup $10,000. Last week, 'Sky's Limit' (RKO) and 'Falcon in Danger' (RKO) (2d wk), nice $7,000.

Carlton (Fay-Loew) (1,400; 30-50)—'Best Foot Forward' (M-G) and 'Natzy Nuisance' (UA) third downtown week. Fair $3,200. Last week, 'Claudia' (20th) (2d run), good $3,500.

Fay's (Indie) (2,000; 30-50)—'Larceny With Music' (U) and vaude. Holding own for good $6,500. Last week, 'Boots Saddles' (Rep) (reissue) and vaude, nice $7,000.

Majestic (Fay) (2,200; 44-50)—'This Is Army' (WB) (2d wk). Swell $17,500 after hitting zowie $21,000 opening sesh.

Metropolitan (Indie) (3,200; 36-59)—'God's Country' (Rep) and Henry Youngman heading stage show with Don Marlo orchestra. Three-day weekend got good $7,000. Last week, 'Revenge Zombies' (Mono) and Sammy Kaye orch on stage, great $14,000.

State (Loew) (3,200; 30-50)—'Salute to Marines' (M-G) and 'Footlight Glamour' (Col). Marine induction ceremonies on stage opening night drew special attention, great $22,000. Last week, 'Best Foot Forward' (M-G) and 'Natzy Nuisance' (UA) (2d wk), fair $10,000.

Strand (Indie) (2,000; 30-50)—'Proudly We Hail' (Par) (3d wk). Opened third week Sunday (19). Second week, snappy $15,000.

Det. Slows Up but 'Bombardier' OK At $30,000, Also 'Maisie'-'Tartu,' 20G

Detroit, Sept. 21.

More fresh product moves into the loop here this week as the return to school and tightening of gas rationing begins to make itself felt. However, strong bills continue to hold okay on holdover sessions.

Fox is leading the pack with 'Bombardier' and 'Captive Wild Woman.' United Artists opened strong on 'Swing Shift Maisie,' pat title for locals, and 'Adventures of Tartu.'

Estimates for This Week

Adams (Balaban) (1,7[illegible]; 55-75)—'Claudia' (20th) and 'Appointment Berlin' (Col) (3d wk). Switched in after two strong weeks at Fox for good $9,800. Last week, 'Corregidor' (PRC) and 'Footlight Glamour' (Col), nice $9,700.

Broadway-Capitol (United Detroit) (2,800; 55-75)—'Revenge Zombies' (Mono) and '7th Victim' (RKO). Okay $14,000. Last week, 'Union Pacific' (Par) and 'Desire' (Par), pair of reissues, choice $15,000.

Fox (Fox-Michigan) (5,000; [illegible])—'Bombardier' (RKO) and 'Captive Wild Woman' (U). Strong week-end is helping this to a robust $30,000. Last week, 'Claudia' (20th) and 'Appointment Berlin' (Col) (2d wk), nice $28,000.

Madison (United Detroit) (1,800; 55-75)—'Crash Dive' (20th) and 'Hard Way' (WB). Back in loop for so-so $4,300. Last week, 'Lady Burlesque' (UA) and 'Background Danger' (WB), tidy $4,700.

Michigan (United Detroit) (4,000; 55-75)—'Mr. Lucky' (RKO) and 'High Explosives' (Par) (2d wk). Sighlin nice $19,000 after last week's stron $27,000.

Palms-State (United Detroit) (3,000; 55-75)—'Army' (WB) (4th wk). Still rolling at fine $17,000 after last week's brisk $23,000.

United Artists (United Detroit) (2,000; 55-75)—'Swing Shift Maisie' (M-G) and 'Adventures of Tartu' (M-G). Fine $20,000. Last week, 'Du Barry' (M-G) and 'Hitler's Madman' (M-G) (3d wk), good $12,000.

Blue Backs Fidler

Continued from page 1

that source. The network had early last week received a letter from S. Charles Einfeld, WB v.p. in charge of publicity and advertising, demanding a retraction of Fidler's statement. In his broadcast of last Sunday night (19) Fidler offered a somewhat watery correction of his statement about the ex-actors in uniform. He said that he had erred in declaring that the money earned from their public appearances and the making of WB's version of 'This Is the Army' went to the Army. The proceeds, he said, went to the Army Emergency Relief Fund.

Blue officials expressed the hope the latter part of last week that Warner Bros. would not use the incident as a reason for calling off a program deal that had been in process between the two organizations. The web's officials said that the two things ought to be kept separate. The deal referred to involves a daily half-hour stanza, which would originate from the WB studio commissary on the west coast.

Speech Issue

Hollywood, Sept. 21.

Don Gilman, Coast v.p. for the Blue, said yesterday (Monday) that he was backing Fidler on the issue; that he might not agree with the gossiper, but that he (Gilman) would (quoting Voltaire) defend Fidler's right to say it; that the right of free speech was involved in the controversy with Warner Bros. and that Fidler has a right to criticize the Army, the Government or any one else.

Warners has meanwhile informed the Blue that until a full apology is forthcoming from Fidler and the network the studio will withhold all cooperation with the network in the form of contract stars, scripts and program tieups.

It was reported yesterday (Monday) that officers of Army 'mergency Relief were preparing to take appropriate action against Fidler. Officials of the American Legion posts and other veteran organizations are also said to have filed protests with the Blue, demanding that a retraction be made of Fidler's attack on servicemen. AER officials declared that if the Blue network agrees to Warners' request for time to refute the Fidler remarks, which were branded 'unpatriotic and seditious,' they would make available for the program many of the 1,027 beneficiaries of AER, including the widows of soldiers and sailors who have died on the battlefront.

Fidler has forced the Blue network to make previous apologies for his erratic reporting, the latest incident being the episode about Gene Tierney smoking cigars, for which he publicly apologized two weeks ago after the network had been declared out of bounds to 20th-Fox players for nine months.

Nitery Dent

Continued from page 1

tinue at the 750-capacity rate next spring when the room reopens. Roof is closing Oct. 2, following current Tommy Tucker's run, because Harry James' scheduled return has been cancelled. Columbian Room, downstairs, will pick u where the Roof leaves off.

Pennsylvani hotel's Cafe Rouge, which always has maintained wide aisles in the past, was obliged to install another exit to comply with new regulations and may be able to maintain its normal capacity of between 350 and 400. However, like other rooms, it will be unable to pack patrons in too tightly on weekends when the major portion of its business is done.

Hotel owners and booking agencies as yet have no idea how reduced capacities will affect bands' salaries. At the Penn, Astor, New Yorker, and other spots using big names the salary of a band is usually computed on a guarantee plus percentage of the covers basis. So, if capacity limitations lower potential cover totals and a band's possible take, it undoubtedly will effect guarantee demands.

Insofar as night clubs are concerned the smaller the spot the more seriously it will be affected. Some of the 52d street jive bistros, for example, literally place tables atop one another when business is good, with little room for even waiters to move up and down the room. The three-foot aisle rule will hamstring these spots and similar ones.

'Claudia' Great $17,000, Seattle Ace; 'Ice' Slick 11G, 'Hail' 10½G, Both 2d

Seattle, Sept. 21.

Although showmen are talking, plugging and selling Third War Loan bonds, biz rolls along at an okay gait.

'Claudia' is the standout of new entries, with rousing week in sight at the Paramount. 'Hit the Ice' is remarkably strong on holdover after a terrific first week at the Orpheum. 'So Proudly We Hail' also is strong for second session at the Fifth Ave.

Estimates for This Week

Blue Mouse (Hamrick-Evergreen) (800; 40-75)—'Dixie' (Par) and 'Saludos Amigos' (RKO) (5th wk). Strong $5,400. Last week, solid $6,300.

Fifth Avenue (H-E) (2,349; 40-75)—'Proudly We Hail' (Par) (2d wk). Hefty $10,500. Last week, sensational $14,200.

Liberty (J & vH) (1,650; 40-65)—'Hi Diddle' (UA) and 'Good Luck, Mr. Yates' (Col). Neat $9,500. Last week, fourth of 'Destroyer' (Col) and 'Two Senoritas' (Col), oke $6,100 in six days.

Music Box (H-E) (850; 40-75)—'Oklahoma Kid' (WB) (reissue) and 'Next of Kin' (U). Nice $5,000. Last week, 'Heaven Can Wait' (20th), fin $4,600.

Music Hall (H-E) (2,200; 40-75)—'Union Pacific' (Par) and 'Souls at Sea' (Par) (reissues). Fair $6,000. Last week, 'Proudly Hail' (Par), big $9,000.

Orpheum (H-E) (2,600; 40-75)—'Hit the Ice' (U) and 'Murder Waterfront' (WB) (2d wk). Immense $11,000. Last week, terrific $16,500.

Palomar (Sterling) (1,350; 30-75)—'Sleepy Lagoon' (Rep) plus stage bill, with 'Colorado Hill Billies' topping. Big $9,500. Last week, 'God's Country' plus vaude, $9,800.

Paramount (H-E) (3,039; 40-75)—'Claudia' (20th) and 'Here Comes Kelly' (Mono). Torrid $17,000. Last week, 'Hers to Hold' (U) and 'Falcon in Danger' (RKO) (2d wk), fair $5,900 in five days. Didn't hold up.

Roosevelt (Sterling) (800; 40-75)—'Army' (WB) (5th wk). [illegible] $5,600. Last week, great $6,800.

Winter Garden (Sterling) (800; 20-30)—'More the Merrier' (Col) and 'Slightly Dangerous' (M-G) (3d run). Okay at $4,200. Last week, third run of 'Human Comedy' (M-G) and 'Aldrich Swings' (Par), fine $4,500.

Frisco Biz Off but 'Dixie'-'Tiger' 31G, 'Suez'-T. Dorsey 34G, Both Big

San   rancisco, Sept. 21.

All downtown houses are off this week after sensational biz last sesh. Income tax deadline blamed partly for downbeat. 'Bells' at Alcazar continues strong at $15,000. Golden Gate socko at $34,000 with 'Passport to Suez' and Jimmy Dorsey orchestra on stage. This is Dorsey's first appearance here.

'Dixie' and 'Saint Meets the Tiger' looks torrid $31,000 at the Fox. Others mostly are thin.

Estimates for This Week

Alcazar (F-WC) (1,149; 85-$1.65)—'Bell Tolls' (Par) (3d wk). Tapering off to $15,000. Last week, nice $16,500.

Fox (F-WC) (5,000; 55-75)—'Dixie' (Par) and 'Saint Meets Tiger' (Rep). Stout $31,000. Last week, 'Proudly We Hail' (Par) and 'Morning Judge' (U) (2d wk), good $15,500 in four days.

Golden Gate (RKO) (2,850; 55-75)—'Passport Suez' (Col) with Tommy Dorsey orch. Big $34,000. Last week, 'Spitfire' (RKO) and 'Pin-Up Girl' revue on stage (2d wk), okay $28,000.

Orpheum (Blumenfeld) (2,400; 60-75)—'Destroyer' (Col) and 'Great Life' (Col) (3d wk). Thin $12,000. Last week, fair $16,800.

Paramount (F-WC) (2,470; 55-75)—'Proudly We Hail' (Par) plus 'Morning Judge' (U) (3d week on Market St.). So-so $19,000. Last week, 'Claudia' (20th) and 'Report Aleutians' (2d wk), meek, $18,000 in eight days.

St. Francis (F-WC) (1,475; 55-75)—'Army' (WB) (fifth sesh downtown). Slipping to $15,000. Last week, husky $17,500.

United Artists (Blumenfeld-UA) (1,100; 60-75)—'Canteen' (UA) (10th wk). Mild $8,000. Last week, dived to meagre $8,500.

Warfield (F-WC) (2,650; 55-75)—'Submarine Alert' (Par) and 'Art Model' revue on stage (2d wk). Powerful $26,500 after last week's fine $27,000.

'ARMY' SOCKO $36,000, BUFF.; 'CLAUDIA' 18G

uffalo, Sept.

iz still on upbeat here, with 'This s Army' outstanding at Great Lakes. 'Claudia' shapes as sturdy at the larger uffalo.

Estimates for This Week

Buffalo (Shea) (3,500; 35-55)—'Claudia' (20th). Sturdy $18,000. Last week, 'Salute to Marines' (M-G) and 'Aldrich Swings It' (Par) (2d wk), strong $14,000.

Great Lakes (Shea) (3,000; 35-55)—'This Is Army' (WB). Soaring to sock $23,000 plus smash $13,000 total on preem. Last week, 'Proudly We Hail' (Par) (3d wk), hefty $12,000.

Hipp (Shea) (2,100; 35-55)—'Swing Shift Maisie' (M-G) and 'The Kansan' (UA) (3d wk). Standing up in great shape, $8,500 on third session. Last week, bright $11,000.

Lafayette (Basil) (3,300; 35-55)—'First Comes Courage' (Col) and 'Redhead Manhattan' (Col). ine $13,000. Last week, 'What's Buzzin' (Col) and 'Power of Press' (Col), neat $10,000.

20th Century (Ind.) (3,000; 35-55)—'Falcon in Danger' (RKO) and 'Bell-A-Poppin' unit on stage. Unit is local talent show from Bell Aircraft plant. Strong, $14,000. Last week, 'Sky's Limit' (RKO) and 'Spitfire's Blessed Event' (RKO) (2d wk), oke $7,500.

'Watch' Grand $27,000, B'klyn; 'Ok. Kid' Hot 11G

Brooklyn, Sept. 21.

New arrival at Fabian Paramount, 'Watch on the Rhine,' is off to sterling start. Strand also is booming with 'Oklahoma Kid,' a reissue, and 'Murder on Waterfront.'

Estimates for This Week

Albee (RKO) (3,274; 35-65)—'Mr. Lucky' (RKO) and 'Yanks Ahoy' (UA) (2d wk). Nice $17,000. Last week, swell $20,000.

Fox (Fabian) (4,023; 35-65)—'Someone to Remember' (Rep) and 'Unknown Guest' (Mono). Okay $20,000. Last week, 'Let's Face It' (Par) and 'High Explosive' (Par) (4th wk), dandy $15,000.

Metropolitan (Loew's) (3,018; 35-65)—'Best Foot Forward' (M-G) and 'Harrigan's Kid' (M-G) (2d wk). Okay $17,000. Last week, magnificent $25,000.

Paramount (Fabian) (4,020; 35-65)—'Watch on Rhine' (WB) and 'Aldrich Swings It' (Par). Grand $27,000. Last week, 'First Comes Courage' (Col) and 'Mister Big' (U) (2d wk), good $17,000.

Strand (WB) (2,952; 35-65)—'Oklahoma Kid' (WB) (reissue) and 'Murder on Waterfront' (WB). Booming $11,000. Last week, 'Next of Kin' (U) and 'Women at Work' (Indie), so-so $5,000.

Key City Grosses

Estimated Total Gross
This Week $3,147,600
(Based on 23 cities, 181 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week Last Year $2,164,200
(Based on 26 cities, 174 theatres)

'THANK STARS' HOT 15G, K. C.

Kansas City, Sept. 21.

'Thank Your Lucky Stars' bowed at Newman this week to pace the town. After a big five-day opening gross, 'Suspicion,' at the Midland, is next in line, the sole holdover. New product is brisk at other downtown deluxers. 'Sky's the Limit,' at Orpheum; 'Never Been Licked,' day-and-date at Esquire, Uptown and Fairway, and 'Sleepy Lagoon,' dualed with 'Nobody's Darling' at Tower, being good but not outstanding.

Estimates for This Week

Esquire, Uptown and Fairway—(Fox-Midwest) (820, 2,043 and 700; 11-50)—'Never Been Licked' (U). Lively $9,000. Last week, 'Claudia' (20th) (2d wk). Nice $8,700, after healthy $11,000 initial round.

Midland (Loew's) (3,500; 11-50)—'Suspicion' (M-G) plus 'All-Cartoon Revue' (RKO) (2d wk). Bright $11,000 after five-day   total of $14,000.

Newman (Paramount) (1,900; 11-50)—'Thank Lucky Stars' (WB). Hot $15,000. Last week, 'Proudly We Hail' (Par) (3d wk), steady $9,000 adding up to total of $39,000 for three-week run.

Orpheum (RKO) (1,600; 15-20)—'Sky's Limit' (RKO) plus 'Falcon in Danger' (RKO). Good $9,000. Last week, rmy' (WB) (5th wk), okay $8,500.

Tower (Fox-Joffee) (2,100; 15-50)—'Sleepy Lagoon' (Rep) an 'Nobody's Darling' (Rep), plus vaude. Nice $9,000. Last week, 'Spotlight Scandals' (Mono), with stage show featuring Faith Bacon, husky $10,500.

'Face It' Paces L'ville With Boffo $12,000

Louisville, Sept. 21.

Trade in downtown houses is continuing good here, although no films have outstanding b.o. appeal. 'Let's Face It' at the Rialto is going fine. 'Swing Shift Maisie,' dualled at Loew's State, is on the beam, while h.o. of 'Watch on Rhine' at Mary Anderson is holding up in swell style.

Estimates for This Week

Brown (Fourth Avenue-Loew's) (1,400; 30-50)—'Behind Rising Sun' (RKO) and 'Adventures Rookie' (RKO). Excellent $4,500 on moveover. Last week, 'Proudly We Hail' (Par), nifty $4,000 moveover.

Kentucky (Switow) (1,200; 15-25)—'Coney Island' (20th) and 'Assignment in Brittany' (UA). Normal $1,800. Last week, 'Edge Darkness' (WB)   'Jitterbugs' (U), oke $1,900.

Loew's State (Loew's) (3,300; 30-50)—'Swing Shift Maisie' (M-G) and 'Somewhere France' (UA). Looks like solid $11,000. Last week, 'Best Foot Forward' (M-G) and 'Passport Suez' (Col) (2d wk), fine $9,000.

Mary Anderson (Libson) (1,000; 30-50)—'Watch on Rhine' (WB) (2d wk). Indications for punchy $5,000. Last week, grand $7,500.

National (Indie) (2,400; 40-60)— wing Partner' (Rep) with Shep Fields orch on stage. Great $17,700. Last week, 'Here Comes Kelly' (Mono) plus Blue Barron orch, others on stage, hefty $17,000.

Rialto (Fourth Avenue) (3,400; 30-50)—'Let's Face It' (Par). Topping all films in town. Will wind up with sock $12,000. Last week, 'Behind Rising Sun' (RKO) and 'Adventures Rookie' (RKO), rousing $15,000, and moveover.

Strand (Fourth Avenue) (1,300; 30-50)—'This Is Washington' (RKO) and 'Petticoat Larceny' (RKO), Lum and Abner film, off to a zippy start, robust $6,500. Last week, 'Mr. Big' (U) and 'Submarine Alert' (Par) (2d wk), steady $4,000.

Bob Chester Ups 'Holy' To Trim $15,500, Omaha; 'Rising Sun' High 8½G

maha, Sept. 21.

Ideal show weather and American Legion convention here are boosting business all over town. Orpheum with 'Holy Matrimony' and Bob Chester's orchestra did not get much of an advance buildup but will do nice $15,500. Even small-seater Brandeis with 'Behind the Rising Sun' has hefty total. Omaha is surprise of week with the two reissues, 'Souls At Sea' nd 'College Swing.'

Estimates for This Week

Brandeis (Mort Singer) (1,500; 11-50)—'Behind Rising Sun' (RKO) and 'Spitfire's Blessed Event' (RKO). Hefty $8,500 or near. Last week, 'Destroyer' (Col) and 'Gildersleeve's Bad Day' (RKO), oke $6,200.

Orpheum (Tristates) (3,000; 20-65)—'Holy Matrimony' (20th) and Bob Chester orch. Started without much buildup but doing nice $15,500. Last week, 'Bomber's Moon' (20th) and Teddy Powell orch plus Johnny Burke in person on stage, fair $14,800, with small help from film.

Paramount (Tristates) (3,000; 11-50)—'Army' (WB) (2d wk). With one night out for bond rally, big $11,500. irst time any show held over at this house, others being moveovers. Last week, terrific $31,000.

Omaha (Tristates) (2,000; -50)—'Souls At Sea' (Par) and 'College Swing' (Par). These two reissues packing them in, for smash $11,500. Last week, 'Proudly We Hail' (Par) moved from Paramount plus 'Natzy Nuisance' (UA), stout $8,000.

Town (Goldberg) (1,400; 11-30)—'Leather Burner' (Par), 'Mug Town' (U) and 'Thunder Birds' (20th) triple split with 'Death Rides Plains' (PRC), 'Silver Queen' (UA), 'Tahiti Honey' (Rep) and 'Not On Lone Prairie' (U), rizona Days' (Indie), 'Varsity Show' (WB) and 'Spooks Run Wild' (Mono). Trim $1,700. Last week, 'Has What It Takes' (Col), 'Avenging Rider' (RKO), 'Corregidor' (PRC) split with 'Six-Gun Gospel' (Mono), 'Hit Parade 1943' (Rep) and 'Powers Girl' (UA), okay $1,500.

'Rising Sun' Record $63,000, 2 L. A. Spots; 'Watch' Great 61G for Three, 'Wintertime' Modest 42G, 3 Houses

Broadway Grosses

Estimated Total Gross
This Week $515,000
(Based on 13 theatres)
Total Gross Same Week Last Year $420,800
(Based on 13 theatres)

'ARMY' GIANT 66G, CLEVE.

Cleveland, Sept. 21.

With $35,000 obtained as result of $10-per-ducat local preem of 'This is the Army,' sponsored by civic committee for Army Relief Fund, Irving Berlin's epic is soaring at the Hipp. 'Round-clock showings for war workers the first day also reached a new high in attendance.

Spike Jones' orchestra and Yvette are lashing 'Bombers' Moon' up to another handsome ligger for Palace. 'Best Foot Forward' caught on so strong at State that it may rate h.o. Loew's remodeled Ohio, formerly a legit stand, opens Thursday with 'For Whom Bell Tolls' at $1.10 top.

Estimates for This Week

Allen (RKO) (3,000; 35-55)—'Sky's Limit' (RKO) (2d wk). Fair $6,200 on moveover. Last week, 'Watch Rhine' (WB) (2d wk), vigorous $8,500.

Hipp (Warners) (3,700; 35-55)—'This Is Army' (WB). Double-barreled civic opening, getting $35,000 for AER fund. Terrific $66,000, including preem total. Last week, 'Sky's Limit' (RKO), not so big $16,000.

Lake (Warners) (800; 35-55)—'Watch Rhine' (WB) (3d wk). Smashing along to trim $4,000 on moveover. Last week, 'Constant Nymph' (WB) (3d wk), sad $2,500.

Palace (RKO) (3,700; 35-85)—'Bombers' Moon' (20th) plus Spike Jones orch and Yvette on stage. Sturdy $28,000, with stage layout getting the coin. Last week, 'Fallen Sparrow' (RKO) with Gracie Barrie orch and Jerry Colonna, sock $30,000.

State (Loew's) (3,450; 35-55)—'Best Foot Forward' (M-G). Highly potent $18,000 and may get second stanza. Last week, 'Proudly We Hail' (Par), strong $18,500.

Stillman (Loew's) (2,700; 35-55)—'Proudly We Hail' (Par). Moveover doing smash $9,000. Last week, 'Kansan' (UA), mildish $7,000.

Los Angeles, Sept. 21.

Smash business by 'Behind th Rising Sun' and 'Watch on th Rhine' is dominating the town currently, proving that timely and strong films with war themes still get coin. 'Sun' is rolling up a terrific $63,000 in two houses, smashing all previous highs at both the Hillstreet and Pantages. Radio exploitation via commentators is similar to that on 'Hitler's Children' and given much credit for hot biz. 'Rhine,' spotted in three theatres, topping anything that the Warner's ever had in its deluxers excepting 'This Is the Army' in L. A., with smash $61,000.

First-run of 'Army' wound up with $283,000 total covering 15 weeks in four houses. 'Wintertime' is failing to whip up any sizable boxoffice storm, with mild $42,000 looked for in three spots. 'For Whom the Bell Tolls,' on fifth week in two theatres, tolled off $28,800.

Estimates for This Week

Beverly (WB) (1,620; 40-85)—'Army' (W) (3d wk-5 days). Oke $4,000 after rolling up $5,800 last week.

Carthay Circle (F-WC) (1,516; 85-1.65)—' ell Tolls' (Par) (5th wk). Beginning to taper off to nice $10,800, despite going to three shows day. Last week, okay $11,450.

Chinese (Grauman-WC) (2,034; 45-90)—'Wintertime' (20th) and 'Someone to Remember' (Rep). Fair $13,000. Last week, 'Sky's Limit' (RKO) and 'Hitler's Madman' (M-G), disappointing at $13,200.

Downtown (WB) (1,800; 45-90)—'Watch On Rhine' (WB). Big $22,500. Last week, 'Army' (WB) (4th wk), strong $17,500.

Four Star (UA-WC) (900; 45-75)—'Sky's Limit' (RKO) and 'Hitler's Madman' (M-G). Fair $2,800. Last week, 'Claudia' (20th) and 'Blow Up America' (20th), nice $5,000.

Hawaii (G&S) (1,100; 40-75)—'Walked With Zombie' (RKO) and 'Leopard Man' (RKO) (3d wk). Fine $6,000 after good $7,100 last week.

Hollywood (WB) (2,756; 45-90)—'Watch on Rhine' (WB). Biz booming at $20,000. Last week, 'Army' (WB) (4th wk), bowed out with $9,600.

Orpheum (D'town) (2,200; 40-75)—'Sleepy Lagoon' (Rep) with 'Curtai Calls of '43,' vaude show, on stage. Catching so-so $17,000. Last week, 'Thumbs Up' (Rep) and Jimmy Dorsey orch on stage, great $26,800.

Pantages (Pan) (2,812; 45-90)—'Behind Rising Sun' (RKO) and 'Honeymoon Lodge' (U). Wow $27,000 with price raise helping. Last week, 'Mr. Lucky' (RKO) and 'Saludos Amigos' (RKO) (4th wk-six days), nifty $10,300.

Paramount (F&M) (3,389; 40-85)—'Proudly We Hail' (Par) and 'Aldrich Swings It' (Par) (3d wk). Final week turning up good $16,000 after last week's strong $22,100.

Paramount Hollywood (F&M) (1,451; 44-88)—'Proudly We Hail' (Par) (3 wk). Okay $7,500. Last week, neat $10,600.

RKO Hillstreet (RKO) (2,890; 45-90)—'Behind Rising Sun' (RKO) and 'Honeymoon Lodge' (U). Heading for tremendous $36,000. Last week, 'Mr. Lucky' (RKO) and 'Saludos Amigos' (RKO) (4th wk-six days), excellent $12,500.

Ritz (F-WC) (1,372; 45-90)—'Wintertime' (20th) and 'Someone to Remember' (Rep). Mild $8,000. Last week, 'Sky's Limit' (RKO) and 'Hitler's Madman' (M-G), $8,300.

State (Loew's-WC) (2,204; 45-90)—'Wintertime' (20th) and 'Someone to Remember' (Rep). Stout $21,000. Last week, 'Sky's Limit' (RKO) and 'Hitler's Madman' (M-G), paid off profit with $21,200.

United Artists (UA-WC) (2,100; 85-1.05)—'Bell Tolls' (Par) (5th wk). Holding up with $18,000 after neat $21,800 last week.

Wilshire (F-WC) (2,296; 45-90)—'Sky's Limit' (RKO) and 'Hitler's Madman' (M-G). Thin $4,600. Last week, 'Claudia' (20th) and 'Blow America' (20th), nice $7,600.

Wiltern (WB) (2,300; 45-90)—'Watch on Rhine' (WB). Steaming up sock $18,500. Last week, 'Army' ( ) (4th wk), okay $9,600.

Over the Cliff, Cap

Hollywood, Sept. 21.

Dick Purcell becomes a flesh-and-blood 'Captain merica' in the forthcoming cliffhanger of that name, rolling ct. 12 at Republic.

Chapter film, based on the newspaper serial, will be directed by Jack English.

31 Philly Theatre Holdup

Philadelphia, Sept. 21.

Three young thugs described as zoot-suiters held up the cashier of the Stanley-Warner Princess, in midtown, Sunday night (19) and escaped into the crowds of Market street.

They got $34.

NATIONAL BOXOFFICE SURVEY

With several keys noting an offish trend and holdovers tending to slow up others, all-round strength for nearly every picture is lacking this week. New entries are 'Lady Takes a Chance' (RKO), smash $80,000 at big N. Y. Paramount; s Thousands Cheer' (M-G), sock $29,000 at N. Y. Astor; 'Thank Your Lucky Stars' (WB), hot $15,000 to pace K. C.; 'Wintertime' (20th), mild $42,000 in three L. A. spots, and 'Tartu' (M-G), rated fine $20,000 in Detroit, paired with 'Swing Shift Maisie' (M-G).

Fresh bookings have added prominence to 'Mr. Lucky' (RKO), 'Best Foot Forward' (M-G), 'Claudia' (20th), 'Watch on Rhine' (WB), 'Behind Rising Sun' (RKO), 'Let's Face It' (Par) and 'Swing Shift Maisie,' last mentioned proving neat grosser in war-plant communities. 'So Proudly e Hail' ar), currently all over boxoffice map (12 cities), is oing big on holdover, and leads in Indianapolis, where smash $15,500, while nice $22,000 in Pittsburgh   grand $105,000 for . Y. Music Hall second session.

 ucky' is leader   at and Minneapolis, three new spots where opened during past week, all being sockeroo. Film is great on Chicago second sesh and fine on second weeks in Boston, Detroit and Brooklyn. oot' looks tops in Philadelphia with solid $28,500, potent $18,000 in Cleveland, breezy $18,000 in Cincinnati, snappy $19,000 in Newark and fine on second stanzas in N. Y. and Brooklyn. 'Claudia' looms as Seattle topper, sturdy $18,000 in   bullish $25,000 at Philly, and great $14,000, Pittsburgh.

'Rhine' shapes as smash $61,000 in three   spots. It is leader in Brooklyn at great ,000, fine $20,000 in two Denver houses, and strong in Ciney and Indianapolis. Also stout for third Balto wee for . N. Y. sesh and second Louisville week. 'Face It' doing socko $12,000 to pace Louisville, and nice on Chi and Philly second stanzas.

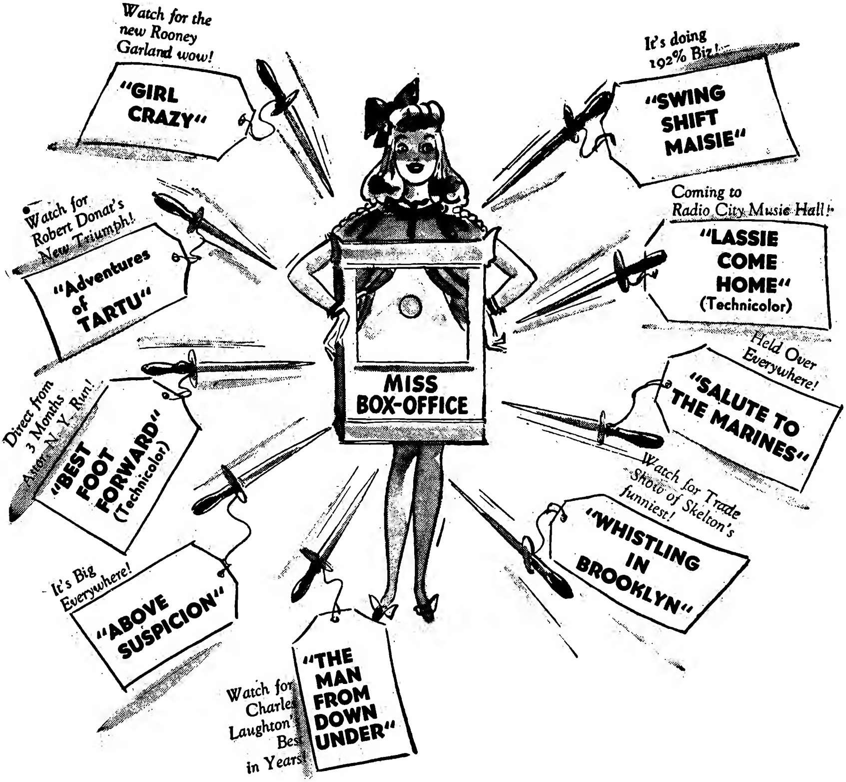
'Rising Sun,' showin ight theatres in keys covered by 'Variety,' looms as terrific $63,000 in two houses to lead L. A., hitting new record in each theatre. It's topping Denver with smash $17,000, giant $16,000 in Minneapolis, hefty $8,500 in Omaha small-seater, and nice to great on moveovers in Indianapolis, Louisville and Ciney. 'Maisie' is cashing in on its title , excellent promotion to attract war-plant workers, especially in Detroit, Louisville, altimore, Buffalo nd Pittsburgh.

'For Whom the Bell Tolls' (Par) and 'This Is the Army' (WB) continue doing great biz. 'Bell' should be huge $37,500 first week in Washington. Still rolling in coin in L. A., N. Y., Chicago and Frisco. rmy' looks sock $36,000 on first week in Buffalo, while smash in some nine other key spots. Other tall grossers include 'Salute to Marines' (M-G), great $22,000 leading Providence; 'Bombardier' (RKO), robust $30,000, Detroit; 'Heaven Can Wait' (20th), mighty $30,000, Boston; 'Dixie' (Par), stout $31,000, Frisco; 'Destroyer' (Col), neat $21,000, Was , and nice $20,000, third N. Y. week, and 'Hi Diddle Diddle' (C), grand $9,500, Seattle, and good $36,000 in two   spots; these being stan dates.

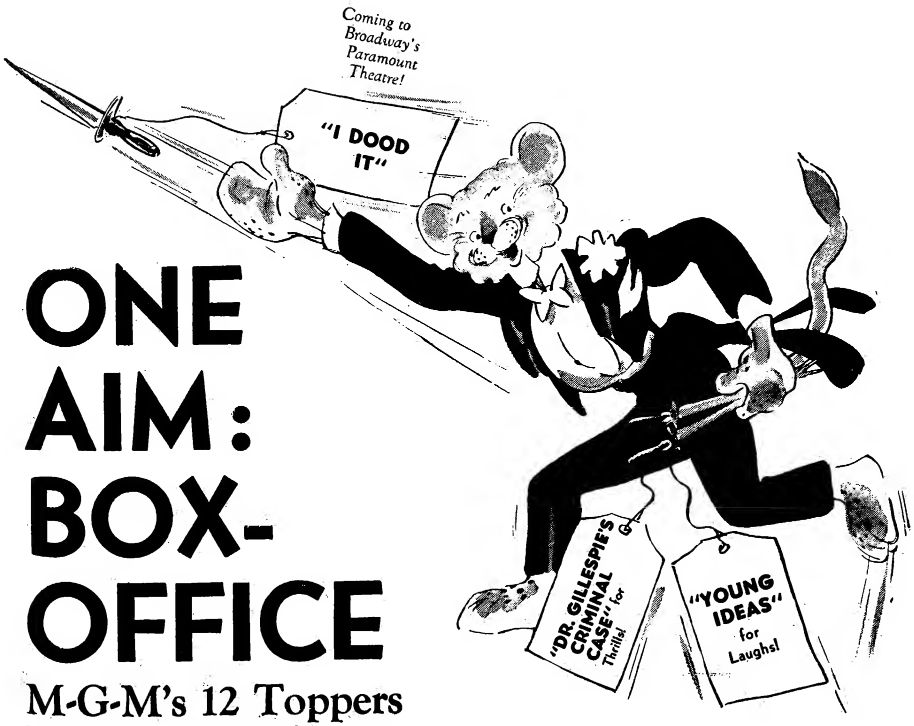
'Sky's the Limit' (RKO) and 'Holy Matrimony' (20th) re inclined to be spotty this week. 'Limit' looks good $9,000 in Kansas City, but only fair on Cleveland moveover and okay $16,000 for third N. Y. sesh. 'Holy,' while rated strong $88,000 N. Y. and nice $15,500 in Omaha with band, looms s only fair $8,000 in and thin $9,000 in Pitt.

Surprise of week is the way reissues shape up. 'Oklahoma Kid' (WB) is booming $11,000 in rooklyn and nice $5,000 in Seattle. 'Souls at Sea' and 'College Swing' (both Par) are smash $11,500 in Omaha. 'Union Pacific' (Par) is listed air $6,000 in Seattle.

From 'Variety' correspondents: 'Captive Wild Woman' (U), fine $10,000, Denver; 'Sleepy Lagoon' (Rep), big $9,500, Seattle; 'Pride Yankees' (RKO), bang-up $14,000, Providence; 'First Comes Courage' (Col), fine $13,000, Buffalo; and 'Never een Licked' (U), lively $9,000, K. C.


Watch for the new Rooney Garland wow!
"GIRL CRAZY"
It's doing 192% Biz!
"SWING SHIFT MAISIE"
MISS BOX-OFFICE
Watch for Robert Donat's New Triumph!
"Adventures of TARTU"
Coming to Radio City Music Hall!
"LASSIE COME HOME" (Technicolor)
Direct from 3 Months Astor N. Y. Run!
"BEST FOOT FORWARD" (Technicolor)
Held Over Everywhere!
"SALUTE TO THE MARINES"
It's Big Everywhere!
"ABOVE SUSPICION"
Watch for Trade Show of Skelton's funniest!
"WHISTLING IN BROOKLYN"
Watch for Charle Laughton' Bes in Years!
"THE MAN FROM DOWN UNDER"

Honor Salerno!
Back the attack!
3d WAR LOAN!



ONE AIM: BOX-OFFICE

M-G-M's 12 Toppers

The line-up to sign-up!

Cavalcade's $1,010,500,000

Continued from page 4

jeeps and autos through the downtown streets.

Eleven hundred cops lined the parade route to control the huge crowd. Every branch of the armed service participated in the parade.

Cops chased 300 autograph hounds out of Hotel Jefferson where part of the troupe stayed and one gal of high school age was dragged from beneath Fred Astaire's bed the same hotel.

The presence the visitors boosted bond sales here to $71,127,414 or 39% of the city's $180,675,000 quota. The troupe departed arly Sunday (20) for New Orleans.

With Armada

Toledo, O., Sept. 21.

Three film stars—Elyse Knox, Albert Dekker, and Lon Chaney, jr.—plus five returned war heroes, on a visit to Toledo last Saturday (18), added $1,031,227 to this city's Third War loan purchases. The stars made personal appeals for war bond purchases at a public rally in Courthouse Park and at a banquet that evening in the Commodore Perry hotel. The public rally resulted in $63,000 in pledges and subscriptions, theatre managers reported. Dekker emceed both events.

Minneapolis Raves

Minneapolis, Sept. 21.

Hollywood's Bond Cavalcade has come and gone, leaving in its wake raves over the show's excellence, accolades for the stars' graciousness and good fellowship and kudos for its bond selling accomplishment. At the Auditorium last Friday night it played to 9,000, practically capacity. It produced $19,512,000 in bond purchases for admission, an amount just short of double the local $10,000,000 quota.

House here was scaled from $50 up. Choicest 800 seats went to purchasers of $10,000 and more bonds. Other lower floor seats and some balcony sections called for $2,000 and $1,000 bond purchases.

$5,000,000 in Ft. Worth

Fort Worth, Sept. 21.

'Wings in Swing,' musical presented at the Will Rogers Memorial Auditorium last Thursday (16) resulted i sale of $5,000,000 in War Bonds.

Show was staged by army officials with the Army Airfield Swing Symphony under the direction of Master Sergeant William A. Sandberg. Seats were scaled from $25 to $10,000. Eight U. S. Army generals, Lt. Commander Jack Dempsey, Johnny Mack Brown and Raymond Hatton were among those present.

More than $40,000,000 in N. O.

New Orleans, Sept. 21.

When the Hollywood Bond Cavalcade left here Monday (20) night they had rung up sales of $40,110,000 in war bonds. Lending impetus to the local war loan drive the visit of the film stars pushed the city total over $40,000,000 toward the local $50,000,000 goal.

All of the N. O. sales were credited directly to the Cavalcade. Attendance at the City Park Stadium was estimated at 50,000.

$19,100,000 in Cincy

Cincinnati, Sept. 21.

Hollywood Bond Cavalcade here last Wednesday (15) sold more than 15% of Hamilton County's Third War Loan quota. Bond sales totaled $19,100,000.

Indpls' $8,594,500

Indianapolis, Sept.

Albert Dekker, Elyse Knox Lon Chaney, Jr., appearing here with the Airmada of Heroes las Tuesday (14) helped sell $8,594,500 worth of War Bonds.

Par's $11,763,790

Paramount ictures and its various theatre partnerships have purchased $11,763,790 in war bonds in the current Third War Loan drive.

Of this amount. $401,790 as bought by home office and exchange personnel, many departments at the h.o. coming through 100%. Figure above is exclusive of bonds bought at the Par studio.

Loew's Tally

Loew's Theatres, official issuing agents for U. S. War Bonds, report sales aggregating $5,720,957 for the 11-day period, Sept. 9-20. Of this amount, Loew', N. Y. theatres accounted for $3,027,926.

The total figure for the Third War Loan Drive will be boosted by sales for two midnight War Bond shows this Friday night at Loew's Pitkin, Brooklyn, and Loew's Paradise, Bronx. These performances are expected to add $1,500,000 in extra bond sales.

Vallee Raps Ohio Bond Comm. for 'Botching'

Cleveland, Sept. 21.

ulling out all the stops, Lieut. Rudy Vallee blistered the Ohio War Bond Committee for 'badly botching up' the local tour of his 'Lucky Leventh' Coast Guard band and not utilizing its talents to the best of advantage in selling war bonds here last week.

'Your io committee is showing poor judgment in shoving us around i. small auditoriums and out-of-way places,' bandmaster complained with devastating candor. 'We could easily sell $2,000,000 worth of bonds in Cleveland at one show for $100 bond per admission. Instead, we are being forced to give a $3 away for practically nothing in street fairs and stadium appearances.'

'For practically nothing' proved to be an exaggeration, although Vallee's 'Lucky Leventh' played the local nabe route. Despite cool weather, they pulled 8,000 into a high school stadium last Saturday (18) and sold $390,000 in bonds. Another one of band's rallies in a suburban hotel Tuesday (21) was scaled to draw minimum of $850,000 in sales. Two events totaled over $1,240,000, which wasn't peanuts and refuted Vallee's somewhat temperamental charges.

Chairman of Ohio committee agreed that there was logic to Vallee's suggestion for a super-one-stand show, but thought it would be inadvisable at the time. One reason was because the Hollywood Caravan, here only a couple of days before the Coast Guards, had hit a sizzling $83,000,000 in bond sales at civic auditorium. Any followup at the same place, committee felt, would be milking the same clientele which had already given more than generously.

'We know that bigtime stars feel miffed when we ask them to make personal appearances in suburbs or small Ohio towns,' explained a committee member, 'but that is where a lot of 'little new money' is to be reaped in bond rallies. We are sorry that Mr. Vallee felt slighted, for he is doing a fine job in places we haven't touched so far.'

Hold Up Dates

Continued from page 7

fall, as does Par, though neither set national release dates anymore. M-G's first block for the new season, most of which pictures are expected to become generally available through November, include among top entries 'Above Suspicion,' which has already had considerable dating; 'Best Foot Forward,' 'Lassie Come Home,' 'Salute to Marines,' 'Girl Crazy' and 'I Dood It.' Par will not make many pictures available, from indications, from now until the first of the year. 'So Proudly We Hail' is its September topper, while for October it plans giving national release to 'Let's Face It' and 'City That Stopped Hitler,' last-mentioned going out as a special. For November Par is doubtful, but may furnish 'True to Life.'

RKO last September ave its accounts nothing special but this year comes through with 'Lady Takes a Chance' and 'Sky's the Limit,' while for October this distrib will have 'Land of the Rising Sun.' Nothing has been set for November by RKO as yet.

Another distrib to come through more strongly this September than in 1942 is United Artists, which currently has 'Johnny Come Lately' on its availability list. It may have 'Russian Girl,' another on which expectations are high in buying circles, the end of October and possibly 'Jack London' the middle of November.

Universal has 'Corvette K-225' and 'Phantom of the Opera', as September biggies and during October will have 'Crazy House' as well as possibly 'Flesh and Fancy.' 'When Women Fly' is a likely November release. Warner Bros. has an edge in favor this September as against the same month a year ago through 'Watch on Rhine' and 'Thank Your Lucky Stars,' while in October it will have 'Princess O'Rourke.' Decision on November has not as yet been reached but either 'Old Acquaintance' or 'Northern Pursuit,' possibly both, may be made available that month.

Prospects for Col in October or November are 'Cover Girl' and 'Is Everybody Happy?' while 20th-Fox has 'Rosie O'Grady' down as a tentative October release and for November, also tentative, 'Jane Eyre,' 'Gang's All Here' and 'Dancing Masters.'

In addition to this early fall product and pictures from August schedules that are carrying over, Paramount has 'For Whom the Bell Tolls,' which is being sold singly at advanced admissions.

Bing Bingoes

Continued from page 1

by the kind of publicity that was dreamed up for him. Fourth gal, a stenographer, also said that 'you expect too much of Sinatra after all the buildup' and plunked for Crosby. It was a unanimous score for Bing.

However, it just opened up the controversy, for on the following days, the 'Voice of the People' turned into a hair-pulling contest, with plenty of femmes writing in to support Sinatra only to be taken apart by the Crosby partisans. The Vox Pop column is letting the controversy run, but the Crosby camp is running better than two-to-one here, too.

(Sinatra's quick rise has induced many record-playing radio stations to run what some term a 'Battle of Baritones' pitting Sinatra and Crosby's recordings. Some alternate them and others oppose 15-minute sessions of each. This has been going on in N. Y., Philadelphia, Chicago and on the coast.)

Rejections Rise

Continued from page 5

but have dealt with the others on a flat basis.

Exhib contention is that the distribs are trying to establish a permanent standard for deals this season (1943-44) and are willing to hold out where resistance is met, thus are throwing back hundreds of contracts that are submitted by the salesmen. Theatre sources are also of the opinion that the distribs are making so much money, not only the Big Five but the others, that they can all afford to be independent and withhold pictures when they aren't immediately contracted for at terms desirable to their owners.

Minn. Exhibs Squawking

Minneapolis, Sept. 21.

Twin City independent exhibitors, who have been squawking long and loudly about allegedly exorbitant selling terms, have a shock in store for them. The 'worst' is yet to come and, instead of getting relief, they'll find themselves getting 'socked' harder than ever, according to present indications.

Advance reports of new-season demands make clear that stiffer terms and more percentage are in prospect. Although the Twin City indies have been wailing that business in the vast majority of their spots is off from a year ago, the branch managers insist emphatically that the exhibs are sharing in the general film prosperity and that the companies are entitled to a larger slice of the returns.

Branch managers say they expect that the Twin City independents will 'resist' at first and they're prepared for a considerable hullabaloo. They predict, however, that there will be gradual capitulation because the indie exhibs 'need' the pictures and are making enough money to be able to afford them even at the higher costs.

62,000 Fox Shares Quickly Bought Up

The special offering of 20th-Fox 35,000 common shares made by two brokerage houses on the floor of the N. Y. Stock Exchange Monday (20) was quickly snapped up. Actually buyers sought 62,000 shares.

E. F. Hutton & Co. and Shields & Co. made the offering, with the selling group being given a discount of about 45c. per share. Understood that 20th-Fox used the special offering method rather than attempt to float additional stock in the open market.

28,000 In Uniform

Continued from page 4

attacks; Major David Niven, with the British Army; Lieut. Douglas Fairbanks, Jr., U. S. Navy, and Lieut. Commander Robert Montgomery, who commands a PT boat squadron, and others.

Virtually every male star of military age, not otherwise unfit for service, now in armed forces. James Stewart was, of course, among the first to join. Others more recently following Stewart and Gable, include Robert Taylor, Tyrone Power, Henry Fonda, Gene Raymond, William Holden, Ronald Reagan and Victor Mature.

Heroes

ist of those from show business who have been given recognition for outstanding service is also growing. Among these are Sta Sergeant Schiller Cohen, formerly chief usher in a New York picture house, who has a record of 254 hours as photographer, waist gunner and tail gunner in bombers. He wears the Distinguished Flying Cross with 10 Oak Leaf Clusters for heroism in the raid on Palermo on May

Sergeant Frederick Christmas, 23, former usher at the Grand theatre, Rutland, Vt., was awarded the Silver Star medal as a member of a Flying Fortress crew which recently sank a Jap cruiser and destroyer.

Arthur Henry Probert, 21, formerly an usher in picture house in Alton, Ill., was one of seven members of a merchant marine gun crew cited by the Navy for heroism in a battle with enemy planes.

Charles Wolf, son of Al Wolf, Texas film salesman, wears the Distinguished Flying Cross for heroic service in New Guinea, New ritain, New Ireland and the Solomons and has been recommended for an air medal for ing a Jap shi in Buna.

Ben Frohmmer, former Hollywood actor, returned from Guadalcanal with an honorable discharge, wound-stripes and the Purple Heart.

Lieut. Jack Arnold, 21, former usher at the Majestic theatre, East St. Louis, was a bombardier in the airplane fleet which recently bombed the Merville Airdrome in western France.

Sergeant James J. O'Donnell, former manager of the RKO 23rd St. theatre, New York, was recently credited with shooting down a Nazi plane.

Chester Beecroft, pioneer in film production, now quartermaster, was rescued from a raft after his ship had been torpedoed by a azi sub.

Prisoners or Missing

Among those taken prisoners, wounded or missing are:

Peter Scully, known on the screen as Peter Sullivan, son of John Scully, New England manager of Universal, who is in a German prison camp.

Staff Sergeant Donald Beva, former artist at the Paramount, Springfield, Mass., in a German prison camp.

Lieut. Col. Jack Mulhall, former district manager for the Stanleynisia. He was with the first American contingent to invade Africa.

Lieut. Harold Tannenbaum, former newsreel soundman, reported missing in action following an air raid over Europe.

Technical Sergeant Thomas C. Hamilton, formerly of the Clark, Monroe and La Salle theatres in Chicago, recent gunner on a flying fortress, reported missing in action in Europe.

Lance Sergeant Irving Heller, former Fort Dodge, Iowa, theatre operator, nephew of A. H. Blank, reported missing i action following the raid on Dieppe, is a prisoner of war in Germany.

Lieut. John J. Scully, former booker at the Universal exchange, Philadelphia, reported missin action in North Africa.

Among reported casualties are:

Maurice Kraus who, after being rejected for service with the Army, Navy nd Marines, resigned as treasurer of the Rialto theatre, New York, to enlist in the merchant marine as a seaman. He was listed as missing in the North Atlantic after his ship was torpedoed.

Lieut. John Walsh Johnson, formerly in the Universal studi labor group, was reported killed in a raid over Germany. He was on his 15th mission and had previously been awarded the Air Medal and Oak Leaf Cluster.

Russell Dewey, former projectionist at the Cass theatre, Cass City, Mich., gunner on the aircraft carrier Hornet, was reported k lled in action in the Solomons.

William W. Pudchaski, formerly assistant manager of the Plaza theatre, Detroit, was reported killed in action in the Pacific.

Ron Kelley, former manager of the Blue Mouse theatre, Seattle, was reported killed in the Pacific.

Corporal William F. O'Leary, formerly with the Universal home office in New York, was reported killed in action in the Pacific battle zone.

Twentieth-Fox and subsidiary companies now have 2,372 employees in the armed forces.

Moss Hart

Continued from page 2

Washington booking, however, is being cancelled, in view of the earlier Broadway opening.

Meanwhile negotiations going on for the sale of the film rights to the as yet untitled ir Force Show, with an unusual clause to be attached to the pact expected to result in the highest price ever paid by Hollywoo for a stage script.

Hart's Cuffo for Pic

As a gesture aimed at hypoing the sale price, which, as in the case of the stage show proceeds will revert to the Army Emergency Relief Fund, Hart will direct, write and produce the picture version as a cuffo contribution.

Bidding thus for the film rights to the Air Corps show, which Hart recently completed and which goes into rehearsal about Oct. 1, have been 20th-Fox, Warners, Metro, United Artists and the new William Goetz-Leo Spitz independent production unit. Several others are also negotiating, according to Col. Dudley S. Dean, executive director of Army Emergency Relief for the Air Corps. Latter, along with Lt. Irving Lazar, production manager, and his assistant, Lt. Benjamin Landis, anticipates such hot bidding as to make the record sales figure a virtual certainty.

It's further anticipated that, despite the straight dramatic structur of the Hart play, in contrast to Irving Berlin's 'This Is the Army' musical, the Air Force Show filmization should earn approximately $10,000,000 for the Fund.

Stage show will be enhanced by a number of civilian actresses, the Hart script calling for 30, it was disclosed last week, with Elisabeth Fraser and Mary Healy skedded to go into the production. Entire company will number about 300.

Social Diseases

Continued from page 1

torious Hill District, have already been placed out of bounds by Army and Navy, and Lt. Col. Edgar W. Norris, U. S. Public Health Service Liaison officer with Third Service Command, said that a number of others were on the danger line and would get a similar treatment if additional evidence was found against them.

Better-known downtown cafes have been cooperating with Army now for several months, refusing to permit unescorted women to come in after certain hours.

Dr. I. Hope Alexander, city health director, asserted that there were about 30 or 40 rooms in Pittsburgh that 'seem to pay no attention to the laws of the Commonwealth.' He said information regarding these offenders would be turned over once to the Liquor Control Board.

Drys Gain 7 Towns in Pa.

Harrisburg, Sept. 21.

Dry forces won an edge in Pennsylvania's local option referenda Tuesday (14) when seven municipalities switched from wet to dry on both beer and liquor.

Besides widening their territory, drys held firm to previous gains, with only two of their totally dry places—Ayre Township Fulton county and Hartley Township in Union—authorizing retail beer sales. No completely dry spot voted for liquor.

Returns from 74 municipalities deciding on liquor or beer or both in conjunction with party primaries showed: Now wet—for beer, against beer; 16; for liquor, against liquor, 17. Now dry—for beer, 2; against beer, 6; for liquor, none; against liquor, 7.

Both liquor and beer sales were continued by a two-to-one vote in industrial Lock Haven, only city participating in the local option elections.

14 Major British Pix in Production Despite Talent, Labor, Space Beefs

London, Sept. 10.

Despite squawks about shortage of studio space, talent and labor, 14 major pix are currently in production. Two Cities (Denham) is making Shakespeare's 'Henry V.' with Laurence Olivier; 'The Way Ahead,' with David Niven; 'Tawny Pipit' and 'English Without Tears,' latter by Terence Rattigan, author of 'French Without Tears' and 'Flare Path' (latter as stage play now in its second year in the West End).

British National, financed by Lady Yule, is still working on 'Shipbuilders,' with Clive Brook and Margot Grahame, which is figured to be way over schedule and budget. Also shooting is 'Heaven Around the Corner,' with Fred Selznick megging; 'Old Mother Riley Overseas,' vehicle for Lucan and MacShane, topline Irish comedy duo, and an untitled opus with Leslie Hiscott directing.

Michael Balcon has 'For Those in Peril,' 'San Demetrio, London' and 'Halfway House' in production; Gaumont-British at Shepherds Bush is shooting 'Give Us the Moon' with Vic Oliver as the burlesque menace; Archers Company is making 'Canterbury Pilgrim,' with Sgt. John Sweet of the U. S. Army playing the Modern Pilgrim and the first U. S. soldier to appear in British pix. George King is shooting 'Candlelight in Algeria' and an unusual project is on the floor called 'Born in Britain,' sponsored by the Amis des Volontaires Francais, welfare unit of the Fighting French. Film is designed to show this unit's work.

S. A. Indifference To U. S. Stage Fare Laid To Diplomatic Brushoff

Buenos Aires, Sept. 1.

Contrast in cooperation offered by British and U. S. Embassies in presentation of theatre works by their nationals being strongly commented upon in show-world circles here as an indication of why 'Yanqui' stage fare hasn't done as well as it might in Latin America.

Preem of Noel Coward's 'Blithe Spirit' in Spanish translation by company of Eva Franco and Miguel Faust, Roca at the Politeama was made occasion for full-dress diplomatic turnout of British Embassy group headed by Lady Kelly, wife of the Ambassador; R. H. Haddow, counsellor to the Embassy, and other top-ranking homburg-wearers. British invited as special guest Argentine General Arturo Rawson, who led the June 4 revolutionary movement.

In contrast was opening of Thornton Wilder's 'Our Town' by the same company several weeks ago. This had no tie-in at all with U. S. diplomatic mission.

Pointed out that British have long followed idea of giving a kind of semi-official blessing to all stage and concert presentations by any Briton. This has served not only to heighten interest of general public, but particularly to call attention to play or artists on part of diplomatic and socialite crowd for whom the Embassy holds much prestige. While admitted that Washington's policy abroad has never been to follow such tactics—leaving artists entirely free from any official or unofficial buildup, supervision or otherwise—English in Latin America have found practice not only of help to the playwright or artists concerned but a definite propaganda and good-will builder.

Pratchett Checks In For Par Homeoffice Huddles

A. L. Pratchett, Paramount's managing director for all Latin America excepting Argentina, Brazil, Chile, Uruguay and Paraguay, arrived in N. Y. Monday (20) on his usual three-month visit to the homoffice. Pratchett, who has been in Mexico City most recently on Mexican developments, will huddle with foreign department and other homeoffice officials.

He plans staying in the U.S. about 10 days.

WB'S NEW SYRIA BRANCH

Warners has opened a branch office in Beirut, with Georges Mamari in charge.

New branch will be under the supervision of E. De Leon, manager in Cairo.

Freeze French-American Coin Exchange in Africa

Transfers of American film rental coin in North Africa to other U. S. organizations in a position to use French coin have reportedly been frozen.

Rentals from African distribution, estimated at around $75,000 monthly for all the U. S. majors, were formerly turned over to U. S. shipping and other enterprises who used francs to pay for services and goods and gave film companies U. S. funds in return.

Official French exchange control body last month ruled that film coin could not be transferred by U. S. distributors to other companies.

Greater Union In Aussie Loop Buy

Film theatre circuit expansion in Australia, forecast more than a month ago by 'Variety,' was confirmed by consummation of the W. A. McIntyre deal for disposition of the Broadway circuit to Greater Union Theatres. Capt. Harold Auten, U. S. rep for Norman B. Rydge, managing director of Greater Union, received confirmation of the transaction last week in New York. Chain comprises eight Sydney suburban houses.

Greater Union previously had only first-runs in that metropolis, including the State, Capitol, Lyceum, Victory, and Embassy. Rydge informed Auten that he plans further expansion of Greater Union's suburban chain. Theatres obtained are the Broadway, Hub, Stanmore, Acme, St. George, Addison, Rex and Hub No. 2.

London Distribs Balk At Only 2 Reps On Army Film Council

London, Sept. 10.

Army Council is reconstituting Department of Army Kinematography Advisory Committee by calling in additional representatives of motion picture industry and upping the committee to 21 members. Two representatives each from Kinematograph Renters Society, Cinematograph Exhibitors Ass'n, Film Artists Ass'n, National Ass'n of Kine Employees, News Reel Ass'n, Short Film Producers Ass'n and Association of Cine Technicians have been invited to go on committee.

KRS set last week and raised heavy objections to having only two distrib members on committee, on the score its terms of reference dealt with the supply of films. Attitude of some distribs was that films were their property and they weren't going to risk being outvoted by a committee which could have the say on when and how the Army was going to get the films. On majority, the refusal to go on the committee was quashed, and Major Reg. Baker (Ealing Film Co.) and Secretary Frank Hill were nominated.

'Les Miserables' Preems Mex City 3,300-Seater

Mexico City, Sept. 14.

Active cinemas here now number 71 with the inauguration of the Cine Metropolitan, a 3,300-seater costing $3,000,000 (Mex) in the downtown belt, owned and operated by the del Valle Brothers and managed by Fernando Garcia Bringas. House is first run.

First Mexican version of Victor Hugo's 'Les Miserables,' produced by Jose Luis Calderon, featured the inauguration, which was a social event.

Metropolitan's inauguration was blocked for some time because it is right across the street from police and fire headquarters and the civic government figured customers' cars would hamper police and fire operation. Car problem was solved by re-routing.

Arthur Wimperis In London as M-G Scripter

London, Sept. 1.

Arthur Wimperis, play and film writer, who went to Hollywood in 1940, has returned and married Mrs. Dorothy Russell-Taylor. He will work here for the remainder of the year on some scripts for Metro, after which he takes his bride back to Hollywood.

Flora Robson, another Britisher, who has been in America since 1939, is back. Her last London appearance was in 1938.

Yank Stars Faves Among Gallupers In Aussie Combat

Somewhere in Australia.

Result of a 'Favorite Star Contest' conducted by Guinea Gold, official newspaper of Australian Diggers in Southwest Pacific war zone, found Yankee stars taking top place.

Announced result, with percentage of votes recorded via front-line pollers, follows:

Best dramatic actor: Spencer Tracy, 27%; Charles Laughton, 22%; Paul Muni, 12%; Lionel Barrymore, 12%.

Best dramatic actress: Bette Davis, 78%; Greer Garson, 14%.

Best comedy (male): Abbott & Costello, 38%; Bob Hope, 35%.

Best comedy (femme): Rosalind Russell, 27%; Joan Davis, 25%; Judy Canova, 23%.

Top singing stars: Nelson Eddy, 70%; Bing Crosby, 18%; Alan Jones, 10%.

Top femme singers: Jeanette McDonald, 45%; Deanna Durbin, 36%.

Favored oomph stars: Carmen Miranda, 23%; Rita Hayworth, 20%; Betty Grable, 16%; Lana Turner, 8%; Ann Sheridan, 8%; Marlene Dietrich, 8%.

Poll result, it's said, will enable Army film bookers to schedule type of fare most in favor with Diggers located in the important frontline bases of the Southwest Pacific.

Product is supplied free to Diggers by the Motion Picture Distributors Assn., which includes Warners, Metro, Paramount, United Artists, Universal, Columbia, RKO and 20th-Fox.

Special mobile cinema setups, donated by the pix industry, are used to bring entertainment to Aussie Diggers. Most shows are held 'neath the stars in combat zones and are proving great morale builders to those Diggers in spots far removed from white habitation.

U. S. Distributor Aid Lauded by Archibald

London, Sept. 10.

Back home for a month and telling what a swell job U. S. distribs are doing with Ministry of Information pix in the States is George Archibald.

Present MOI release arrangements with Washington expire in October and are expected to be renewed.

Current London Shows

London, Sept. 21.

'Arsenic and Old Lace,' Strand.
'Blow Own Trumpet,' Playhouse.
'Claudia,' St. Martin's.
'Dancing Years,' Adelphi.
'Flare Path,' Apollo.
'Flying Colors,' Lyric.
'Heartbreak House,' Cambridge.
'Hi-De-Hi,' Stoll.
'It's Foolish But Fun,' Coliseum.
'It's Time Dance,' Winter Garden
'Junior Miss,' Saville.
'La-Di-Da,' Victoria Palace.
'Lisbon Story,' Hippodrome.
'Live for Love,' Haymarket.
'Living Room,' Garrick.
'Lottie Dundass,' Vaudeville.
'Magic Carpet,' Prince's.
'Merry Widow,' Majesty's.
'Month in the Country,' St. James.
'Moon Is Down,' Whitehall.
'Mr. Bilfrey,' Playhouse.
'Pink String,' Duke of York's.
'Quiet Week-End,' Wyndham's.
'Strike a New Note,' Wales.
'Sweet and Low,' Ambassador.
'The Fur Coat,' Comedy.
'They Came to a City,' G!
'War and Peace,' Phoenix.
'Watch on the Rhine,' Aldwych.

Argentine Govt. Expected to Name 'Interventor' to Rule on Pix Policies

Montevideo, Sept. 1.

Aware of steps already taken by new military administration of President Pedro P. Ramirez in the radio field, many in Argentina's film industry are reported fearful that they will be next in Argentine government's clean-up-or-close-up campaign.

Argentine industry, which now holds dominant position in the Latin American market with six major studios, a dozen indies and more than sixty features a year, expects that any day now the government will follow the formula it has already begun in many other fields and industries and appoint an 'interventor' or government board to tell producers just what they shall and shall not do.

Moves in radio have been accompanied by explanation that it's all done to 'raise the cultural and artistic level' of transmissions and to make broadcasting a 'public service.' Some of the steps are so closely linked with the film biz, particularly straightjacket rules which have eliminated many top radio and screen comics, serial shows (many employing movie actors) and dramatic programs, that film execs are certain a special hot seat is being brought up to the toasting stage for them.

There are reports from highly reliable sources that administration's first step in pix will be to demand an improvement in the 'literary quality' of scripts in line with what's been done for broadcasting. This would be entirely consistent from the point of view of the Casa Rosada but would, in the opinion of producers, amount to—as it has in radio—a strict toeing of the line under threat of suspension. In radio this has meant absolute neutrality and elimination of anything considered too favorable to the Allies, who had been getting a much better break on the air than the Axis.

No Topical Themes

Argentine film makers have almost entirely steered clear of current topical themes. A number, partially in the hope of getting more raw stock and equipment from the U. S., have been thinking of making pro-democratic theme picts. They have changed their minds, however, realizing that the government wants neutrality at all costs.

It's also feared that many Argentine films won't, if the government decides to intervene, get by on moral grounds. Have been few holds barred in the past in productions of certain studios. Studios insist that following the example of Hollywood, they are establishing their own improved standards in line with improved public taste and that no government intervention is necessary. This was the same claim made by radio but it hasn't seemed to have done them much good.

Censorship situash—this especially applies to U.S.-mades with anti-Nazi themes—has become increasingly stiff. A good many films have been held up and according to copies of the 'Boletin Municipal,' official government publication, which carries listing of cuts, almost every reference to the dictators has been sliced from American films ok'd in Argentina.

Wide Aussie Coverage For MOT 'Show Business'

Sydney, Sept. 21.

20th-Fox is planning to give 'Show Business at War,' March of Time short, major release coverage in Australia, going out first via Hoyts circuit top loop. However, effort will be made to spot the short into virtually every Aussie cinema, with added Australian clips responsible for interest by many exhibitors.

In playing up the local angle, 20th plans to add to the original 'March of Time' two-reeler, using available Australian footage to depict the Anzac's big effort to help the war effort. Also would include ace local stage, screen and radio personalities along the same lines as done on U. S. stars in the original 'Show Business at War' film.

London Distribs Nix Labor Setup

London, Sept. 3.

After a lengthy gabfest, Kinematograph Renters Society (distribs' ass'n) rejected proposals for a labor conciliation board to function between itself and National Ass'n of Kine Employees.

Labor union claims some 80% of distribs' clerical staffs are members. Distribs assert their current staffs do not represent more than 20% of their old employees, claim rest are temporary and, when old staffs come back they may not want to join union.

Sees Mexico as 2d Largest Post-War Producer of Films

Mexico City, Sept. 14.

Mexican films are being improved so rapidly and turned out in such quantities, that Mexico will probably be the second largest producer after the war, in the opinion of Mrs. Diana Souverville, Mexico's only woman film producer.

Until two years ago, Mexico's scripts were pretty bad, but big improvements have been made, such as cutting out excessive dialog, major fault of even present-day Mexican-made pictures, says Mrs. Souverville. Another fault Mrs. Souverville found with present-day Mexican pix are that they are being turned out too exclusively for Mexico. She said that was being taken care of too.

Russian pictures, says Mrs. Souverville, are too primitive. Argentina's pictures haven't shown any real progress, and Spain just doesn't count.

Fligelstone Gets Film Liaison Post in N. Africa

London, Sept. 10.

Theodore Fligelstone, liaison officer for Dept. of Army Kinematography in North Ireland since 1939, with rank of major, has been promoted to commanding officer for North Africa area. Fligelstone was awarded the Military Cross for bravery as a captain in the 1914-18 war, but never used his rank or his decoration in civilian life.

In addition to running a circuit of picture houses, he's an ardent collector of first and special editions of books.

Goddard's Topper Swells Charity Fund by $200

Mexico City, Sept. 21.

Paulette Goddard, who has been spending considerable time in Mexico lately, was honorary hostess at a benefit tea for nurseries at A. C. Blumenthal's swank Ciro's ight club.

At end of the festivities, Miss Goddard offered her hat for auction. It went thousand pesos ($200) and the buyer was President Manuel Avila Camacho's brother, Maximino. Other honorary hostesses included Veronica Lake and Jinx Falkenburg.

CANTINFLAS' $125,000 FOR METRO 1-PIC DEAL

Mexico City, Sept.

Cantinflas (Mario Moreno), Mexico's leading comedian, has left for Hollywood for his first appearance in American films.

According to local reports, he's to get $125,000 for making one film for Metro.

Burger on New Tour Of So. America for Metro

Sam Burger, homeoffice executive with Metro's foreign department, shoves off this week for another swing through the Latin Americas. He goes to the Coast first to huddle with studio executives.

Burger spent the bulk of his time in the field, handling new theatre property deals for the company. He's personally set several deals for theatres and sites to be used for future theatre operations in South America in the past 15 months.

Paramount Told New York:

ONE MILLION NAZIS COULDN'T TAKE IT

162 DAYS OF BREATHLESS HUMAN DRAMA

NAZI KILLERS SHOT DOWN BEFORE YOUR VERY EYES

"KATUSHA"—AMAZING SECRET WEAPON—REVEALED AT LAST

IT'S NEW—IT'S TRUE! FILMED IN THE HEART OF BLAZING ACTION

MOST VIVID CLOSE-UP FIGHTING THRILLS EVER SCREENED

Th

The Box Office Tells The Story:

Biggest take in ten years at the renamed Victoria, in the heart of Broadway

Opening week crowds and figures that stunned the street

First week broke all producer's records for this type of show

Amazing business proves Paramount has the most sensational money-picture of its kind ever made

Paramount, justly proud of the distinguished records of "For Whom The Bell Tolls," "So Proudly We Hail," Let's Face It and Dixie, is equally proud to present this most thrilling and dramatic film of its kind ever made.

N. Y. Critics Told The World:
"You will be making a grave mistake if you fail to see it."
HOWARD BARNES Herald Tribune
"Mightiest war film ever... The most important film of our time."
JOHN P. McMANUS PM
"A superb film ...a magnificent start for the new film house."
ALTON COOK, World-Telegram
"A tremendously exciting picture... magnificent... A must."
LEE MORTIMER Daily Mirror
"A terrific thing to see... 'Katusha' is nothing short of breathtaking."
LEO MISHKIN
"As spine-tingling a document as has ever been filmed."
KAHN Variety
So Tell Your Paramount Exchange:
"I want to take a look at that new surprise hit of yours."
First Time On The Screen The Whole Amazing Full-Length Story of
The City That Stopped Hitler
-HEROIC STALINGRAD
Narration Written by John Wexley · Spoken by Brian Donlevy
An Artkino Picture · From Motion Pictures Taken by Soviet Cameramen on the Don and Stalingrad Fronts in the U. S. S. R. · A PARAMOUNT RELEASE

Fourth 'Ice-Capades' in N. Y. Click; Bond Premiere Brings $6,025,994

'Ice-Capades of 1944' (4th edition), produced and managed by Ice-Capades, Inc.; choreography and staging, Chester Hale; costumes designed by Mary Grant and executed by Brooks Costume Co.; Western Costume, Mathieu, H. MacIntosh; music director, Jerome Mayhall; set designed by Freddy Wittop; production lighted by Carlton Winckler.

Cast: Donna Atwood, Joe Jackson, Jr., Jamie Lawrence, Phil Taylor, Mary Bohland, Don Condon, Orrin Markhus and Irma Thomas, Red McCarthy, Betty Brown Lee, Leo Loeb, Patti Philippi, Norma Halb, Ted Meza, Marilyn Quinn, Nate Walley and Chuckie Stein, The Benoits (2), Eleanor Meister, Eric Waite, Edythe Dustman, Henry Lie, Ellene McKay, Kinder Sisters, Eleanor O'Meara and Jack Richardson, Robert Dench and Rosemarie Stewart, Joe Setta Orch conducted by Jerry Mayhall, Ice-Capets. Opened at Madison Square Garden, N. Y., Sept. 14, '43; $3.30 top.

John H. Harris and his Ice-Capades outfit have another ice-show hit. Their latest 'Ice-Capades,' fourth edition of which debuted last week at New York's Madison Square Garden preliminary to a long tour, is not one of their best, but it bespeaks a large productional investiture and enough spectacle to satisfy at the b.o.

Opening night admission was by Defense Bond only, and more than 14,000 paid $6,025,994.

'Ice-Capades' is reported by the management to have cost in the neighborhood of $200,000. Whether or not it's a press agent figure is incidental; if it doesn't cost that much, it at least is sufficiently opulent to suggest a figure close to it. It's niftily costumed and heavily peopled, with a flock of short specialties that should make it comparatively easy to cut its opening-night over-length.

This edition had a number of slow spots at the premiere, but they've undoubtedly been ironed out by now. The show didn't break until 11:35 opening night, indicating that it would have to be cut about a half hour. A comparatively dawdling first half was a contributing factor to the slow pace, but that second half, when the best specialties show, is a nifty. Topper of the latter is a boff ensemble routine in which assembling of a bomber comprises the focal spot. The latter still required greater speed at the opener, but the overall result, when the giant prop bomber is rolled along the huge Garden ice rink, with its effect heightened by the trick lighting and the unfolding of a giant American flag from its wings, is something that does much credit to the producers. It's the show's closer, and rightly so. Nothing else can follow it.

The first half is outstanding for a few routines, notably that of Trixie, the cute little blonde juggler, the ensemble in a neat rodeo number. Eric Waite in some comedy skating and Nate Walley and Chuckie Stein, in additional comedy skating. There's the usual fabled production as the first-half climaxer, but it isn't nearly as effective as the one used in last year's 'Ice-Capades.' This season the show's 'story' is Hawaiian-themed, being called 'Song of the Islands,' and is remarkable for the luminiscent-lighted setting at the close. The entire number, of course, is done in pantomime with the voices supplied by Tom Barry, who is excellent, and Evelyn Mantsch. Latter's monotonous voice fails to ignite any of the dialog. Barry's emceeing, incidentally, enhances the layout throughout.

Big sock of the show, as with last year's, is Joe Jackson, Jr. For sheer versatility there probably is none in the current edition who rates with him. In the first-half Hawaiian piece Jackson steps out of character for a strictly dramatic part that's well done, and following the intermission he's contributing his standard tramp bicycle act. At this catching it got hefty guffaws, and to the vaudeville diehards the act's a grim reminder of the same routine done for several decades by his father.

Also notable as applause-winners, as they were last year, are Orrin Markhus and Irma Thomas, billed as 'Those Old Smoothies.' They're a couple of a.k.s, he a baldish guy with a paunch and she a slim, attractive blonde; both are the essence of grace in their ballroom routines, and they had trouble getting away.

Red McCarthy is back again with his ballet type of skating, and this time he's in black paint in an original turn depicting a world freed from the dictators. Eric Waite returns in this portion for some more comedy skating, while other clicks in this part are Robert Dench and Rosemarie Stewart, in their fantasy on 'Fledermaus.' Phil Taylor in his stilt skating; Edythe Dustman, Ted Meza and Joe Setta in the 'Pansy the Horse' sequence; Jamie Lawrence in some neat rhythm skating, and Donna Atwood in her usually fine solo work. Notable, too, is the orchestra conducting of Jerome Mayhall. *Kahn.*

KEITH'S, INDPLS.

Indianapolis, Sept. 18.

Jessie Rogers, Gene Gorey & Roberta, Claude & Andre, Stone & Lee, Billy King, Tommy Mullinix, Ed Resener's House Orch; 'London Blackout Murders' (Rep).

Music, comedy and novelty are blended this week in just the right proportions to make a smooth running show and give the customers a good time. Management was lucky enough to come up with three laugh acts that get their full quota. The vaude crowd here likes nothing better than having its funny bone tickled. Top man on the light side is Al Stone, who gets big results with his own act after handling the m.c. assignment in a highly acceptable manner.

Stone draws chuckles in a comedy interview with his partner, Kaye Lee, who poses as a reporter for the Daily Bulletin, shooting him a line of silly questions to which he has appropriate answers (when given time). For a finale, he plays the trombone while the gal steals his pants. All adds up to good fun, well rewarded by the outfronters.

Gene Gorey gets a nice reception for his versatility as a concert violinist who ends up by eating his fiddle. His eccentric didoes with the fair Roberta, femme assistant, are much appreciated. With the audience in a happy frame of mind, he slips in a couple of light classical numbers, 'Ave Maria' and 'Flight of the Bumble Bee' and makes them like it. Claude and Andre add to the good time with their hilarious burlesque of ballroom dancing, in which they make the most of the fact that the six-foot-six Andre towers above Claude, who is of average height.

Jessie Rogers, in closing spot, pleases with his line-up of sentimental westerns, including 'There'll Always Be a Red, White and Blue,' 'The Tatooed Lady,' and 'Sing Me a Song of the Saddle,' sung in barn dance style to the tunes of his own guitar. Billy King opens and gets the show away to a good start with his novel juggling routine. After playing ball with the audience (catching the bouncing sphere on the end of his stick), he gives his impression of a busy man by spinning a globe on top of his head, a plate on a device stuck in his mouth and two hoops on an arm and a leg, while he juggles three clubs with his free hand.

Tommy Mullinix, winner of the finals in Keith's home talent contest, makes his professional debut with a nifty solo on the trumpet.

Biz was average when caught. *Corb.*

TOWER, K. C.

Kansas City, Sept. 17.

The Chords, Monte Sudbury, Johnny Faust, Lester Harding, Shirley Bertram & Marjorie Duncan, Tower Orch (9) with Jack Parks & Marilyn Ballinger; 'Sleepy Lagoon' (Rep) and 'Nobody's Darling' (Rep).

Lester Harding is held over as m.c., and is out in front of a fast-moving 50-minute stage show, with a dual screen bill rounding out a nice buy for the 50-cent top.

Teeing off, the Tower orch gives out with 'Sunday, Monday or Always.' Marilyn Ballinger, the petite songstress featured with the band, takes the vocal nicely. First act on is Monte Sudbury, hand balancer, who goes through a smooth routine on table and other props.

The dence is taken over by a team of 'Discovery Night' winners, Shirley Bertram and Marjorie Duncan, teen-age girls who do an original combo of ballet and tap steps with precision. Lester Harding follows with a group of songs in his lusty baritone voice. He opens with 'Paper Doll,' follows through with a medley from 'The Firefly' and then goes into medley of George M. Cohan songs. For a finale, he revives 'Somebody Loves Me,' with some incidental hot trumpet work by Jack Parks, front man of the Tower orch. Harding registers solidly with his voice and his choice of numbers. He begged off after three bows.

Next-to-closing is Johnny Faust, who has a clever turn with puppets. His best work is his final number, with a bushy-headed concert pianist seated at a grand piano in miniature. While he pulls the strings, Ray Hughes, pianist with the Tower orch, ties in with appropriate work on the keys.

Closing slot has The Two Chords, male duo who open with a series of imitations of pop orchestras. They take-off Clyde McCoy, Horace Heidt, Henry Busse, Tommy Dorsey and Harry James, using vocal chords and hands only to effect the instrumentation. They close with Hawaiian guitar effects. Their work is okay and clicks with the stubholders.

Strong biz opening day and night. *Earl.*

PARAMOUNT, N. Y.

Vaughn Monroe Orch (17) with Phyllis Lynne, Ziggy Talent, Murphy Sisters (2); Dorothy Keller, Bob Evans, 'A Lady Takes a Chance' (RKO) reviewed in 'Variety,' Aug. 18, '43.

With Sinatra, Haymes, Como, et al., hogging the spotlight to the exclusion of almost all other band vocalists and singing leaders, Vaughn Monroe has lately been heavily overshadowed. He made quite a splash a couple years ago upon his debut and until the soloists took over he made great progress on the strength of his voice only; his band was never more than accompaniment.

Of course, the baritone putsch should also pick up Monroe, but in the face of such competition he could not depend entirely on his voice. His band had to be improved. And it has been to the point that it makes a fine impression here. It's not a really outstanding combination yet, but in comparison with wartime's standards it is highly satisfactory. Today, a band cannot be rated entirely on ensemble performance: arrangements, beat, and soloists figure more importantly. And in arrangements and better tempi is where Monroe's outfit has made great strides; it always had the soloists in Monroe himself and Ziggy Talent, saxman, who rates high as a entertainer. He and Butch Stone, with Les Brown, are in a class by themselves in this category.

Lone sour impression made by Monroe's group at performance caught was the opening 'Harvard Square,' jump arrangement that was stiff and sloppily played. From there, however, every other effort was neat, including a jived up 'Pagan Love Song.' Monroe himself clicks easily with 'If You Please,' 'All Or Nothing' and 'Pagliacci' at the finale and a duet, earlier with Phyllis Lynne of 'People Will Say.' Miss Lynne, slight blonde, is a fair singer but sells her stuff nicely and so got over easily with 'In My Arms' in addition to the bit with Monroe. Talent did 'I'd Like To Be a G-Man,' and 'I Can't Dance' and the audience forced Monroe to halt a band number after being well into it with demands for more. Talent begged off, however.

Murphy Sisters, also with the band, are on near the close with 'Pistol Packin' Mama' and 'B-I-Bi,' standard with them. Since one sister is hospitalized and the remaining two miss her too much, they should be kept off. There's enough entertainment without them.

Acts with Monroe are satisfactory, though each could be improved. Dorothy Keller, tapstress, is on early with two cleverly executed routines which are too fast to be really appreciated. It might be a good idea to break it up with a rhythm tap; as it is her taps are blurred frequently by speed. She goes over big, though.

Bob Evans tickles the audience. He starts slowly and builds to strong appreciation. He could improve his material without too much trouble, however. Some of his best laughs came as a result of answering a heckler and the exchange didn't seem planted. He intersperses gags with songs frequently, among them, 'Indian Love Call,' 'Write Myself a Letter' and 'Irish Eyes.'

Biz s.r.o. *Wood.*

ADAMS, NEWARK

Newark, Sept. 17.

Cab Calloway Orch (15) with the Cabaliers, Frances Brock, Paul, Dinky and Eddie, J. C. Heard, Jonah Jones, Cholly and Dotty, Ralph Brown, the Cab Jivers; 'The West Side Kid' (Rep).

Format is standard Calloway fare and is virtually a reprise of the setup that played this showcase last January. Band has undergone few changes and is, seemingly, luckier in side-stepping the draft than most of the major ofay outfits, only noticeable addition is Illinois Jacquet, who holds down the tenor sax spot and is a forte tooler, although a long way from filling the shoes of the late Chu Berry.

Show gets under way with Calloway's theme chant, 'Minnie the Moocher,' and then seques into 'Rhythm Cocktail,' with Jacquet featured in a sax obbligato that's plenty lowdown and is catnip to the jamsters. Frances Brock to the fore then to vocal 'People Will Say We're in Love.' She's succeeding Anise Boyer in the femme vocal spot and, like her predecessor, doesn't fill the bill. Thrush is on for only one number.

Cab warbles 'One for My Baby' and 'Jumpin' Jive,' a reprise of his stint in 'Stormy Weather' film. Band takes over again with a warmed-up version of 'St. Louis Blues,' then the jive-boys step down for a brief jam sesh that features J. C. Heard on the percussions and Jonah Jones, hot trumpet. It's solid. Band takes over again with 'Night We Called It a Day.' Benny Payne leaving the piano to handle the vocal. It's a letdown, Payne's prime defects being faulty diction and uneven tone quality.

Bill proper is top-heavy with dancers. Cholly and Dotty lead off with their excellent hoofology and come in for resounding palmwhacking. Team has improved since last caught and is now a standout in the hoofing department.

Ralph Brown's soft shoe stuff caught the fancy of the mob and rated a solid sendoff. He's a deft legologist and doesn't kill himself in selling his steps, a factor that too many colored performers overlook. Brown's switch business with Calloway is also a neat bit of comedy and cuts the turn nicely.

Paul, Dinky and Eddie, on last, are standard low comedy terpers who lean heavily on zeal and fast pacing. Trio is on too long, which mars effectiveness of the act, but in the main it's clicko. Femme palaver bit, along with the rest of the biz, is funny but overdone. *Jona.*

STATE, N. Y.

Harvest Moon Ball Champions with Ed Sullivan; Bill Bailey, Ladd Lyon, Murtah Sisters (3); 'Best Foot Forward' (M-G).

Ed Sullivan and the Harvest Moon Ball winners are heldover for a second week at this house, which plays the champs each year after the finals of the Daily News' contests at Madison Square Garden. This week Sullivan and his amateurs lead off the stage show and then sit around on stage, in a nitery setting to help cheer the accompanying professional acts. Ruby Zwerling's pit band is on stage.

Sullivan lined up a solid trio of turns for his second week. After showing the amateur champs he leads off with Bill Bailey, crack Negro tapster who has been around a long time. Bailey's footwork is great, in fact there are few contemporaries who can touch him in his style, which is akin to Bill Robinson's whose protege he is said to be. However, Bailey dilutes the interest in his dancing with drawn out and frequently amateurishly handled chatter. His ever-growing liking for talk should be curbed.

Ladd Lyon, acrobat, drew sustained bellylaughs with a balancing bit for which he recruits a sailor from the audience. Two are well into their main bit before it's apparent the sailor is a stooge and when the audience discovers it there's a healthy howl. It's a clever deception. Remainder of the turn consists of various hand-to-hand stunts exceptionally performed.

Murtah Sisters, click of the nearby Folies Bergere, hit the applause jackpot. Teeing off with a version of 'They're Either Too Young or Too Old' the trio race through a song on rationing and 'Rock-a-Bye Baby,' interspersed with whasky antics and the audience eat it all up and want more. *Wood.*

PALACE, CLEVE.

Cleveland, Sept. 18.

Lyttle Sisters, Nan Ray & Mrs. Waterfall, Yvette, Spike Jones Orch (10) with Nilsson Sisters, Del Porter; 'Bomber's Moon' (20th).

Satisfying novelty bill is well paced by Spike Jones' 'City Slickers' and Yvette, both new to Palace's clients, who serve in getting de luxer out of its musical rut.

Nobody wastes time. Three Lyttle Sisters have an exceedingly simple act of acrobatology, but fairly shapely femmes do their flips, double rolls in air, etc., with zingy agility and get off stage in a hurry.

Neither do Nan Ray and Mrs. Waterfall try to over-milk crowd for laughs, although they are well liked troupers who could get away with murder in this territory. Gabby, dumpily garbed stooge sinks her choppers into chucklesome femme gags as soon as she climbs up on stage. If they weeded out their oldies, they'd register heavier with males.

Hitting her vocal stride adroitly right at the start, Yvette smacked collective hearts of first audience with warm-throated, personalized ballads. Brief announcement of her U.S.O. tours paves the way but niftily delivered arrangement of 'Wing and a Prayer' as opener put blonde thrush on own feet. Makes graceful transitions from wistful 'All or Nothing at All' to smooth 'Sunday, Monday' and a medley, breezing up to 'I'll Get Lit Up' in a Bea Lillie manner. Latter didn't seem to set so well with family crowd, this being a W.T.C.U. section. After initial day Yvette said she might change to another closer. Also breaking in a few short quips about soldiers she met overseas between songs. Loaded with charm, canary adds more by wearing attractive, low-cut gown.

Spike Jones' musical buffoons are cutting loose with a vengeance, this being their last vaudeville stop before heading back to West Coast. Boys cut the corn a yard wide in riding rough-shod over a dozen tunes with washboards, klaxons, burps, blaring brasses an' foolishness. It's manna to the comedy-hungry localites, who howled loud enough to nearly drown Spikes' revolver shots. Nothing seen like it since days of Frank and Milt Britton's knockabout orchestra.

Two Nilsson Sisters, eye-filling look-alikes, spice the slaphappy circus with display of trim legs and fair chanting. Excellent attendances. *Pullen.*

ROXY, N. Y.

Carole Landis, Jerry Wald Orch with Betty Bonney and Dick Merrick; Paul Draper, Three Sailors, Ben Yost Singers (12), Gae Foster Roxyettes, Paul Ash House Orch; 'Holy Matrimony,' reviewed in 'Variety,' Aug. 25, '43.

Formula which has made the Roxy one of New York's topnotch picture houses under A. J. Balaban's operation is much in evidence this week. It consists of a picture name (Carole Landis), a name stage band (Jerry Wald), three solid acts for support and a fast-moving, smartly costumed line of boys and girls. Backed with a strong film production, 'Holy Matrimony,' it spells another big money week for the 20th-Fox showcase.

Roxy management, with Jack Partington (who has been with the house for around 10 years) held over to continue in charge of stage production under Balaban, is spending plenty for name and production values. Its reflected in the tremendous improvement in the calibre of presentations, the higher prestige which the theatre now rates and, finally, in the terrific increase in boxoffice grosses.

Partington, formerly held down to a weekly budget of $5,750 to cover talent, production, orchestra, line, etc., now has considerable latitude in talent buying as well as in budgeting production. Stage shows now cost around $20,000 weekly, a jump of around $15,000 over previous figures, while receipts have been hypoed $40,000 to $50,000 weekly on the average.

Current stage presentation moves at a fast clip. Paul Draper stands out as a solid smash all the way. Semi-classical terper ties up the house in 15 minutes of interpretative hoofing. Gracefulness, skill and novelty appeal of his varied routines stopped the show, indicating that this somewhat highbrow turn has unusual pop appeal. He winds up with a medley of dances, interpreting request numbers such as 'Bolero,' 'Beguine,' 'Blue Danube,' 'Tea for Two,' etc., for big returns. Arthur Ferrante accompanies on the piano.

Miss Landis, separately reviewed under New Acts, is skillfully handled here.

Jerry Wald orch functions smoothly, both for show music and on its own. Wald is a personable emcee and baton-wielder. He's got a corking orchestration, 'Concerto,' as his climaxer. Two vocalists with the band, Betty Bonney and Dick Merrick, are adequate.

Three Sailors, comedy acro unit, are socko. Its a nifty, surefire unit consistently registering for laughs and applause for an impressive total. While accent is mainly on comedy rather than acrobatics, the ease with which they manipulate is a tipoff on their intrinsic ability in the latter department also. Their rope-skipping business for the windup is a lulu. *Mori.*

APOLLO, N. Y.

Earl (Father) Hines Orch (27), Sarah Vaughn, Blue Bonnets (4), Warren Evans; Jesse James, George Wiltshire, Pigmeat, Vivian Harris, Babe Lawrence; 'West Side Kid' (U).

Earl 'Father' Hines unveiled this week, for the first time, his new augmented band featuring an all-femme string section composed of harpist, bass and guitar, plus a gal vocal quartet. All told, including his male musicians, he has 27 in the layout, unusually large for any band.

It possibly is the first time a Negro outfit has come up with enterprising idea of a string section, but also spotlighting the group is the fact that two of the musicians are white (sepia musicians have played in ofay bands, but this is the initial known 'name' mixed band batoned by a Negro leader).

Unfortunately, the experiment failed to impress on its first presentation largely due to the apparent indecision of the leader as to his type of music. The obvious idea of the opening night, which was designed to attract advertising agency men to the theatre for commercial radio purposes, was therefor never gotten across because the music was a potpourri, that was pretentious, overbearing and far distant from a medium that was neither in the groove for the musicians nor for the audience.

This doesn't mean that the idea is not basically sound. The presentation was rough and displayed little knowledge of scoring for strings so that they might attain proper balance against a barrage of eight brass and five reeds. Since Hines is using the strings to sell the public on a new idea, it would be well for him to either further add to the strings or else tone the rest of the band down so that the present strings don't appear insignificant.

Typical of the jumbled ideas Hines is trying to get across is one tune titled 'Jump Swing and Everything.' It's just that. A harp interlude doesn't achieve the change of musical pace Hines is aiming at; rather, it slows the movement to a walk. His opener is the same way, a bit of hot, then strings, and then vice-versa, but it's mumble-jumble and over-arranged. He might profit by sifting overcrowded parts and

(Continued on page 55)

FWC Creates 3 1st Runs in L. A.

Hollywood, Sept. 21.

Fox West Coast added three more houses to its Los Angeles first run string making a total of nine. By changing policy of the Egyptian, Los Angeles and Uptown theatres, circuit takes on 5,771 more seats for first run aggregate of 18,419.

Fox West Coast plans to draw from stored up United Artists pics for first few weeks of new first runs operation. Backlog pressure of other companies' products will be eased by first run policy for three former subsequent houses.

JACKRABBIT EXHIBS SHOW SUMMER RISE

Continued expansion of war industries, with resultant mushrooming of small communities, hidden away from population centers, has caused a further upbeat in jackrabbit exhibition operations in the U. S. during the past summer. The jackrabbit exhib's prosperity is directly tied in with these war towns and may be expected to hit the toboggan as soon as the war ends.

The jackrabbit exhibs have been able to prove that they are essential to homefront morale and thus entitled to 'C' ration cards. This has enabled them to get the gasoline needed to move from town to town. At present most of these fly-by-night exhibitors form a circuit of five to seven towns, playing one night per week in each. They charge whatever the traffic will bear but usually have admission fees of 25c to 50c.

N. Y. Cap Snag Forces 4 M-G Pix Elsewhere

Faced with the problem of circumventing a bottleneck on product in the N. Y. area, Metro shortly will have four pictures going into Broadway houses other than its own showcase Capitol, which will not have any time for Metro film until possibly Thanksgiving.

Company, which a week ago sold 'I Dood It' to the N. Y. Par, first Metro picture to ever play that house, has just closed with the Music Hall for 'Lassie Comes Home' and with the Globe for 'Man From Down Under.' Also, Metro has booked 'Adventures of Tartu' into the State, ordinarily a second-run, tomorrow (Thursday). During the week of Sept. 9 it spotted 'Swing Shift Maisie' into the State first-run, and prior to that gave the Globe 'Salute to the Marines.'

Cap, which tomorrow opens 'Johnny Come Lately' (UA), follows with 'Phantom of the Opera' (U) and then plays 'Sahara' (Col).

Cagney's 35%

United Artists is demanding 35% and split figures, based upon prior grosses shown by theatres, for 'Johnny Come Lately,' first Jimmy Cagney starrer, produced by Bill Cagney, which UA will distribute. No flat deals are being taken.

Republic has closed a contract covering its current (1943-44) season's product with the Schine circuit, operating 141 theatres in N. Y. state, Ohio and Kentucky. Deal was made by Jimmy Grainger, president of Republic in charge of sales, and Albany, Buffalo, Cleveland and Cincinnati branch managers for Rep. with the Schine brothers, J. Myer and Louis.

'Backroomers' Want Raise

The Exchange Employees Union, embracing 'backroom' help in film branches of the distributors throughout the country, has opened negotiations for a new contract to replace the two-year termer that ends Nov. 30. A 15% increase will be sought.

Locals of the Exchange Employees Union are part of the IATSE setup.

UAites on the Lam

Ed Raftery, president of United Artists, is scheduled to leave New York for the Coast today (Wednesday). Arthur Kelly, v.p., in charge of foreign distribution, left Monday (20).

Carl Leserman, UA general sales manager, left Hollywood for N. Y. yesterday (Tuesday).

BACK THE ATTACK! BUY EXTRA BONDS!

2 More Mich. Towns Vote Night Curfew To Curb Juve Vandalism

Detroit, Sept. 21.

Two more Michigan cities have adopted the 10 p.m. curfew which just about makes this area unanimous approving the nighttime clamp as a curb against juvenile delinquency.

Traverse City enacted the most stringent curb in making parents responsible for the appearance of their children in the streets after 10 p.m. The ordinance is in keeping with a proposed Michigan law being studied by other states which sets up heavy penalties on the parents in the case of juve offenders, even making them responsible for the keep if the State has to take charge of those under 21.

The other 10 p.m. curfew was set up in the college town of Ann Arbor but exempts the University of Michigan students — except prodigies — since it puts a 16-year-old ceiling on the youngsters. The town, because of its large number of students, has been extremely lenient in dealing with the young crowd until present conditions forced in the curfew, now extensive throughout Michi

Meanwhile, Detroit houses continued to hire private detectives to augment the increased police force on duty in the theatres to prevent young-fry depredations.

ASKS NEW CLEARANCE PRIOR TO PRICE RISE

Detroit, Sept. 21.

First tendency toward a price rise in Detroit's suburban areas, which have gained heavy boom populations, is reflected in the request by the Clawson theatre for a cut from two weeks to one week's clearance over nearby suburbs to permit it to raise admission prices from 30 to 35 cents.

Only theatre in one of Detroit's northern suburbs, the Clewson is seeking the time reduction over two houses in the nearby suburb of Royal Oak. It currently plays an intermediate run without clearance after pix have passed the RKO Uptown, Detroit second-run house.

Joseph Mellon and Irving Belinsky operate the Clawson.

J. Miller's Clearance Claim

Chicago, Sept. 21.

Paramount, 20th, Loew's, RKO and Warners were named by R. J. Miller, of the Colony, McHenry, Ill., in a complaint filed with the Arbitration Board here against the clearance granted the Crocker, Rialto and Grove theatres, Elgin, Ill., and the Miller, Woodstock, Ill.

Colony is playing 21 days behind the Elgin theatres, owned by the Great States Circuit, and seven days behind the Miller, Woodstock, owned by Conny Pappas. Elgin is more than 30 miles from McHenry, while Woodstock is a nearby town, being only 12 miles away.

Complaints Continue On Battle Newsreel Void

While promises have been made to provide additional footage and speed delivery of material from the battlefronts to the five American newsreel companies, newsreel men in N. Y. claim that they continue to receive an extremely small percentage of all footage received in Washington. Recent estimate is that of 1,000 feet received from the fighting fronts, ultimately only 200 to 300 feet ever gets to the newsreels. This even includes matter photographed by the U. S. newsreels' own cameramen, since it is threshed for censorship other reasons, and withheld.

Newsreels are looking forward to the time when this additional footage will be turned over, even if after the war ends. They claim that there likely will be enough material to make one or more features.

IA Meets in Montreal

Montreal, Sept. 21.

The first Montreal meeting in 20 years of the International Alliance of Theatrical Stage Employes and Motion Picture Machine Operators of the United States and Canada was held here last week from Sept. 13 to 18. This was the regular midsummer meeting of the Executive Board of IATSE and was for the purpose of taking up appeals and for the reviewing of the non-union situation in Montreal.

The Camels Are Comin'

Hollywood, Sept. 21.

Scouts from Culver City are rounding up all the available camels in the country for caravan sequences in 'Kismet,' a Metro remake of the old tale in which Otis Skinner starred on stage and screen.

Original idea was to drag in a herd of elephants, but pachyderms were declared out when researchers discovered that they don't belong on the desert, although they have huge audience appeal in a circus.

ISLAND CIRCUIT NOW BUYING FOR 43 HOUSES

Growth of booking combines, many of which have sprung into existence in recent years, and the support they are getting from smaller exhibitors who have gotten tired trying to make their own deals, is emphasized by the important position attained by the Island Theatre circuit of N.

Originally a chain of only five houses, operated by Frank Moscato and Irving Pinsker, the circuit has expanded into a buying combination which, with new independent exhibitor additions to the purchasing list, now totals 43 theatres. Moscato and Pinsker hope to build the combine into one of the largest in the country, comparable to the Brandt circuit in N. Y. and Cooperative Theatres of Michigan, both of which have over 100 houses.

New independent theatres for which Island will buy henceforth are the Kent, Brooklyn; Alden, New Rochelle; Mineola, Mineola, L. I.; Westbury, Westbury, L. I., and the Bronx Opera House, N. Y., which has just been taken over by Harold Eldrich.

Although the average small-town exhib likes to retain his identity through making his own deals, more and more they are becoming willing to give up buying in order to benefit from the power of mass purchasing through combines. This has been especially true during the past year in the face of increased rental and other demands by distributors.

WPB Sets Up Advisory Unit on 35 mm. Output

Washington, Sept. 21.

A 35 mm. motion picture equipment industry advisory committee was announced here last week by WPB, which has also dropped the bars to permit manufacture of some photographic and projection equipment for commercial use, after Oct. 1.

Serving on the advisory committee will be C. S. Ashcraft, of the C. S. Ashcraft Mfg. Co., Long Island City; L. W. Devee, of Century Projecting Corp., New York; Henry M. Fisher, of DeVry Corp., Chicago; H. H. Goldberg, of Gold E Mfg. Co., Chicago; Walter E. Green, of General Precision Equipment Corp., New York; Fred C. Matthews, of Motiograph, Chicago; Oscar F. Neu, of Neumade Products Corp., New York; Homer B. Snook, RCA Victor Division of Radio Corp., Camden, N. J.; and Harry H. Strong, of Strong Electric Corp., Toledo.

New WPB order L-267 amends a previous order under which the equipment companies could produce only on Army and Navy orders.

Companies will now be permitted to process a limited amount of equipment for essential civilian use, providing the orders are approved by WPB.

Ass't to Ass't Demanded By Directors Guild on Pix

Hollywood, Sept. 21.

Film production is growing so complicated that Screen Directors Guild is demanding the compulsory use of second assistant directors on all pictures in major studios.

Script clerks have been complaining that they are often required to pinch-hit for second assistants in addition to their regular chores.

5 Nite Pix Classes at NYU

Five night courses on motion pictures are being offered this fall at N. Y. University by Prof. Robert Gessner, chairman of the m.p. department at N. Y. U.'s Washington Square College of Arts and Sciences. Courses started last (Tuesday) night, and will continue 15 weeks.

They cover introduction to films, motion picture technique, screenplay writing, motion picture production and film cutting and editing.

Cameo, Jersey Indie, Schoenstadt, Of Chi, Suing Majors for Restraint

Twenty-three major motion picture firms, consisting of the eight major film companies and its distributors, plus five theatre chains in Hudson County (N. J.) are named defendants in a N. Y. federal court action by Rosyt Amus. Corp., operators of the Cameo, Jersey City. The suit asks triple damages for alleged violation of the Sherman Anti-Trust Law and Clayton act. The complaint alleges that the defendants created a monopoly by forming an illegal combination to restrain trade in the distribution of films in Jersey City, Bayonne, Hoboken, North Bergen and Union City, Huds County.

The defendant film companies and subsidiaries are alleged to have compelled the plaintiff to pay two and one-half times the price charged the theatre chains for its films. They are also accused of having given special privileges and preferences to the chains.

The five theatre chain defendants are: Skouras Theatres, Loew's, Stanley Co. of America, RKO, and Rosewelt Realty Co., operators of 21 theatres in the Jersey area. Other defendants are 20th-Fox, Paramount, Metro, United Artists, Columbia, Republic, Warners, Monogram, Warner Bros. Circuit Management Corp., Warner Theatres, Universal, Motion Pictures Producers & Distributors of America, Metropolitan Playhouses, Inc., and Leon Rosenblatt, a director of the Rosewell.

Further charges that the defendant distributors had entered into a conspiracy to eliminate competition by dividing and pooling its products is alleged. The Skouras chain is alleged to have entered a separate agreement to obtain 60 days clearance to films in some instances.

The complaint also charges that the independent exhibitors are forced to accept the products of the defendants under such terms that they arbitrarily dictate or else go out of business.

In addition to the damages, the plaintiffs seek an injunction, restraining the defendants from continuing their alleged unlawful acts in restraint of trade and also to have all contracts entered into by defendants declared void.

Schoenstadts Vs. B&K and WB in Chi

Chicago, Sept. 21.

Another effort was made last week to break the present film clearance system when suit was filed in the U. S. district court by H. Schoenstadt & Sons, Inc., owners of the Piccadilly theatre, and operator of a chain of others, charging restraint of trade and monopoly and namin 11 theatres and film corporations.

Suit charges that the defendants reserve 'second run' privileges, or the showing of films from four to six weeks after downtown runs, for neighborhood theatres controlled by them. An injunction is sought to halt the alleged monopoly.

Defendants are Balaban & Katz, Federal Theatres, Warner Bros. Circuit Management Corp., Paramount, WB, Loew's, 20th, RKO, Columbia, Universal and United Artists.

Extras Divvy Up $10,000

Hollywood, Sept. 21.

Screen Actors Guild is turning over $10,000 to 1,500 film extras as a result of a peaceful settlement of claims filed agains motion picture producers under the Wage-Hour law.

Overtime payments will be passed out on the basis of records submitted by players before the action was filed.

Radio Discs Idea May Help Cut Production Budgets of Top Films

Hollywood, Sept. 21.

Newest wrinkle in trimming production costs of high budget pictures is being tried out by Darryl Zanuck in preparing for filming of 'Wilson,' biographical saga of the wartime president, circa 1918. Idea is to have the adaptation of Lamar Trotti's story put on wax with radio people performing various parts so Zanuck can get a clearer perception of how the story will work out on screen.

Bill Bacher, recently put under contract at 20th-Fox as producer, has been assigned to the disking, which will require 10 days, 40 people, Gordon Jenkins Orchestra of 40, a mixed chorus of 16, and assorted soundmen to add realistic touches.

Fi ured experiment will cost 20th-Fox around $20,000 and Zanuck is hopeful it will cut down shooting time by 10 days. If it works out that way studio will be highly satisfied with innovation and use it on other big pictures.

Another angle is that when television comes it will double advantages to be gained from such auditions. Bacher is using only radio people in trial process whose voices synchronize with those already picked or in mind for lead roles. Only castings so far are Thomas Mitchell as Joseph Tumulty; Sir Cedric Hardwicke as Henry Cabot Lodge, and Vincent Price as William Gibbs McAdoo. Bacher is being aided by Harry Kronman on experiment, which may be the means of bringing radio actors into pictures and serve as testing ground for recruits.

Complete version of Trotti's 'Wilson' script in transcription form will be transferred to sound track and runs for two and a half hours.

LOU LUSTY'S SPECIAL CHORE WITH U IN N. Y.

A special events and promotion department is planned for Universal Pictures, according to Maurice A. Bergman, eastern advertising director, who at the same time announced that the organization of this department would be under the direction of Lou Lusty, former studio executive for Columbia and RKO Pictures. Latter was recently honorably discharged from the U. S. Marine Corps after one year's service, following voluntary enlistment.

Lusty, who started in the motion picture business as executive assistant to S. L. 'Roxy' Rothafel, was in addition to his production post at Columbia and RKO an advertising and publicity executive of Publix Theatres for a number of years.

Phil Phillips, for 17 years advertising manager for Fox West Coast Theatres in Northern California, has been appointed to head new department for creation of picture titles at Universal. He will work under John Joseph, national publicity, advertising and exploitation director for U.

Pilot of 53d Hoppy

Hollywood, Sept. 21.

Harry Sherman picked Les Selander to direct William Boyd in the next Hopalong Cassidy picture, 'Timber.'

Film will be the 53rd galloper with

SHEAN'S 'GALLAGHER' AGAIN

Hollywood, Sept. 21.

Al Shean is reviving the old 'Gallagher and Shean' act for a theatre and army camp tour. Jack Tenney, former vaude comic, lately doing bit parts in pictures, will be 'Gallagher.'

They may make film short before embarking on tour.

Malcolm Kingsberg Adds 2 New Titles at RKO

Malcolm Kingsberg, RKO v.p., was last Monday (20) appointed v. charge of finance and treasurer of RKO, Inc., succeeding Leon Goldberg in the latter position, president charge of finance is new post.

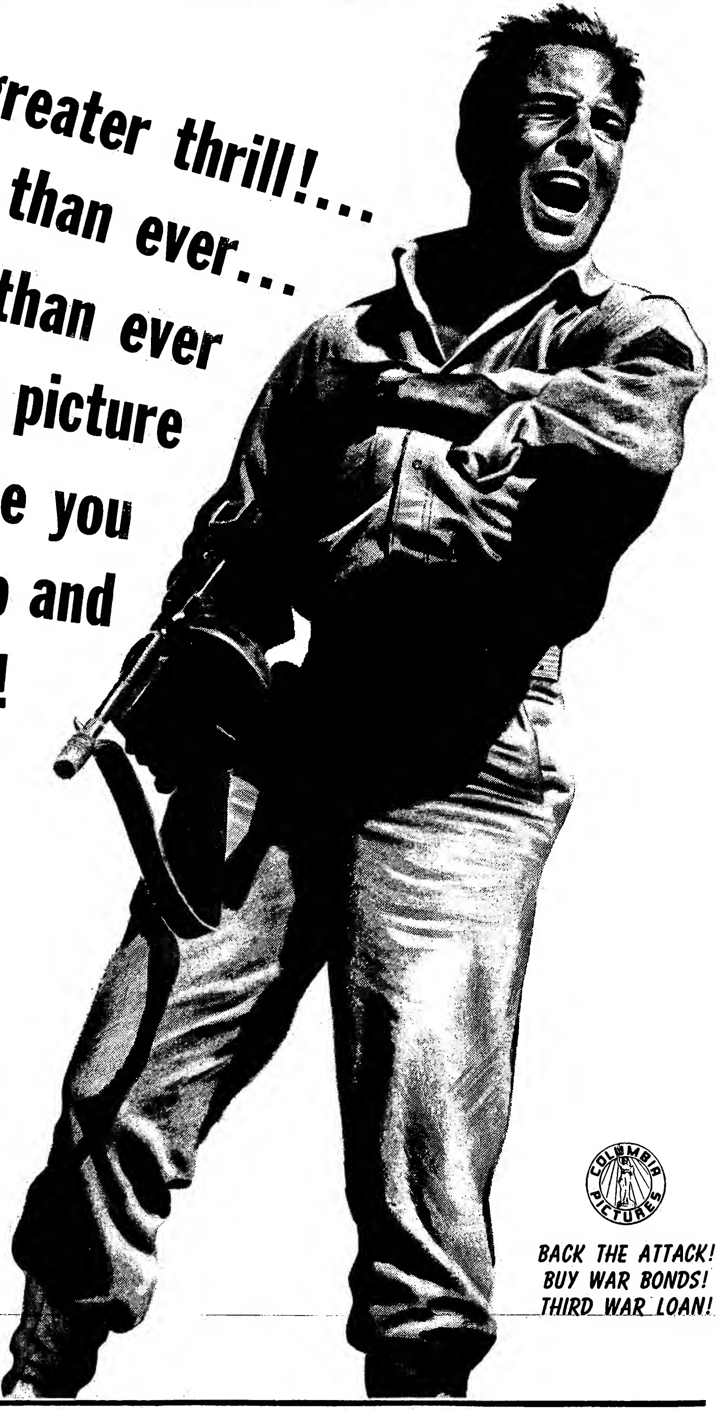
Announcement of the appointment was made following a meeting of the RKO board of directors Monday afternoon.

While Kingsberg assumes post as first officer of the company in charge of the treasurer's office, understood that assistant treasurers of various subsids will share additional duties.

Goldberg leaves for the Coast Oct. 11 to become studio manager at RKO under Charles W. Koerner.

N. Peter Rathvon, RKO president, in announcing the Kingsberg appointment stated that the latter would also be elected a member of the board of directors. New treasurers for the principal RKO subsidiaries will also be appointed later.

No greater thrill!...
hotter than ever...
better than ever
...in a picture
to make you
stand up and
cheer!



COLUMBIA PICTURES

BACK THE ATTACK!
BUY WAR BONDS!
THIRD WAR LOAN!

English Expansion Moves Loom

Continued from page 5

however, he wants English distribution of American product.

Metro, for one, is among the companies mentioned in this connection. M-G product has been sold in England to the Associated British Circuit, now controlled by Warners. As an alternative to turning over entire distribution to Rank, possibility is that deal may be set whereby Metro product would be shared by Rank with Associated British.

Follow U. S. Pattern

Moves being made by British film trade leaders, particularly Rank, are interpreted as part of a grand strategy looking to operation of English picture business on a basis similar to that in the United States, with domestic control of production, distribution and exhibition firmly in the hands of British interests. At the same time aim is to assure British product a substantial share of the U. S. and other markets also.

Concurrently with the battle for a share of worldwide distribution, there also appears to be a concerted drive for a takeover of American interests in theatres both in England and elsewhere.

In addition to the 20th-Fox holdings in Bradford Trust, which Rank is interested in, Rank is also linked in talk about Paramount's eight theatres in London.

United Artists, meantime, is also concerned in the quota setup, with Arthur Kelly, UA v.p. in charge of foreign istribution, reported planning to go to England shortly to look into possibility of purchasing quota pictures or lining up a deal with an independent studio.

Following unfreezing of American film rentals in England, when payment of outstanding accounts was made and all current deals were placed on a pay-as-you-go basis, American companies were advised by British government officials that the quota picture production regulations would have to be lived up to. As long as American picture coin remained frozen in England there was no pressure for quota film production. Once the debts were paid off England felt free to point out that quota laws should be enforced.

American film execs point out, however, that it is clearly impossible to produce the full number of quota pictures in England owing to war conditions under which facilities and talent are not available. With the quotas to be met on the one hand, if U. S. films are to continue to be imported into England, and lack of studio space, technicians and talent on the other, Rank's position assumed added importance since he could provide studios.

It is pointed out in informed American trade quarters that one of the best means for securing a bigger slice of the world market for British films is through the establishment and development of English distribution on a large scale.

uch a worldwide distribution organization, if established before the war, would have cost in the neighborhood of $30,000,000, according to some estimates, but would have yielded returns in rentals and prestige for all ritish trade, beyond calculation.

Indications are that plans for future British film business include a wide program of expansion in both distribution and exhibition, at home and abroad.

Fears

Domination of the film business in Great Britain and other British Empire countries by Rank is being viewed apprehensively by the U. S. film industry in relation to the possible effect on American distribution in the British Isles and the British quota.

While the British government is officially on record as protesting the expansion of Rank's widespread interests in Britain, picture interests in N. Y. are watching closely to see just how much he is going to be checked. Feeling with many distri utors is that the British really would welcome stout domination of their film business because figured s a big help to their coming expansion program in the world market.

The way American interests figure in the setup is that now they must give Rank first call on any feature they produce in Britain if using one of his studios. Since he controls most of those currently operating, U. S. companies need to talk business with Rank if they want to go into production immediately in England. This means that Rank automatically has an option to handle the finished American production (made in Britain) in the world market outside of the U. S.

American picture interests fear that ultimately this studio situation may become involved in the quota setup, particularly in the post-war era. They wish to avoid being pressured into turning out a specific number of features for the quota law and then lose the right to handle them in the world market. Talk of forcing American distributors to handle a certain number of British features or to guarantee a specific number of playdates in the U. S. is regarded with real alarm.

Along with the expansion of Rank in Britain, there is considerable talk in N. Y. now of one or more British companies establishing complete distribution setups in the U. S. Last British company to have such a distrib alignment in this country was Gaumont-British, which shuttered its branches and finally its main office about seven years ago. General impression in the trade is that American companies would welcome such distribution lineup because it would enable British producers to see for themselves, first-hand, just what product is needed for the U. S. market.

Revival Day

Continued from page 2

known as 'The Masque Rose' bowing in on the Coast last week, and a third English 'Fledermaus' version skedded for St. Paul next month. Likewise, revivals of 'The Vagabond King,' 'Blossom Time' and 'The Student Prince' will tour the country during the season, as will a revival of Max Gordon's 'The Great Waltz.'

Meanwhile, many additional revivals are being mulled for Broadway, which has already seen this season productions of 'Widow,' 'Student Prince, the holdover 'Rosalinda,' ' lossom Time' and 'Porgy and Bess.' Meyer Davis is planning to revive Edna-Ferber-Jerome Kern-Oscar Hammerstein 2d 'Show Boat,' Georges Metaxa, featured in the original versions of 'Cat and the Fiddle' and 'Music in the Air,' would like to produce both operettas on Broadway, and a revival of Noel Coward's 'Bitter, Sweet,' is also being talked of. Also included in the list is the forthcoming 'Connecticut Yankee' revival starring Dick Foran and Vivienne Segal. Other prospects include a new production of 'Little Jessie James,' and revivals of such straight legiters as 'It's a Wise Child,' and Philip Barry's 'White Wings.'

Film reissues announced last week includes the following by 20th-Fox: 'In Old Chicago,' 'Call of the Wild,' 'Under Two Flags' and 'The Rains Came,' with several musical reissues also being lined u . Paramount is reissuing 'Uni Pacific' and 'Souls At Sea' while Warners has already brought out reissues of the Humphrey Bogart-James Cagney oldies, 'The Oklahoma Kid' and 'Torrid Zone,' latter also an early Cagney starrer. Same studio may also reissue 'City for Conquest.' Columbia has reissued 'Lost Horizon' and 'It Happened One Night.' Out of RKO huddles currently under way on the Coast is expected to come a decision also earmarking several pix for reissue.

St. Louis Impasse

St. Louis, Sept. 21.

The possibility of the War Labor Board being asked to settle the pending wage increase requests of IATSE Local No. 143, and the St. Louis Stagehands' Union, Local No. 6, was noted by local film row observers who are keeping a weather eye on the situation. Recently the IATSE sked for a 15% weekly wage increase and a two weeks' vacation for all projectionists who have been employed in a flicker house for more than a year. A group of the first-run and second-run houses formed a committee to deal with the situation, but, although the three-year contract expired Aug. 30, there have been no meetings and the matter, currently, is dormant.

The indies formed another group and they, too, have had no meetings with union execs and each, apparently, is waiting for the other to make the first move. It has been estimated by those in close touch with the local situation that in the event the union demands are granted it will mean an additional $50,000 per annum for theatre owners.

Herman to Buff; Exchange Briefs

Al Herman, who recently joined Warners in a general sales capacity at its New Haven exchange, appointed exchange branch manager for the company at Buffalo. He succeeds Max Roth, resigned.

Frank Walsh Critical

Suffering from a bad heart condition, Frank Walsh, Highland, N. Y. exhibitor, is desperately ill.

A former film salesman for 20th-Fox and subsequently a manager for Paramount at Newburgh, N. Y., Walsh has been operating the Highland theatre at Highland, N. Y., for around five years.

Florin Returns to 20th

Seymour Florin, formerly selling films for 20th-Fox and for the past year in charge of buying for the Island Theatre circuit, operating out of N. Y., is returning to 20th on Monday (27).

He will fill the created post of booking supervisor at the 20th N. Y. exchange, where George Blenderman is head booker. Prior to going with Island, Florin had been a salesman for 20th handling the upstate N. Y. territory, having been with the company 12 years.

At Island he will be succeeded by Jules (Sonny) Liggett, who is assistant to Dave Levy, branch manager for Universal.

Jonas With Monogram

Seymour Jonas, booker at the 20th-Fox N. Y. exchange, handling shorts and newsreels, has switched to Monogram as salesman in charge of N. Y. and Brooklyn.

Joseph Burke traveling auditor for 20th, moved up to post of office manager, succeeding Joseph St. Clair, assi ned to other duties.

Shea's Feminine Mgr.

Conneaut, O., Sept. 21.

Mrs. Burneice Sweet, 13 years cashiers of Shea's State, here, appointed manager of the Geneva. She is the first woman on the circuit's 50 houses.

Omaha Brandeis' Facelift

Omaha, Sept. 21.

The Brandeis, surprise theatre of the town, will celebrate its 10th anniversary this year by complete remodeling and redecoration. Before the Singer-RKO combo took it over, the house was just drifting along with anything in the form of road or local show. Stock ran for a time but nothing clicked. Finally the Singers (Mort and Will) made a deal with the Brandeis store, which owns the theatre building. Result was an immediate click with exclusive picture policy and it's been making important money practically every week. Only handicap is the theatre's size which is only 1,500 capacity. There are 400 seats in the second balcony, used in the old legit days, but they're n.g. for pics.

Mort Singer came to town last week with a Chicago architect, his general manager John Redmond and an engineer. Ways were considered of adding a couple of hundred seats. The theatre is to be completely done over, inside and front.

House plays RKO and Columbia pictures with an indie for second now and then.

State, Toledo, Leased

Toledo, Sept. 21.

The State, largest deluxe nabe here, leased by Fleischman-Kroetz Co., which operated the house for 15 years, to Carl H. Schwyn, of Cygnet, O., who also operates two houses in Bowling Green and one in Napoleon, in northwestern Ohio. Elmo Schausten, formerly assistant manager of the Paramount, replaces George Kroetz as manager of the State. Earlier in the summer the Toledo-State Theatre Corp. was organized by Cleveland interests to lease the house, but this deal fell through.

Weshner Leaving Disney

David E. Weshner leaves Walt Disney productions Oct. 1 upon completion of special exploitation assignment for 'Victory Through Air Power.' Weshner's original pact for 20 weeks was extended 10 additional weeks at Disney's request.

Weshner, formerly director of advertising and publicity for nited Artists, is mulling deals with several producers, nd plans a short vacation before announcing future plans.

Sandburg's M-G Pic

Hollywood, Sept. 21.

Metro signed Carl Sandburg, biographer of Abraham Lincoln, to write novel of national progress, manners and morals, to serve as basis for high-budget picture titled 'American Cavalcade.'

Sandburg will write the story in his midwest home, with various trips to Hollywood for conferences with Sidney Franklin, who produces.

Inside Stuff—Pictures

'For Whom the Bell Tolls' ised the soldier admission price at Loew's Palace, Washington, over the violent objection of the local management. House has been giving servicemen the benefit of a 22c and 29c admission since the war started. Signs were prepared permitting the same scale for FWTBT, but Paramount objected. Scale will be 50c for servicemen in the afternoon, 75c in the unday.

All downtown Washington theatres have had their grosses nicked several thousand dollars weekly these cutrate admissions. They do not object but felt since they take the rap 52 weeks of the year, Paramount could stand the reduced scale for the FWTBT engagement.

His cast and crew were going east by train for location work on the Atlantic seaboard, so a big director scorned to travel on the rattlers, preferring to hop hither by plane. It was a good idea except that he couldn't get any air service from Burbank. Train service was equally congested. After ordering a drawing room, the director was told that there was none such, nor a compartment or even a lower berth. Finally he condescended to climb into an upper—too late. A soldier had climbed in before him. The big director was lucky to sit up in a chair car across the country, while his cast and crew waited.

Exhibitors in neutral countries such as Portugal, Sweden, Spain, etc., may be given specially inscribed and framed scrolls testifying that they are cooperating with the United Nations by showing the United Newsreel. Germans have been handing out medals to exhibs showing Nazi reels.

Office of War Information now has under consideration proposal that exhibs be honored via the certificates.

Because Vatican City in Rome has figured in the spotlight recently in the war news reports, RKO is experiencing renewed interest in booking of 'The Story of the Vatican,' released originally about a year ago as a March of Time special. Picture is unusual in that it was the first time a motion picture camera ever was allowed inside the Vatican City.

Paramount has produced a special trailer starring Bing Crosby for promotion of Christmas seals this year for the National Tuberculosis Ass'n, and plans distributing it to 14,000 theatres Made at the Par Hollywood studio, company is contributing costs.

'Seven Fighting Words,' 10-minute short produced by the U. S. Treasury, is being shown to 5,000,000 retail salesmen and merchants to stimulate an instruct retail forces on selling war stamps and bonds. Picture was directed by Al Altman, on loan from Metro to the treasury.

New York Theatres

5th WEEK
Bette DAVIS ● Paul LUKAS
In Warner Bros. Hit
"WATCH ON THE RHINE"
In Person
ABE LYMAN
And His Californians
EXTRA
JERRY LESTER
Also
BOBBY LANE ● EDNA WARD
B'way & 47th St.—STRAND

MICHAEL TODD'S MUSICAL HITS!
ETHEL MERMAN in SOMETHING FOR THE BOYS
Book by HERBERT & DOROTHY FIELDS
COLE PORTER SONGS
ALVIN, West 52 St. Mats. Wed. & Sat.
"SEASON'S SASSIEST MUSICAL" —Esquire
THAT ROBUST INSTITUTION
STAR AND GARTER
with PROF. LAMBERTI and CAST of 100
MUSIC BOX, W. 45 St. Mats. Thurs. and Sat.
Staged by HASSARD SHORT

Monty WOOLLEY · Gracie FIELDS
Holy Matrimony
Another Big One from 20th Century-Fox!
PLUS A BIG STAGE SHOW ROXY 7th Ave. & 50th St.

LOEW'S State TIMES SQ.
Thurs., Sept. 23
On Screen
ROBERT DONAT
"THE ADVENTURES of TARTU"
In Person
Jimmy LUNCEFORD and Orchestra
Radcliff & Jenkins
Miller Bros. & Lois

RADIO CITY MUSIC HALL
"SO PROUDLY WE HAIL"
Spectacular Stage Productions

On Screen
James CAGNEY
in
"JOHNNY COME LATELY"
Capitol BROADWAY at 51st STREET
In Person
Morton GOULD
Virginia O'BRIEN
Henny YOUNGMAN
Allan JONES

"ENTERTAINMENT GALORE" —Brown, Sun
50c, $1 & $1.50 PLUS TAX
Sat. Nights Only, 50c. to $2.50 Plus Tax
Sonja Henie & Arthur M. Wirtz present
SECOND EDITION
STARS ON ICE
CENTER THEATRE, Rockefeller Center. CO. 5-5474.
Evgs. Incl. Sun. 8:40. Mats. Wed., Sat. 2:40—Sun. at 3. No Mon. Perf. Mail Orders Filled.

'FOR WHOM THE BELL TOLLS'
TWICE DAILY
RIVOLI B'way—49th & 50th

RKO PALACE B'WAY & 47th St.
STARTS TOMORROW
Adolphe MENJOU
Martha SCOTT
"HI, DIDDLE, DIDDLE"

Jean ARTHUR ● John WAYNE
in
"A LADY TAKES A CHANCE"
BACK
IN PERSON
Vaughn MONROE
and Band
BOB EVANS
ATTACK
Buy War Bonds
PARAMOUNT
Times Square

Jay Frank Vice Kassel For 20th-Fox Out of Chi

Chicago, Sept. 21.

rank, has been appointed 20th-Century exploiteer for the Chicago, Milwaukee and Detroit territory, succeeding Norman Kassel, who resigned last Saturday (18).

Frank has been succeeded in the Milwaukee territory, where he has been quartered, by Mike Weiss, who has returned to civilian life after 32 months in the Army.

MGM's STAR-IFFIC TECHNICOLOR HIT!
THOUSANDS CHEER
30 STARS... 3 BANDS
ASTOR B'way & 45th St.
POPULAR PRICES
Continuous from 10 A.M.

"'TOP MAN' IS EXCELL
Mr. BIG IS BACK!
Bigger than Ever
SUSANNA FOS
The Sensation of
"Phantom of the Opera"
ONALD O'CO
Topping his terrific
hit as "Mister Big"
UNIVERSAL PICTURES presents
DONALD O'CONNOR • SUSANNA FOSTER
LILLIAN GISH • RICHARD DIX
and PEGGY RYAN in
"BACK THE ATTACK! BUY WAR BONDS! THIRD WAR LOAN."

NT ENTERTAINMENT!"
—VARIETY
ANNE GWYNNE
NOAH BEERY, JR.
LILLIAN GISH
RICHARD DIX
Count Basie
and his
orchestra
Borrah
Minevitch
Rascals
TOP MAN
with
ANNE GWYNNE · NOAH BEERY, Jr.
BORRAH MINEVITCH RASCALS
BOBBY BROOKS QUARTETTE
and
COUNT BASIE and his Orchestra
Screen Play, Zachary Gold · Original Story by
Ken Goldsmith · Directed by Charles Lamont
Associate Producer Bernard W. Burton
UNIVERSAL PICTURES

Noble Emphasizes He Has No Desire To Exploit Blue Stock Commercially

Washington, Sept. 21.

Wide public holding in the stock of Blue Network is desired by Edward J. Noble, he testified before the FCC yesterday (Monday) at the second and last hearing on his proposed purchase of the web from RCA. He said he believed the stock should be offered first to the net's management, then to the affiliated stations and finally to the general public.

Noble made clear that he did not plan any commercial exploitation of the stock.

'You will look for those who have an interest in the progress of radio rather than in stock trading for profit?', asked FCC Chairman James Lawrence Fly. Noble said that was his idea.

Approval by Nov. 1

Under the terms of his agreement with RCA made at the time he put up the money for the purchase of the Blue Network, Edward J. Noble must obtain the FCC's approval by Nov. 1.

Concensus of opinion in the trade is that this okay will be forthcoming in ample time before the deadline but that the FCC wants to make sure, meanwhile, that the new owner will regard the network primarily as a public trusteeship and not just another investment.

The Highlights

Other highlights of the hearing:

1. James H. McGraw, of McGraw Hill Publications, is 'definitely and permanently out of the picture' as far as buying a piece of the Blue, Noble said.

2. Noble was told that FCC will not hand down a ruling until he submits in writing 'just what the policy of the net will be on ways and means of expanding the public service mechanism.'

3. Mark Woods, Blue prexy, testified it costs the web from $900,000 to $1,000,000 a year for sustaining programs fed to the affiliates, he said some payment is also made to NBC for rental of studios and other services.

4. Woods disclosed that Blue is now building its own music library.

5. Len De Caux, National publicity Director for CIO, filed a statement for the record in which he said labor is at a definite disadvantage in obtaining radio time, and appealed from 'blanket restrictions' against labor unions in their 'right to purchase time.'

6. Philip Handleman, attorney for Donald Flamm in the WMCA suit, was refused an opportunity to intervene in the hearing, but was permitted the right 'as an individual' and 'representative of the public interest' to file a letter asking to give information 'on the fitness' of Noble to head the network.

Quizzed on Web Policies

Noble was quizzed largely on the web's program policies. Woods was asked about handling of the Walter Winchell broadcast.

Woods was quizzed about the Jergens deal to switch from 55 NBC

(Continued on page 36)

CBS Clients Not Required to Buy Web-Built Shows

CBS last week denied the report current in ad agency circles that it had adopted a policy of refusing to sell the few evening half-hours still open on the network unless the account agreed also to buy a CBS-produced program. Agency executives who heard the report expressed amazement at even the possibility of such a move. They termed the reported policy as not only 'revolutionary' but as an injudicious attempt to take advantage of a buyer's market.

It was explained by CBS that the only talk in that direction has concerned the Sunday 7-7:30 p.m. period. Jerry Lester has been undergoing a sustaining buildup in that spot for some weeks and the network feels that it's justified in packaging Lester with the Sunday half-hour since it's of the opinion that the buy was a logical and sound one for all concerned. If CBS adheres to this prerequisite, it will be a precedent for the business.

Orson Welles Sought For Network Variety Show

Compton advertising agency is dickering with rson Welles for an evening variety network show. Vagueness about the date is because Welles is under contract to Sir Alexander Korda for a film in England. Agency is trying to contract Welles before he goes over.

Welles has four shots on the CBS 'Suspense' series starting Sept. 23.

Blackett Uses B-S-H Key Men as Nucleus For New Ad Agency

Chicago, Sept. 21.

Hill lackett broke his long silence last week regarding the affairs of the Blackett-Sample-Hummert agency, stating that the company will dissolve as of Jan. 1, 1944, after 21 years of existence. He will continue in the advertising business under his own name with the nucleus of his organization drawn from present B-S-H executives.

Allocation of accounts between Blackett and the new Dancer, Fitzgerald & Sample agency have not yet been decided upon, according to Blackett, but will shortly be announced jointly.

In setting up his new organization Blackett takes with him some of the key men of the old company. These include three former B-S-H vice-presidents, Marvin Harms, Robert C. Wilson and Kenath T. Sponsel.

Others include Lloyd C. Nelson, treasurer; J. R. Lieber, secretary, auditor and office manager; Vaughn M. Jones, production department manager; Don Digman, art director and George F. Drake, account executive, all of whom hold similar positions with B-S-H.

Radio department will be handled by Alan Wallace, who has directed and produced most of the company's radio programs emanating from here, nd Henry Rahmel, who has supervised the technical production of the same programs.

Calls 'Em for MBS

Washington, Sept. 21.

Russ Hodges, sportscaster for WOL here, will be official college football broadcaster for the coming season over more than 200 Mutual stations. Hodges will travel the country for the big games for Mutual, beginning Sept. 25.

Schedule is beng worked out to provide minimum interference with Hodges' work at WOL.

Premieres

(Sept. 22-Oct. 3)

Sept. 23

'The Human Adventure,' documentary-drama presented by Univ. of Chicago; 8:30-9 p.m. Thursdays; WGN-Mutual; sustaining.

Sept. 25

'Let's Pretend,' children's dramatic series produced by Nila Mack; 11:05-11:30 a.m. Saturday; WABC-CBS; Cream of Wheat; B. B. D. & O. agency.

Sept. 26

'Musical Steelmakers,' music; :30-6 p.m. Sundays; WJZ-Blue; Wheeling Steel; Critchfield agency.

'The Shadow,' whodunit; 5:30-6 p.m. Sundays; WOR-Mutual; Delaware, Lackawanna & Western Coal Co. (Blue Coal); Ruthrauff & Ryan agency.

Sept. 27

'Captain Midnight,' adventure serial; 5:45-6 p.m. Monday-Friday; WJZ-Blue; Wander Co. (Ovaltine); Blackett - Sample - Hummert (Chicago) agency.

Sept. 28

'Fibber McGee and Molly,' comedy, with Jim and Marian Jordan, Billy Mills orch; 9:30-10 p.m. Tuesdays; WEAF-NBC; Johnson wax; Needham, Louis & Brorby agency.

Sept. 29

Eddie Cantor, variety, with Nora Lou Martin, Bert Gordon, Cookie Fairchild orch; 9-9:30 p.m. Wednesdays; WEAF-NBC; Bristol-Myers (Ipana and Sal Hepatica); Young & Rubicam agency.

Sept. 30

Dinah Shore, variety, with Cornelia Otis Skinner and Roland Young, Bobby Dolan orch; 9:30-10 p.m. Thursdays; WABC-CBS; General Foods (Birds Eye); Young & Rubicam agency.

Gertrude Lawrence, variety, with Robert Benchley, Mark Warnow orch; 10:30-11 p.m. Thursday; WJZ- lue; Revlon; Weintraub agency.

Oct. 1

Kate Smith, variety, with Ted Collins, Henny Youngman, Jack Miller orch; 8-8:55 p.m. Fridays; WABC-CBS; General Foods; Young & Rubicam agency.

Hammond Quits CIAA

Laurence Hammond has resigned from the radio department of the Office of the Co-ordinator of Inter-American Affairs and is confabbing about several propositions for a new assignment.

Before joining CIAA, Hammond was radio director for the War Manpower Commission and previously had various writing and producing assignments in radio.

Joseph Reis, formerly with WLW, Cincinnati, has joined CIAA and will be sent in a few weeks to Venezuela, as field representative.

ANOTHER TRIUMPH FOR RUBINOFF

"The old magic still dwells in Rubinoff's violin nd his orchestra is one of the finest on radio. Featuring the conductor's scintillating arrangements, it sings with a full-throated richness that delights the ear. Yes, Sunday listeners have another 'must' attraction."—Ben Gross in N. Y. Daily News, Sept. 20, 1943.—**Thank you, Ben Gross.**

Hear Rubinoff and his violin and his orchestra on WJZ and the Blue Network Sunday, September 26, from 4 to 4:30, EWT. Rubinoff is a proven attraction on Radio, oncert, Stage and Screen.

From the Production Centres

IN NEW YORK CITY . . .

Barbara Fuller, in 'Terry and the Pirates,' marks her 12th year as an actress with NBC....Albert Grobe, chief announcer for WQXR, has just completed two film-short narration stints. The first was for Pathe-RKO Sportscope, 'Barnyard Golf,' and the second for the Coordinator of Inter-American Affairs' two-reeler, 'Inca Civilization'....Mrs. Edna M. Cathcart of the J. M. Mathes radio department, has been appointed agency time buyer....The Cafe Zanzibar offered a free pair of dinners to every person buying a $1,000 war bond through Martin Block's 'Make Believe Ballroom' program over WNEW one night recently. Before the program was 15 minutes old, $105,000 worth of bonds had been sold in that manner.

'Swing Shift Frolics,' amateur talent show heard on the Blue Saturdays, will cull future talent in 65 Skouras theatres around New York starting Oct. 9. 'Frolics,' produced by George Scheck and Lou Dahlman, uses non-pros from defense plants in and around New York.

Charlie Cantor west to join 'Duffy's Tavern' and Jack Carson programs. He may also join either the 'Blondie' or Abbott & Costello shows. He is skedded for parts in the 'Duffy's Tavern' and Fred Allen pix, which are due for spring production.

Ira Ashley, former director of 'Stage Door Canteen,' is working on 'Free for All,' weekly show broadcast over WWL, New Orleans, by the Air Corps Technical School at Keesler Field, Miss., where he's taking his basic training....George Putnam added another commercial news show on NBC, this one for Old Dutch coffee. He's also making lecture appearances.... Pvt. Walter Kaner, former press and special features director at WLIB, writing a column, 'G. I. Jive,' for the weekly newspaper at Camp Swift, Texas, where he's stationed. He's also entertainment director of the 39th Signal Consruction Battalion there, and does broadcasts on KTBC, Austin ....Sandra Michael, author of 'The Open Door,' is slated to do a script for a half-hour show on CBS next month for the Government....Frank Griffin has taken over scripting of 'Labor for Victory' on NBC, believed to be the first time a Negro has ever written a network series....For th next few weeks Conrad Nagel will commute to New York for the 'Radio Reader's Digest' broadcasts Sunday nights. He goes on tour next week with 'Skin of Our Teeth'....Joan Tompkins to the Coast for three-week visit with her husband, ruce MacFarlane, who's there with a road company of 'The Doughgirls.' Her stand-in as title actress in the 'Lora Lawton' serial will be selected this week....Casting: Hubert Long, Dorothy Francis ('Lora Lawton'); Elaine Kent, David Gothard ('Young Widder Brown'); Carl Frank, Kate McComb, Sidney Stone ('Front Page Farrell'); Mary Horn Morrison, Linda Carlon ('David Harum'); Harry Bellaver, Lamont Johnson ('Mr. Keen'); Richard Barrows ('Just Plain Bill').

IN HOLLYWOOD . . .

Producer Bill Lawrence of Screen Guild Players has brought in Harry Kronman, one-time first string scripter for Bill Bacher, to replace Bill Hampton, who has decided to freelance now that the quill crowd is in such demand....Lester O'Keefe is now producing RCA's 'What's New?' so that Antony Stanford can concentrate on Edgar Bergen's javaree and the Elsie Janis program for Bank of America....Bill Day has been pulled out of the chorus on the Groucho Marx beer show for the vocal spot to be vacated by Donald Dickson, who goes concert-touring....Tom McAvity has taken leave of the James Saphier organization to give all his time to producing Sealtest and 'Corliss Archer' programs....Bill Thompson (Old Timer and Wimple) and Isabel Randolph (Mrs. Uppington) will be missing from this season's edition of 'Fibber and Molly.' The characters (which the agency owns) will be kept alive but with other delineators. Thompson may do most of his radio work around Chicago to be near his father, who has been critically ill. Arthur Q. Bryan joins up as a regular ....John U. Reber, radio chief of J. Walter Thompson agency, trained back east now that the RCA and Chase & Sanborn shows have been successfully launched. Wick Crider accompanied Reber east after setting up publicity campaigns for JWT shows....Matt Weinstock, downtown News columnist, is trying out his pipes for a commentary pitch....Sigurd Larmon hustled back to his N. Y. base after looking in on the Young & Rubicam fall setup....Hedy Lamarr will tantalize Charlie McCarthy on Sept. 26 airing of you-know-what-show....Long fight by Paul Warwick and Dick Mack for new time on CBS for 'Blue Ribbon Town' has finally been rewarded. Starting Oct. 9 the show goes into New York at 8 p.m. and repeats for the coast at 9:45 p.m., following Luckies Hit Parade, a big fave out her ....Alex Robb, NBC package sales boss, to Streator, Ill., for funeral of his brother....Irna Phillips due at the J. Walter Thompson office Oct. 1 to work with Joe Bigelow on the RCA scripts....Bob Colwell winding up a longer-than-usual stay with the JWT gang and pushing for home this week....Walter Snow moved across the forecourt from CBS to Foote, Cone & Belding for production duty on the Bob Hope show....Dale Evans dropped from Chase & Sanborn show after two seasons as featured vocalist. Music portion of program will be carried by Pied Pipers, who replace The Sportsmen....Robert Lucas here from New York to take over 'Silver Theatre' production from Hendrik Booraem, who is standing by for a Navy call. Another Young & Rubicam producer here from the east is Joe Hill, who throws cues on 'Duffy's Tavern.'

IN CHICAGO . . .

Les Mitchell, who recently resigned as assistant program director of WBBM, has joined 'The Guiding Light' cast...Another newcomer to the NBC serial is betty Jane Smith....Minneapolis-Honeywell Regulator Co. of Minneapolis is sponsoring the Great Lakes Naval Choir, with Danny O'Neil, each Sunday, 10:05 to 10:30 a.m. CWT, over full Columbia network and two affiliate Canadian stations commencing Oct. 10. Contract is for 52 weeks and came through Addison Lewis & Associates, Minneapolis. Program will originate at WBBM.

Robert F. Hurleigh, central division manager of Press Association, Inc., radio subsidiary of the Associated Press, returned to the air last week as newscaster on the Consolidated Royal Chemical Co.'s 15-minute Saturday evening news program for Kranks Shave Cream, over WBBM. He had been off the air since 1940 when he was director of news for WFBR, Baltimore. Contract went through the Arthur Meyerhoff agency, Chicago, and is for 26 weeks....Lucille Whittal is observing her 16th year as secretary to Ralph L. Atlass, WJJD president....The 'Captain Midnight' series, sponsored by the Wander Co. (Ovaltine) returns to its regular 5:45 p.m. CWT slot on the Blue Sept. 27. Series will be directed by Alan Wallace and scripted by Bob Burtt, and Ed Prentiss will again play the title role ....William Hamilton, formerly with Kansas City stations, has joined the WIND, Gary, Ind., announcing staff....Barbara Luddy, star of 'First Nighter' on WGN and Mutual, which returns to the air on Nov. 7, leaves on Oct. 2 for Hollywood vacation with her Coast Guardsman husband, R. Ned LeFevre, who will be on leave....J. Robert Gulick, sales director WDEL, Wilmington, was a visitor last week....Lorraine Griffin, of NBC continuity department, is on leava of absence while recovering from an operation....Daniel A. Orth, Jr., formerly Illinois branch manager of the Allstate Insurance Co., has been added to the local office of the Mutual network as a member of the sales department....Lavonne Papple, recently a singer on WCCO, Minneapolis, has joined the WGN continuity department....WBEZ, new Chicago Public Schools System FM station, has started broadcasting three hours every school day. Besides carrying the Radio Council programs written for classroom use and aired over WIND and WJJD, the station will carry Blue and Mutual network news programs twice daily....Vincent Pelletier, veteran network announcer, has been selected as narrator of the 'Moose Fireside Party,' which will ori inate at WGN and be broadcast over 60 MBS stations beginning Oct. 17.

CBS' MATINEE FACELIFTING

Most Agencies Laud CBS Attempt To Exit Cowcatchers, Hitch-hikers

Columbia's move to dislodge the cowcatcher and hitch-hike announcements from the programs of its network clients has met with a mixed reaction from among New York agency executives. The majority of the agency people quizzed by 'Variety' were laudatory of CBS' action. Minority opinion took a scoffing viewpoint of the network policy. The dissidents either pointed out that evidently CBS didn't become aware of the 'triphammer horrors' of these two types of commercials until practically all its available night time was sold and it enjoyed the security of an unprecedented seller's market, or posed the query as to why the network wasn't equally solicitous about the elimination of the chainbreak announcement.

The agency execs in the majority column said that they thought that Columbia had exercised a high degree of good judgment in seeking to rid its schedules of the 'plugugly' criticism that has been directed at radio advertising. Some of the pro element indicated that they didn't expect their clients to cotton warmly to the Columbia coup because the policy would make it awkward for more than one product to be plugged within the precincts of a single quarter-hour show, but it was still the belief of such agency execs that the stand taken by CBS was for the ultimate good of the business of network advertising.

Columbia's comeback to the crack about its lack of equal interest in the riddance of chainbreaks was that its new policy had gone as far as was economically reasonable at this time. The network admitted that since the sale of chainbreaks constituted a huge proportion of an affiliated station's income from national and local spot advertising, it would be unfeasible for it to demand the elimination of all chainbreaks unless it were prepared to raise the affiliates' revenue from network programs. Such increase of compensation would logically have to be passed on to the advertiser in the form of increased rates.

CBS' ban on cowcatcher and hitch-hike announcements doesn't become effective until Oct. 1, 1944. In announcing its new rule to customers CBS has employed its customary medium for such occasions, a lengthy pamphlet explaining in gently-phrased but laboratory-sounding verbiage the reasoning and factual motivations behind the policy. The inscription on the pamphlet's cover reads: 'CBS invites its clients and its affiliated stations to remove a 'triple threat' against the soundness and success of radio advertising (while it still, largely, a threat).'

Doesn't Change Standard Limits

The policy, as explained by the pamphlet, does not change the network's standard limits for commercial blurbs for quarter-hour, half-hour and full-hour programs. Nor will there be any restrictions on the number of products that the client may plug within the network's stipulated time limits. What CBS proposes to ban is the divorcement of any plugs from the program itself, such as commercials which precede the introduction of the show itself (cowcatchers) or the commercials which follow the program's 'apparent' signoff (hitch-hikers).

The pamphlet further deals with the confusion which it holds is created in the listener's mind when

(Continued on page 53)

CBS 'Now and Forever' Sustainer in Oct. 4 Bow

'Now and Forever—a Love Story,' starts Oct. 4 as a sustaining serial in the 4:30-4:45 p.m. spot on CBS. It's scripted by Frances Ellis (Mrs. Leonardo Bercovici, wife of the playwright-stager and radio writer-director) and will be directed by Marx Loeb.

It is the second sustaining serial on CBS, the other being 'This Life Is Mine,' written by Addy Richton and Lynn Stone.

Sandra Michael in Hosp

Sandra Michael, author of 'The Open Door,' was taken Monday (20) to Mt. Kisco (N. Y.) hospital. She had been ill since last week with a fever of undiagnosed cause. During her illness her sister, Gerda Michael, is assisting her on the script.

'Door' is heard five mornings a week on WEAF-NBC for Chase & Sanborn coffee, through the Ted Bates agency.

Durante-Moore Pinch-Hit A.&C.

Pending the return of Abbott & Costello to the air in November, Jimmy Durante and Garry Moore will do two shows a week for Camel cigarets. Durante and Moore will move into their permanent Friday 10-10:30 p.m. spot on CBS Oct. 8, but for the subsequent three or four weeks, the duo will continue to also fill Camel's Thursday period (10-10:30 p.m.) on NBC.

It is figured that by mid-November Lou Costello will have fully recovered his health and able to resume his contracts with the cig account.

AFM Recording Ban Key To CBS Nix in Wash. Of Sinatra Disc Commercial

Washington, Sept. 21.

On instructions from the CBS home office, WTOP, Columbia's locally owned station, last week turned down an order from a Washington department store because the program would consist entirely of Frank Sinatra phonograph records. The order was for a five-minute spot five days a week.

Reason given by the network for the rejection had its basis in the ban of the American Federation of Musicians on phonograph records. With the situation between James C. Petrillo, AFM prez, and the radio industry being as delicate as it was on the issue, the network thought it would be imprudent to put on a program of this type.

Undoubtedly another factor in the refusal was the circumstance that Sinatra's phonograph record alliance is the Columbia Record Corp. and that since his album to date consists of a limited number of sides the department store program would be playing the same numbers over and over again during the week.

inatra to Sunday Spot

is talking about moving the sustaining show starring Frank Sinatra into the Sunday 8-8:30 p.m. period, opposite Edgar Bergen.

The Sinatra sustainer is n on late Friday nights.

Jackson for Wolff As Coast OWI Radio Chief

Washington, Sept. 21.

Cornwell Jackson has gotten the nod here to succeed N. Wolff as West Coast chief of radio for OWI. Wolff, who switched to Metro to handle television, recommended Jackson, his assistant, for the OWI slot.

OWI Radio ureau here said no appointment will be made for a while to the new vacancy as assistant to Jackson.

Jerry Sill Goes WNEW

Jerry Sill, has resigned as sales promotion director of CBS-owned stations to become sales promotion manager of WNEW, New York.

He takes over his new job Oct. 4.

AIMS FOR BETTER SUSTAINER SHOWS

Columbia is slated to embark soon on an intensive and expensive effort to improve the quality and rating of its daytime program schedule.

The drive to create greater listening for the network's afternoon schedule, particularly, includes the spotting of half-hour variety shows with guest name comedians and musical sessions with batonists and vocalists of similar standing. The whole endeavor is being carried out under the direct supervision of the network's prez, William S. Paley. The opening big splash in these matinee waters will be the variety setup m.c.'d by Eddie Dunn. It will be lodged in the 5 to 5:30 period.

Tied in is a stunt to garner interest and enthusiasm of CBS affiliated stations. With the view of imparting to Columbia affiliates the idea that in the drive for daytime program improvement they can be as important and substantial as that of the network's executives and staff, Paley has adopted a questionnaire device.

As a preliminary for maintaining an opinion contract with affiliates Paley last week mailed to the stations a booklet containing lists of CBS sustainers already on the air and checkoff boxes with notations of 'excellent,' 'good,' 'fair,' 'poor' and 'not familiar.' The booklet also contained a series of questions on why certain sustaining programs were not relayed by the local broadcaster, whether there were any sustainers that the affiliate would like to have brought back, what was the best sustainer CBS ever had on the air and whether the affiliate would like to see a summary of the answers to this questionnaire. The booklet carries the quaint title, 'Believe It Or Not, I Am Waiting for a Pork Chop.'

After he himself has been provided with a summary of the answers to the questions in the booklet, Paley will take over the questionnairing end of the improvement project personally and direct to his affiliates specific questions on specific programs. All correspondence with the stations on this score will carry his personal signature.

CBS Gets 1st Biz Of Standard Brands, 'Marlin,' in 11 Yrs.

Columbia has obtained its first piece of Standard Brands business since 1932. In the interim the account has been an NBC monopoly. CBS break comes through the placement of the serial, 'Mary Marlin,' in the 3-3:15 p.m. spot, Monday through Friday, starting Oct. 4. The time provides a coincidence in that 'Marlin' now occupies the same period on NBC in Procter & Gamble's behalf.

The switch from one account to another will occur without any layoff. 'Marlin' washes up for P. & G. on Friday, Oct. 1, and on the following Monday (4) it will continue with but two changes, the product and the leading part. Candidates for the lead now played by Anne Seymour will be auditioned by the J. Walter Thompson agency today (Wednesday). 'Marlin' is owned by authoress Jane Crusinberry, but is currently scripted by Doria Folliott.

How to Be Beautiful On the Assembly Line

Ric ard Hu nut is lining up availabilities on southern stations for the placement of a minute announcement campaign. The schedule will be of night-time complexion so as to reach women who apparently can easily spare the money for the line, namely, those with war industry jobs.

Kenyon & Eckhardt is the agency.

NBC Establishes Network Precedent In Giving Itself Right to Cancel Pact For Programs on 52 Weeks' Notice

In apprising network clients of drastic changes with regard to commercial program selectivity, NBC has apparently adopted the technique of feeding it to them in small shocks. Coming almost on the heels of NBC's announcement that it had elected to shelve, whenever it saw fit, the abeyance or waiting list, was the network's notice to ad agencies last week that NBC would, effective immediately, reserve the right to cancel a contract for specific period on 52-week notice.

The cancellation innovation was received by some agency execs with no small degree of consternation, while others took the view that NBC in this procedure was merely being consistent. One step, observed the latter, contingent of agency men, was a logical corollary to another. The network had previously disclosed that it henceforth would use the yardstick of program acceptance (to itself) in allocating night-time periods as they became available and it was natural that the web set up a contractual instrumentality which would have the practical effect of ridding NBC of the types of programs it didn't want.

It is the first time in the history of network broadcasting that the seller assigned to himself the privilege of cancelling a contract. Such rights have heretofore been exercised exclusively by the buyer. As seen by the trade, NBC has embarked on determined move to clear its night-time commercial schedules of programs that it deems not up to 'NBC standards,' or, if possible, induce the sponsors of such sub-standard programs, through the existence of the newly adopted NBC sales policies, to do something about improving their entertainment wares.

Revised Clause

NBC's cancellation strictures contained in the revised clause on renewal rights and procedure, a clause which is part and parcel of every NBC time sales contract. Fol-

(Continued on page 34)

Oboler—Actor

Hollywood, Sept. 21.

On tonight's (Tuesday) broadcast of 'Lights Out' on CBS will be unveiled Arch Oboler—Actor. Just to prove that his versatility extends beyond mere writing and producing the horror series, he has written himself in for a fat part.

Airpiece of the waning series is called 'The Producer and the Thing' and has to do with a femme radio director who just can't get the right kind of a script from her writers and rewrites the whole thing herself.

Ironized Yeast Drops Anthony

Ironized Yeast (Sterling Products) drops its sponsorship of 'The Good Will Hour,' effective with the Oct. 10 broadcast. The account has carried the John J. Anthony series on its payroll for four years. The Blue Network disclosed Monday (20) that it has another account interested in the program.

The agency on the account, Ruthrauff & Ryan, denied that this publicity had in any way figured in the account's decision to part with the series. Ironized Yeast will shortly debut a revival of 'Big Town' on CBS.

Chas. Martin's $1,650 Top As Adaptor-Director On Gert Lawrence Program

As adaptor-director of the Gertrude Lawrence program, starting Sept. 30 on WJZ-Blue for Revlon, Charles Martin will get $1,250 a week, to start, with options taking it up to $1,650. He also continues as adaptor-director of the Philip Morris 'Playhouse' on CBS, for which he reportedly gets $600 a week.

Peter Barry, one of the three scripters originally set for the Lawrence series, is back on the assignment, but Alan Jay Lerner and Howard Teichmann remain out.

Templeton May Tee Off Texaco Guestar Policy

Texaco will try out a guestar policy on its Sunday evening half-hour on CBS during October. Diane Courtney has meanwhile been pencilled to replace Joan Roberts in the femme vocal niche of the program.

The likely initial guester (Oct. 3) will be A! Templeton, the pianist.

Corwin Script Takeover

Norman Corwin, director of 'Passport for Adams' and writer of the initial script of the series, has taken over authorship of the final three broadcasts, ending Oct. 5. He succeeds Ranald MacDougall, who returns to New York, where he'll contribute scripts for the 'Man Behind the Gun' series for Elgin watch and do various other CBS assignments, including important special events shows.

Corwin's plans after the fold of 'Passport' are unsettled. He's working out an idea for a new series, but hasn't decided whether to return east or remain in Hollywood.

CARRAWAY BLUE DIRECTOR

Thomas Howard Carraway, formerly with WBAP-KBKO, Dallas, has joined the Blue network director staff.

He hasn't yet been given any regular pro r m ass gnments.

Owens-Glass Besieged By Agencies in Move To Replace 'Reporter'

The radio end of the Owens Illinois Glass account, as represented on CBS by the 'Home Front Reporter' series five afternoons a week, is under solicitation fire by at least a half dozen agencies. Columbia, meanwhile, is making a determined effort to find a replacement for the account. The glass jar manufacturer shows a disposition to stay on the air, despite its deep dissatisfaction with the rating outcome of the present series, which is headed by Fletcher Wiley, but the succeeding show, it has disclosed, will likewise have to be morale-building complexion.

The agency tha induced the account to underwrite the 'Home Front Reporter' was D'Arcy. CBS is trying to induce Owens to take over the sponsorship of 'Green Valley,' a morale daytime serial now sustaining.

Bloch Batons From N.Y. For Haymes' Coast Stint

Ray Bloch takes over the orchestral duties of Dick Haymes' show for Bourjois ('Evening In Paris' face powder) on Oct. 2. On that date Haymes begins broadcasting from Hollywood, where he's to start work Oct. 4 on a film for 20th-Fox. Broadcast will have Bloch with a choir emanating from N. Y., with Haymes, backed by an as yet unselected band and choir, plugged in from Coast.

David rockman's orchestra is with Haymes currently. Show is now on the Blue net 6:05-6:30 p.m. Sundays, but on Oct. 14 it shifts to CBS, 10:30 to 11 p.m.

NAB Publicists Shift Issue of News 'Opinion' to Individual Stations, Nets

The thorny problem of editorializing news in radio was passed on to individual stations and networks in a joint resolution issued by the National Assn. of Broadcaster's Public Relations Committee and the newly formed News Committee at the end of a two-day confab held in the Waldorf-Astoria, N. Y., last Wednesday and Thursday (15-16). The News Committee did, however, offer one concrete contribution, the formulation of plans to help colleges set up radio news writing and broadcasting courses, which, it's hoped, will turn out enough rewrite men and women to alleviate the personnel shortage now affecting radio station news bureaus.

The Public Relations Committee also made one positive contribution. It adopted the working plan of public relations for the radio industry, which calls for active participation of local station management. It was developed and presented by Willard D. Egolf, assistant to NAB prexy Neville Miller.

On the issue of editorializing, the committees took the position that: 'Responsibility for all broadcasting rests with individual station and network managements. The industry recognizes this responsibility and the Radio News Committee and the NAB is certain that various management policies, however they may occasionally differ, are designed to further the public interest.'

Action on the problems of newscast operation and setting up standards of news broadcasting was postponed till the next RNC meeting. However, the committee heard Charles Heslep, Office of Censorship, Radio Division assistant, on these very problems Thursday. Heslep stated that he formed his opinions after monitoring 12,000 newscasts for the O. of C. last year. He emphasized accuracy, honesty, integrity and responsibility in newscasts and commentators. These goals can be achieved, he pointed out, by carefully copy reading all material, crediting news sources, using descretion in employing terms, i.e., 'bulletin,' 'flash'; giving both sides of controversial issues, banning 'time chiselers' and abolishing phony buildups of news analysts.

Russell Hogin, War Production Board press agent, who also addressed the News Committee, advocated more detail and qualification in radio news. The 'what' should be supplemented by the 'why,' he added.

At a joint Publicity and News Committee luncheon Wednesday (15) H. V. Kaltenborn, speaking on behalf of the Association of Radio News Analysts, of which he is v.p., argued that a commentator cannot be kept from expressing his personal opinion. This was in reply to a statement made by Paul W. White, CBS Special Events Director, in Chicago two weeks ago before an audience of AP managing editors. White had said that the CBS policy prohibits commentators from expressing editorial opinions on controversial issues, adding that the web just got rid of its last editorializer. White reiterated this statement following Kaltenborn's address. Speaking for himself, he said that a commentator should stick to the news and that if any commentator on CBS insisted on giving one-sided views, he would be deprived of the network's facilities.

KTSA Honors New Chief

San Antonio, Sept. 21.

Staff and management of station KTSA honors Charles C. Shaw, its radio new chief, on Friday (24) in the Rose Room of the Gunter hotel, at which 400 guests have been invited. Shaw has just returned from several weeks in England, where he was a guest of the British Ministry of Information.

A half-hour special broadcast has been scheduled with Shaw giving listeners 'inside' information on his trip.

GILBERT ADDS SPONSORS

Dick Gilbert has added three sponsors to his daily WHN, N. Y., singing chatter-platter program at 1-3 p.m. and 6 p.m.

Buitoni Food Products has taken three 15-minute periods weekly, while Kelp-I-Dine (vegetable reducing agent) and Mandeis Furs each has bought six 10-minute portions.

BERGNER-JORY DUE FOR KATE SMITH GUESTERS

Elisabeth Bergner and Victor Jory will do an excerpt from 'The Two Mrs. Carrolls' as a guest spot on the Kate Smith program, either on the latter's opening broadcast Oct. 1 or the following week, Oct. 8. Date depends on whether 'Porgy and Bess' can be obtained for the premiere assignment. The Gershwin folk-opera could not be used for the second week, as it will have gone on tour by that time. Miss Bergner and Jory are currently featured in 'Carrolls' on Broadway.

Francis van Hartesveldt directs the Smith series, with Harry Ackerman supervising for Young & Rubicam.

SPONSORS DALLAS 15 MINS.

Dallas, Sept. 21.

The Titche-Goettinger Co. is sponsoring a quarter-hour over KGKO each afternoon, Monday through Friday. Airings are entitled 'Sloganaires' and combines music with a prize-winning idea for dialers.

Account was placed direct.

A. J. Kemp to Det. for CBS To Sell Durable Goods Accounts on Radio Use

Columbia apparently isn't waiting until the end of the war to launch an intensive sales campaign in the durable goods industry. The network is immediately moving into Detroit one of its ace sales executives, Arthur J. Kemp, whose job will be to sell auto, refrigerator, accessories and other such accounts on how radio can be effectively used. The durable goods business, agency men agree, has never been solidly sold on the medium and this observation is supported by the fact that few such accounts have been consistent customers of network radio.

Kemp's previous assignment was Pacific coast sales manager for the network. His spot in San Francisco, whence he operated, goes to George L. Moscovics, whose former title was CBS westcoast sales promotion manager. Another CBS shift on the Coast is the naming of Harry W. Witt to the newly created post of assistant general manager of KNX, Los Angeles. Witt, who was the station's sales manager, will handle the operating details so that Don Thornburgh, CBS' Coast v.p., can concern himself more freely with policy overseering and civic contacts.

BACK THE ATTACK!

Sept. Abnormal—But No Complaints

Station reps report that for a mid-September this is the quietest one from a new business angle that they have experienced in years. The reps are not complaining. Their comment merely concerns the abnormality of the situation. What happened this season is that spot accounts did their buying earlier than ever and started their 1943-44 campaigns a month or more earlier than has been the custom.

The rush to buy and the pencilling of early starting dates were strictly of necessity. The demand for time was so great that they had to get their orders in earlier than usual, and to secure the selected time the accounts had to set not-too-distant starting dates.

CAN YOU TOP THIS?

Program Principals May Help Author Revamp Alleged Plagiarism

Instead of suing Mort Lewis, producer of 'Awake at the Switch,' for alleged plagiarism, it is reported that 'Senator' Ford, owner of 'Can You Top This,' and his sidekicks, Joe Laurie, Jr., and Harry Hershfield, are going to help Lewis revamp his Blue Network show so that it sounds less like 'Top This.'

The boys were said to have had a preliminary confab at the Lambs Club last week to discuss a new format for 'Switch.' Ford had been set to sue the moment 'Switch,' which teed-off on the Blue Aug. 23, went commercial. The show, formerly heard Mondays, is now aired Tuesdays 7-7:30 p.m., John Brown emcees.

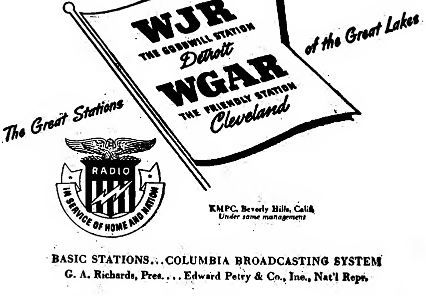
'Diary' Technique Gets a Buildup

Encouraged by a report in the Sept. 8 issue of 'Variety' that the Donahue & Co. agency was making use of the 'Diary' technique of measuring listener habits in purchasing local programs, for the Beaumont Laboratories (Four-Way Cold Tablets) campaign, CBS has started transmitting to its affiliated stations a mass of data on the research device.

The data includes a complete description of the technique and some sample findings which the affiliates could use in the event they wanted to make a set of similar studies in their own areas.

Where "E" means more than

To some, the letter "E" is merely the fifth letter of the alphabet. To Detroiters and Clevelanders, it has more significant meaning. To them, "E" is the symbol of *excellence* so many of them wear so proudly for their records in war production. It is significant, as well, of the $420.88 average per family invested in "E" War Bonds . . . an accomplishment which sets a high mark for the entire nation. It indicates their determination to help *end* the war as soon as possible. We think, too, that it might well stand for the *ease* with which WJR and WGAR blanket two of America's greatest markets . . . *in war or in peace.*



KMPC, Beverly Hills, Calif.
Under same management

BASIC STATIONS . . . COLUMBIA BROADCASTING SYSTEM
G. A. Richards, Pres. . . . Edward Petry & Co., Inc., Nat'l Reps.

BACK THE ATTACK . . . WITH WAR BONDS

Hypnotist Wouldn't Be Hypnotized

Advertising agency handling the account of a major cigaret company recently hit on a stunt that for sheer audacity and bad taste is almost without parallel.

Idea called for the services of a noted radio hypnotist and mental telepathist, then on a USO tour of army cantonments, to mesmerize the soldiers en masse into believing that all cigarets taste rancid and bitter—all—that is, except the product peddled by the agency's account.

Plan met with a chilly reception when outlined to the hypnotist, and the whole scheme was quietly dropped.

Hearings on FCC Off Till Oct., Nov.

Washington, Sept. 21.

Hearings on White-Wheeler bill to amend the Federal Communications Act to clip the wings of the FCC will not begin until the end of October or early in November, Senator Burton K. Wheeler, Montana Democrat, said this week. Sessions before Wheeler's Inter-State Commerce Commission were originally planned for the beginning of this month.

Wheeler explained he was deeply interested in other legislation which has precedence. Chiefly, he referred to his bill to delay the draft of fathers now before Congress. Wheeler's committee will not be able to start the hearings until after it disposes of certain railroad legislation now before it.

Wheeler bill to postpone father draft until Jan. 1 will apparently be licked, and show biz can prepare to lose fathers beginning Oct. 1. First to go will be the non-deferrables; those employed in nightclubs, ticket agencies, booking and managing agents, etc.

Only break under the father draft will go to the Film studios and Radio stations. Their non-fathers who have been given essential and critical occupational listings by the War Manpower Commission will be safer than ever, with fathers slated to be called.

A deferment for fathers would mean that local draft boards would have to dip into these groups for men without children to fill the Army-Navy until the end of the year.

BIOW AGENCY GETS LADY ESTHER ACCT.

Lady Esther, Ltd., which last week took its account away from Pedlar & Ryan, has given the business to the Biow agency. However, it must continue to pay P. & R. the regular $3,000-a-week fee until the conclusion of the 90-day notification period under the contract.

According to Syma Busiel, president of Lady Esther, her dispute with P. & R. was not over any ideas of procedure, as reported, but resulted from her dissatisfaction with the agency's policy regarding the writing of commercial copy. She asserts P. & R. paid the copy writer less than the amount specified in the budget for the Lady Esther program, and subsequently changed copy writers without her knowledge. She also claims that she had been working on a verbal temporary agreement with the agency since Dec. 4, 1941, and did not know that American Assn. of Advertising Agencies rules required her to give 90 days written cancellation notice.

Miss Busiel expresses complete satisfaction with the 'Screen Guild Theatre' program and intends continuing sponsorship of it indefinitely. Since breaking with P. & R. she has hired back the former commercial writer, who is to continue turning out the copy under the Biow setup. Bill Lawrence, having obtained his release from P. & R., is to remain as producer of the show, with Music Corp. of America continuing to assign writers to the adaptation of the dramatic series.

'Music Hall of Air' Cancelled on Short Notice; NBC Offers No Explanation

Backing the Attack

Washington, Sept. 21.

WTOP, CBS' local outlet, last week augmented its slogan of identification, 'WTOP, 1500 (k.c.) at the top of the dial,' to aid a current cause. The added line was, 'And remember that 15,000,000,000 is the top of the war loan drive.'

The amendment was suggested in a phone call from a woman listener.

WALLACE TO GUEST ON 'INFO, PLEASE'

Vice-President Henry A. Wallace will guest next Monday (27) on 'Information, Please.'

Airing of the Heinz-NBC show has been turned over to the Third War Loan Drive and will originate in Newark, N. J.

Whether or not 'Music Hall of the Air,' one of the oldest of the Sunday network shows, returns to the air this season is still a matter for conjecture, according to Gus Eyssell, managing director of the Radio City Music Hall, N. Y.

A press release that went out last week listed the program, which since 1933 had been heard over the Blue network, as a new WEAF-NBC feature for the noon to 12:30 slot, and announced the initial program for Sunday (19). Release further announced the return of the program's regulars, including Erno Rapee, as conductor, the Music Hall male quartet, organist Dick Leibert, with Nan Merriman, NBC soprano, as the guester for the premiere.

Eyssell said the release was entirely unauthorized, that it had not been submitted to him for approval, and that the negotiations for the return of the program to the air were by no means complete, with no certainty that it would return. The 'Music Hall' program was dropped from the air last season, its first absence since the series started.

NBC announced tersely Saturday (18) that the program had been cancelled but offered no further explanation.

Push Commercial Educ'l Programs For Classrooms

Washington, Sept. 21.

Commercially-sponsored radio programs of educational value will be recommended to state and local boards of education for the first time the end of this month by the Federal Radio Education Committee.

Executive committee of FREC, which met here on Friday (17), announced that it would launch a new program listing service in which sponsored as well as sustaining programs would be suggested for classroom use. Initial list will carry about 50 programs, carefully broken down as to type and use.

One limitation on the number of commercial programs which will get the FREC nod for use in public schools around the country will be the type of sponsor. For example, no matter how good a program might be for the purpose, it would not be listed if it carried a commercial for beer or liquor. On the other hand, advertising agencies and national advertisers whose products are not objectionable from this point of view may have their programs piped into grade and high schools—commercial included.

Fly's Warning

FREC, a semi-official organization with some Federal sponsorship and the backing of such people as Neville Miller, NB prexy, of the National Assn. of Broadcasters; Dr. Lyman Bryson, director of education for CBS; Willard E. Givins, of the National Education Assn., etc., heard FCC chairman James L. Fly warn that educators had better take advantage of the FM channels set apart for them, or they will lose the channels.

'These choice channels,' said Fly, 'were not set aside for absentees. The ether is far too crowded. The pressure from other interests seeking to use radio are far too great to permit continued reservation of these channels, unless educators actually get busy and fill them with educational stations.' Fly reminded that schools and colleges took out many permits for standard broadcast stations in the '20s and then fell by the wayside.'

'On the new FM bands,' he continued, 'you're going to be traveling in fast company. Your program will be competing, so far as general listeners at least are concerned, with the best that commercial radio can offer. In one sense, of course, all radio is educational. The local commercial stations and networks alike are educating listeners every hour of the day and night.'

George Adair, assistant chief engineer of FCC, predicted eventually educational FM networks, to bring the best teaching to classrooms.

BACK THE ATTACK!

Excellence

'DAYTIME RADIO NEWSPAPER'
With Bernardine Flynn, Durward Kirby
15 Mins.; Mon.-Fri., 1:30 p.m.
PROCTER & GAMBLE
WABC-CBS, New York
(Compton)

As a further move for more variation in its daytime program schedule, Procter & Gamble has started sponsorship of a five-a-week news series, no doubt at least partly inspired by the General Foods success with the Kate Smith-Ted Collins noontime stanza. It had already gotten away from its policy of bankrolling only serials during the daytime by sponsoring 'Hollywood Theatre of the Air' on a midwest and Coast hookup. On the results of this newest attempt may depend whether the account will, as reported possible, further abandon the serial field for other types of programs.

The new show, which debuted Monday (20), is called 'Daytime Radio Newspaper' and offers Bernardine Flynn, who for the last 11 years has played Sade in Paul Rhymer's 'Vic and Sade' serial, reading the 'human stories' and 'little news,' with announcer Durward Kirby handling the 'big news.' They both share the commercial spiels for Crisco. That is the same brand for which the 'Vic and Sade' repeat was formerly heard in this same 1:30-1:45 p.m. spot. The regular 'Vic and Sade' broadcast, also for Crisco, continues in the 11:15-11:30 a.m. niche on WEAF-NBC.

On the initial stanza 'Daytime Newspaper' opened with Miss Flynn informally identifying herself (though not mentioning the 'Vic and Sade' connection) and explaining the idea of the series. Then she brought in Kirby, who called her 'Bern' in acknowledging the introduction, then launched into the first portion of the program. It was a straight, positive, clear and rather rapid reading of the principal war news, climaxed by a novelty item.

Miss Flynn then read the first feature yarn, a report about John Taylor (whom she naturally didn't identify as former script editor of Pedlar & Ryan and at one time with the Compton agency) and how as a Red Cross official he helped serve coffee and doughnuts to Yank troops invading New Guinea. She followed that with several other features, climaxed with a story from CBS correspondent Eric Sevareid about the value of letters from home to U. S. forces in the Far East. Then Kirby read a War Bond plea, some domestic news items, after which they joined in the Crisco blurb and a final Government message.

In general, this provided a distinctly listenable interlude, with an attractive change of pace from the serial lineup. It was skillfully prepared and capably presented. Moreover, it will be even more effective when Miss Flynn has become accustomed to the different requirements of a program of this kind. She now uses her normal voice, but properly doesn't include her Sade characterization. Her main fault at present is a subtle but definite one. That is, she does not speak personally enough to the individual listener. It's a matter of mental approach to the assignment. As it is now, she's used to playing a part. She must confine that to 'Vic and Sade' and, on this news assignment, think of herself as talking intimately to one of her own personal friends. The microphone will register the distinction. *Hobe.*

'THE ATTACK!'

In Kansas City

the Swing is to WHB

A HARVEST OF RESULTS awaits smart advertisers who use WHB..."Your Mutual Friend"... in Kansas City. Available *now:* Associated Press News in 5, 10 and 15-minute strips; unique participation shows appealing to women, factory workers, farmers, young people; a few Mutual co-operative programs; some choice spots for minute ETs or chain breaks.

KEY STATION for the KANSAS STATE NETWORK

Kansas City, Missouri • Wichita, Kansas • Salina, Kansas • Great Bend, Kansas • Emporia, Kansas

Memo

ASK FOR BOOKLET!

Just off the press—comprehensive analysis of the Greater Kansas City market with population and distribution data on western Missouri and eastern Kansas; statistics on mid-west's great new war industries; coverage and market data for WHB and the Kansas State Network. Ask

DON DAVIS

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CHICAGO • 333 North Michigan, CENtral 7980
LOS ANGELES • Security Building, MUtual 6660

Follow-up Comment

'The Open Door' serial on WEAF-NBC for Chase & Sanborn coffee is currently in an absorbing sequence. As always, authoress Sandra Michael is dealing with full-dimensional characters and mature ideas. Moreover, in this instance she has a potent basic situation in the triangle emotional drama and stimulating secondary themes in the unfolding plot against Dean Hansen and the incipient romance between Corey and Prof. Greentree. The script also has a stronger story than she has offered in some time. In her case, that does not lessen the show's appeal to the intellect, for a writer of Miss Michael's calibre couldn't avoid treating the interplay of characters and ideas if she tried. It's too much a part of her own way of thinking. The main thing is that as long as she can maintain the show's present story strength, the appeal will be to the emotions as well as the mind, and its popularity should substantially increase.

'The Army Service Forces Presents,' now heard 10:15-10:45 p.m. Saturday instead of earlier the same evening on WJZ-Blue, has also changed its format. Instead of dealing with several different subjects on each stanza, it now gives the entire script to one subject. Saturday night's (18) installment, titled 'No Thoroughfare,' and dealing with the Quartermaster Corps task of moving supplies to the front, lacked vigor and movement at the start, but though it remained talky to the end, it developed action and pace about half way through. Frank Wilson scripted the show and Capt. Ed Byron directed.

Fitch Bandwagon's summer replacement series with Freddy Martin's band and guest songwriters switched to the Blue network last week (15) to make room for the regular 'guest band' programs which returned to NBC Sunday (19). Still as entertaining and well-handled by Tom Reddy as it was when it debuted on NBC in early summer, this second Fitch show should gather additional listeners in the Wednesday slot. There are many amateur songwriters throughout the country interested in the payoff tunesmiths and how they work. Important, too, is the replaying of the tunes they have written, which, in almost every instance, involves a long list of standards and recent pops. Mack Gordon guested this show and, in addition to smoothly bandying words with Reddy, sang several of his melodies. Though not a professional singer, his efforts weren't far behind the unbilled vocalist on the show, apparently one with Martin's orchestra. Latter outfit is still an excellent choice for this program.

'This Life Is Mine,' sustaining serial on CBS, is currently in difficulties with its leading part of Edwin Lorimer. The trouble is apparently only partly due to the departure of Paul McGrath with the road company of the legit play, 'Tomorrow the World.' It is true that the actor's brother, Byron McGrath, who has succeeded him, declaims scenes of supposedly intimate conversation as if he were playing costume drama to the bleachers at the Polo Grounds. But the direction seems to encourage that tendency.

Inherently, though, the script itself places a handicap on whoever plays the Lorimer part. First of all, it presents him as a great Shakespearean star. That's not only a neon invitation to pomposity, but it gives the actor the task of making the audience believe he is that good an artist and that compelling a personality. In addition, the script provides him with relatively trivial justification for making acting his career. Instead of appealing only to his daughter's ambition and vanity in trying to persuade here to abandon school teaching to become an actress, he might cite the eloquence of the dramatic stage as a medium for the expression of ideas; in other words, as an educational force. He might also argue her responsibility to herself, to use her gifts to the fullest, both for her own sake and for those to whom she wants to bring education or mental stimulation and emotional uplift. There is more to Edwin Lorimer's case than the authors have expressed and, as they've drawn his character, he's intelligent enough to realize it, and articulate enough to clarify it to his daughter.

The present flaws in the script would not be worth mentioning, of course, if 'This Life Is Mine' were not a serious, adult program. But as it is, they are unworthy of the serial as a whole, and they shouldn't be too difficult to remedy.

'Fred Brady, summer replacement (Lever Bros.) for Bob Burns in the 7:30 Thursday night slot via NBC, remains essentially as he was at the start of the season. On the basis of his near-windup program last week (16) (Burns returns in two weeks) he's still far from ready for big-league network shows. It was not only a question of poor scripting (some of it, in fact, reached a deplorably low level of banality). But Brady's poor timing, delivery and even voice were factors that stood out prominently to negate whatever virtues the program contained.

The idea, too, of sundry stage business and apparently dressing up characters aimed primarily for studio audience reaction only had the effect of becoming an irritant so far as home listeners were concerned. A double-talk interlude by Joe De Rita, a Bonnie Williams vocal, 'How Sweet You Are,' and Gordon Jenkins' background music helped slightly.

'Man Behind the Gun' program Saturday night (18) on CBS for Elgin Watch was written by Sgt. Arthur Laurents, of the U. S. Signal Corps. It was the ninth show he's done for the series, and he's committed for four more. The stanza, dealing with an ordeal of hunger of American and Aussie soldiers in New Guinea, had a strong basic situation and contained vigorous passages, but it started at such a high pitch that it could not build to a climax. This weakness, moreover, was accentuated by the steadily loud production level, which tended to obscure some of the dialog.

John Redmond, the songwriter, as one wag put it, evidently joined the Navy so that he could get a plug for one of his songs on the Major Bowes program (CBS). Redmond, who has co-authored such tunes as 'The Man With the Mandolin' and 'I Let a Song Go Out of My Heart,' and who is now a seaman second class, got himself on the Bowes stanza last Thursday (16) so that he could cut loose with his latest ditty, 'You'll Never Be Blue in a Blue Uniform.' When in civvies Redmond was known as the stormy petrel of ASCAP writer meetings. The rendition he gave his own number was no zephyr. Redmond appeared firmly convinced of the song title's assertion.

Irma Gonzales, Mexican operatic soprano, was a welcome addition to the Andre Kostelanetz 'Pause That Refreshes' half-hour last Sunday (19). She possesses a rich voice and handled the 'My Name Is Mimi' aria from 'La Boheme' with intelligent dramatic subtleties. She was equally at home in Ponce's 'Estrellita,' which is a livelier Latin number. Sunday's appearance was her second with the Kostelanetz orch. She did a guest shot when the aggregation broadcast from Mexico City last season.

Laws Named Sales Mgr. At WLOL; Directors Set

Minneapolis, Sept. 21.

Fred F. Laws has been appointed sales manager of WLOL, Minneapolis.

The announcement of this appointment followed a recent stockholders' meeting of the Independent Merchants Broadcasting Co., operators of WLOL, at which Charles J. Winton, Jr., David Winton, Ralph L. Atlass, Virginia Mittendorf and E. S. Mittendorf were continued as company directors.

NBC Establishes

Continued from page 31

lowing is the revised clause, with the section pertaining to NBC's assumption of the right to cancel:

'The agreement shall be automatically extended for successive and continuous periods of 13 weeks each except that agency may terminate it at the end of the original term or at the end of any such extended 13-week period upon not less than 30 days of written notict to company (NBC) and *except that company (NBC) may terminate it at the end of such extended 13-week period upon not less than 52 weeks of written notice to agency.* During each such extended 13-week period this agreement shall be modified to th. extent necessary to make it conform to company's (NBC) then existing rates, discounts, rebates and other terms and conditions or payment to the company's then existing sales policies, including but not limited to its requirements as to number and location of stations.'

An executive with one of the leading agencies in radio declared that he applauded NBC's move to improve the level of its commercial programs but added that he did think the situation called for a word of caution. He said that he was afraid that the network in its zeal to improve all programs might frustrate the innovation of new programing ideas and start dictating policies that are not sound for either radio or the advertising business.

U. S. Navy Glorified In Recorded S. F. Series

San Francisco, Sept. 21.

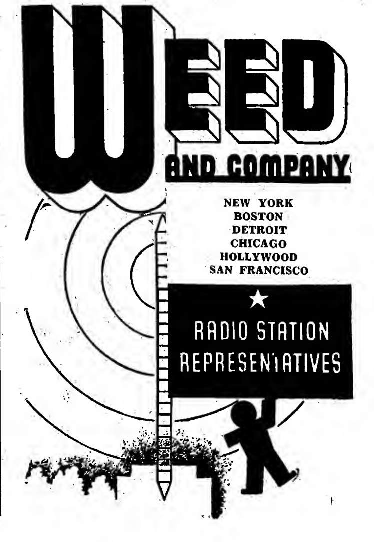
'Fighting Heroes of the United States Navy' is a new program which debuted over KPO recently and will be heard each Sunday at 3:30 p.m. (PWT). Program tells the story of the U. S. Navy traditions.

Recorded series, written by Stanley Wolfe, is originated, produced and directed by Bernard Zisser, former member of OWI's Domestic Radio Division.

Mgt.: LOU CLAYTON

New CAMEL PROGRAM, Thurs., 10 p.m., EWT

M-G-M's Studios, Hollywood, Cal.



'RUBINOFF RETURNS'
With David Rubinoff, Edward Roecker, Ernest Chappell
Instrumental, Songs
Sustaining
30 Mins., Sun., 4 p.m.
WJZ-Blue, New York

The Blue Network has a salable article in this program, but not exactly as auditioned for the benefit of prospective sponsors as well as the listening public last Sunday (19). In essence, the program was a showmanly demonstration of a concept long accepted by the trade. Sunday afternoon for the average household is an interlude of relaxation. With relaxation comes mellowness, and what can cater better to that mood than a session of melodious and 'schmaltzy' music?

The half-hour which the Blue framed around David Rubinoff, who has been out of radio during the past five years but still doing plenty well in his tours around the country, was shrewdly patterned on the musical side. The selection of orchestral numbers had a primary design, namely, their aptitude as showpieces for Rubinoff and his violin. All the pieces, from the sprightly and colorful 'Caucasian Sketches' to the swing treatment of 'Dinah,' afforded Rubinoff choice springboards for his talents as an instrumentalist and popular entertainer. nd he made the most of them.

Edward Roecker's baritone blended into the mood of the event, spanning instrumental passages with such familiar items as 'Night and Day' and 'I've Got Plenty of Nothin'.' Rubinoff is set for another showing this Sunday (26) and it might be well to give Roecker another crack at this particular show-window.

The only weakness about this half-hour lay in the scripting. It tended to oversell the program's star. The biographical stuff was fitting but it was much overwritten, and the overflourishing given the introductions by Ernest Chappell didn't stack up as bigtime radio. An artist, certainly at this stage of the medium, is judged by his performance and not by the encomiums of a continuity writer. Rubinoff doesn't require such verbal embellishments. He can stand securely on his ability, background and showmanship. *Odec.*

RED SKELTON
With Harriet Hilliar zzie Nelson Orch.
Writer: Edna Skelton
Comedy, Songs, Band
30 Mins.; Tues., 10:30 p.m.
Brown & Willimson Tobacco Co.
WEAF-NBC, New York
(Russel M. Seeds)

On the basis of the new season's teeoff program as heard Tuesday night (14) via NBC, Red Skelton won't have any difficulty maintaining his radio popularity. There's no perceptible change in style or format from last season, a factor singularly important, where Skelton audiences are concerned for the carrot-topped comedian's particular brand of delivery and humor has won him his own large following. His precocious kid stuff still packs a maximum quota of laughs, but it's easily understood that as entertainment it lacks a universal appeal and might easily grind on one's nerves unless strictly a Skelton addict. Luckily for Skelton, there's a plentiful supply of these around.

Thus the initial program was largely comprised of a swift succession of gags that, regardless of their quality, nevertheless had the effect of sending the Skelton fans into hysterical laughter.

Quick on the uptake when muffing lines, Skelton succeeded in converting an ad lib routine into some of the show's top laugh moments. His crack, for instance, upon reading one of Ozzie Nelson's lines, leaving the band leader groping for a reply, that he 'hadn't read a line all summer,' wasn't in itself inspired humor, but was sold strictly on the merit of the Skelton delivery.

The comedian, as last year, got excellent assists from Harriet Hilliard, whose vocalizing of 'Either Too Young or Too Old' was particularly effective, and Nelson's orchestra, which backgrounded the musical interludes.

The Raleigh commercials, built around the fact that '20,000 smokers switch brands daily,' were well written but overstressed. *Rose.*

Named to Toledo Board

Toledo, Sept. 21.

Arch Shawd, manager of WTOL, Toledo, elected to board of governors of Toledo Advertising Club.

WANTED ! ! !
½Hr. Program

Program director handled large network shows, will take one good ½-hour night or week-end show—free lance basis—no speculative work—no auditions.

Write Variety, Box 283
154 W. 46th St., New York 19, New York

JACK BERCH
With Morty Nevins, Al Nevins, Artie Dunn, Tom Shirley
Songs
15 Mins.; Mon.-Fri., 1:15 p.m.
KELLOGG
WOR-Mutual, New York
(Thompson)

Jack Berch, who's had various song shows on the networks in the past, opened an unpretentious and moderately ingratiating series on WOR, New York, and a limited Mutual hookup for Kellogg All-Bran. He's accompanied by the Three Suns (Morty and Al Nevins and Artie Dunn), playing an electrical organ, a guitar and accordion. Tom Shirley announces.

The tone of the show is light, informal pops and the continuity is folksy. After his 'I'm a Whistlin', Are You Listenin'?' theme, Berch opened his Monday (20) installment with a vocal of 'Oklahoma,' then explained that he wanted to 'start the program off right' by reading his own commercial. For a change of pace, he next balladed 'It's Always You,' after which the Three Suns contributed a lively number and Berch returned with 'Always' in answer to a letter request. He closed with 'Casey Jones.' *Hobe.*

New York—Willard A. Fraser has joined WLIB, Brooklyn, sales staff following honorable army discharge. He had previously been with Sales Division of RCA Victor, Camden.

NEWS FROM EVERYWHERE
With Volney Hurd
15 Mins.; Mon. thru Fri.; 6:30 p.m.
Sustaining
WMCA, New York, via Mutual

WMCA is fortunate in having landed this world-wide news program originally skedded to be heard in New York via WOR-Mutual, which was unable to take the program due to commercial commitments. Although handicapped by poor overseas transmission during the teeoff stanza Monday (20), the incisive reports made by the Christian Science Monitor correspondents came through clearly enough to get across the high standards of foreign news coverage characteristic of the Monitor, which is preparing and broadcasting the material in collaboration with Mutual.

The program has the additional advantage of Volney Hurd's analyses. He's the Monitor's Director of Radio Affairs. Hurd handles straight news at the beginning of the show, then analyzes the news following each individual report and offers a windup summation. He has a good voice, firm delivery and well-seasoned understanding of the events reported by the Monitor staffers.

Considering the difficulties and static involved in overseas transmission, it would be advantageous if Hurd, who broadcasts from Boston, the Monitor's home office, summed up in greater detail the reports aired from distant points such as Chungking and Moscow. In addition correspondents were heard from Algiers, London, Cairo, Honolulu and Sydney. The broadcasts were supplemented by reports cabled from Berne, Lisbon and Alaska, areas not permitting radio broadcasting. These were read by Hurd.

'SHOOT THE WORKS'
With Joe O'Brien
30 Mins.; Sat., 9 p.m.
HERBERT'S BLUE WHITE DIAMONDS
WMCA, New York

Audience participation show, which bowed Saturday (18), has to its credit a novel coin-disposing gimmick and an m.c. with a smooth line of patter. The program hinges on dice shooting. When heard on the teeoff session the audience and contestants seemed to enjoy this angle, and m.c. Joe O'Brien found it a source of glib ad-libbing.

Judging by the number of questions muffed, they were not too easy, but on the other hand they weren't particularly mirth provoking. Although O'Brien clicked as an ad-libber, his contestant probing scarcely varied from one individual to the next. And due to the fact that all but one or two were in the armed services, their replies were practically similar. The use of a few more civilians might have added color.

The commercials were restrained, and did a good selling job.

SYDNEY MOSELEY
News Comment
VICK CHEMICAL CO.
14 Mins., Mon. through Sat., 6:01 p.m.
WOR, New York
(Morse International)

Sydney Mosely, who for years sat before mikes at WMCA, N. Y., and later shared his talents between that station and Mutual, is now settled in part of the half-hour that Uncle Don occupied for 18 years. Uncle Don officiated as mother's welcomed helper in gently cautioning the kiddies about bad habits and their scorn for milk and spinach, and now Moseley daily expatiates to Uncle Don's grownup alumni on the meaning and significance of the day's happenings in the news.

Moseley is about the most restrained of the herd of news commentators who hold forth in this area. He is completely without airs. He doesn't try to startle his listeners by overemphasis or distortion of an item's real value. There is nothing pontifical or dogmatic about his approach and analysis of a report or coming development. Like a kindly schoolmaster conducting his class, Moseley lends to the task of clarification a sharp insight into fundamentals and a simplicity of exposition. Perhaps this combination of qualities explains his steady growth in stature as a commentator. *Odec.*

...and so does Galen Drake

For six years the Silver Theatre has been turning silver into gold—and golden good will—for the International Silver Company.

KNX is proud that Silver Theatre goes on the air from KNX each week. The company's agency, Young & Rubicam, makes use of KNX's studios, audience facilities, sound effects, engineering, technical equipment, and priceless "know-how" on every program.

So do thirty-one other CBS coast-to-coast shows. For KNX is Columbia's western production headquarters. KNX *is* CBS in Hollywood.

Exactly the same high standards apply to KNX's local shows. Take Galen Drake's "Housewives' Protective League" combination, for example. For a full hour, six mornings a week, Drake brings Southern Californians the fast-moving, tuneful "Sunrise Salute," followed in the afternoon by the "Housewives' Protective League," a period of spicy, homespun philosophy.

It's a combination that no other Southern California station has the network-created resources to provide. And the Housewives' Protective League combination has a unique record of outstanding accomplishment for its participating sponsors; so much so that the same format is now being successfully followed by other CBS cities. We can't tell the exact figures—they're too sensational—but the advertising manager for Golden State Dairies says the combination has been "most instrumental" in helping that company reach a new sales peak!

Ask us about other success stories, about current availabilities, on the Housewives' Protective League. It's KNX-produced, to give that KNX-tra touch of *audience acceptance* and sales impact to your product in Southern California.

COLUMBIA OWNED
KNX
LOS ANGELES
50,000 WATTS
CBS

Columbia's Station for All Southern California

Represented by Radio Sales, the SPOT Broadcasting Division of CBS

Payroll Traffic

Canton, O.—Frank T. Bow has joined WHBC as newscaster.

Akron.—Bill Plant, WADC announcer, has heeded the call back to the classroom at Akron University and has deserted the microphone temporarily.

Calvin Heintz, announcing at WADC this summer, is back teaching at a local vocational school.

Len Taylor, former local radio figure, now program director and production manager at WHBC, Canton.

Des Moines—Charles Logan, formerly in special events for CBS in Chicago, has taken a similar position with KSO-KRNT. Des Moines.

Jessie Axmear, secretary to Craig Lawrence, general manager of KSO-KRNT, has resigned to reside in California. Her successor is Patricia O'Keefe.

Kansas City—Bruce Davies is new announcer at KCMO. In from KCKN across the river.

San Francisco.—Charles Cooney, assistant telegraph editor under commentator Larry Smith of The Call-Bulletin, takes over the news and special events department at KPO, replacing Don Martin, who goes to Hollywood to head news and special events for NBC Western Division.

Portland, Ore.—Edwin A. Browne, continuity supervisor of KGW-KEX, has resigned to accept a position in San Francisco with the office of the Co-ordinator of Inter-American Affairs. Evelyn Sibley becomes continuity chief in Browne's place.

H. S. Jacobson has been named general manager of KXL, succeeding Hal Wilson, resigned. Jacobson was upped from sales manager's post.

Mel Baldwin has joined the announcing staff of KGW after receiving a discharge from the Army. Before the war he was with KWJJ.

Cincinnati—Changes in exec personnel of WLW's trade extension department, effective recently, are: John A. Tappin, from grocery department manager to director of grocery trade relations. His former post is taken over by R. M. Fanning, who did sales promotion work for the Andrew Jergens Co. at its home office here, also for the California Hawaiian Sugar Refining Corp., and was district manager in Michigan for the Thomas J. Lipton Co. Ralph E. Visconti transfers from manager of the drug department to director of drug and tobacco trade relations. J. M. Zinselmeier from Procter & Gamble sales promotion department, is manager of the drug department.

San Antonio—William Watson has joined the announcing staff of WOAI, filling vacancy left by Bill Laurie. Watson comes here from KWKH, Shreveport.

Lucille Myrick has joined staff of KTSA in the promotion and merchandising department. Comes here from a similar post at WOAI.

Kay Carroll has been selected as women's news commentator to air a new series daily over KTSA. Broadcasts will be aired each afternoon and will be a woman's view of the news.

Boston.—Ray Rich has left WHDH here as announcer and program director to become night supervisor of production at WNAC and Yankee Network. He succeeds Edwin Otis, who joined Mutual net's station relations department in N. Y. as assistant to Richard Connor.

Phyllis R. Doherty, former assistant editor of New England Purchaser, joined WNAC as publicity director.

San Antonio.—Many KFRO employees have joined armed forces with representation in all branches. Lynn Williams is in the air transport section. Jerry Doggett, former announcer, is in the Navy. Grady Shepperd, former engineer, is now a Lieutenant in the Army Air Corps. Macon Metts has joined the Navy.

Kenny Hyman, chief engineer for KABC, has resigned his post to join the Colonial Radio Corp. of Buffalo. Replaced here by Paul Wolf, formerly of KTHS and KWFC, Hot Springs.

Rochester, N. Y. — Al Sisson, WHAM news and sports announcer for last nine years, resigned to join Red Cross foreign recreation service. Edmund Lytle, who has been with the station a year, moves up to chief announcer; Tom Murray takes over the news chore, and Bob Turner comes from WEBR, Buffalo, to handle sports. Syl Novelli, pianist and entertainer, gets a regular announcer spot.

St. Louis.—David R. Mare, formerly promotion manager for the St. Louis Star-Times and the newspaper's radio station KXOK, has been appointed director of advertising and sales promotion for KMOX, local CBS outlet. Station also added another new member to its sales staff, William M. Wider.

San Antonio.—KABC added Peggy Banfield as receptionist; Louis Muro as control room operator and Bob Premont as announcer.

Glenn Hunt has replaced Dick Haynes as announcer at KTSA. Hunt comes here from KLRA, Little Rock. Haynes goes to KMOX, St. Louis.

Billings, Mont. — Virginia Braunberger, program director of KGHL, upped to assistant manager, but will continue to supervise programs. Dorothy Morris, station's traffic manager for the past three years, has been made head of promotion and publicity department. She will be replaced by Mrs. Julia Bell.

Philadelphia. — Charles Lynch, formerly with WBRY, Waterbury, Conn., is latest addition to WIBG announcing staff. Anne Barr has been added to WIBG program department.

Agnes Tolle, harpist, added to WIBG studio orchestra.

Kansas City.—Jack Maynard added to mike staff at KCKN. Formerly at KOMA, Oklahoma City, Okla.

Verdict Due This Wk. On Petri 'Holmes' Renewal

Decision as to whether Petri wine will renew the 'Sherlock Holmes' program Friday nights on Mutual will probably be reached on the Coast this week. Young & Rubicam, agency on the account, has recommended its continuance but with certain provisions. It wants to have its own director on the show, and insists that new scripts be used instead of repeats of ones from previous seasons, as at present. Sig Larmon, Y. & R. president, is handling the situation during his current Coast stay.

A major factor in the deal is the price for the series. It's a William Morris package and sells for $2,500, instead of $7,000 as in former years. Most of the difference is absorbed in the salaries of the stars, Basil Rathbone and Nigel Bruce, but part results from the use of repeat scripts. Edith Meiser has written the series for several years, and Glan Heisch now directs it for the Morris office.

Farnsworth Okayed On 250G Expansion

Fort Wayne, Ind., Sept. 21.

War Production Board has authorized the Farnsworth Television and Radio Corp. to expand its engineering, laboratory and manufacturing facilities at Fort Wayne, Ind., at a cost of approximtaely $250,000.

E. A. Nicholas has been reelected president of the firm.

Staley Buys on Blue

Staley Gloss Starch Cubes (E. A. Staley Co.) has given the Blue Network an order for the 10-10:15 a.m. period, Monday through Friday, with Nov. 29 as the starting date. Title of the show will be 'Sweet River.'

Hill Blackett is the agency.

Dramatize Air Heroes

San Antonio, Sept. 21.

The Link Aviation Co. has set a series of quarter-hour weekly programs over WOAI, starting Oct. 13. Broadcasts will be titled 'Heroes of the Air' and will dramatize the live of better-known war pilots.

Account placed through Draven Hedrick, New York.

Noble Emphasizes

Continued from page 30

stations to Blue. Woods said they had agreed to allow Jergens to continue with certain NBC outlets, though it meant duplication.

Some of the questions hinged on the refusal of Blue to sell the Winchell program to WRAL, Raleigh, N. C. Woods admitted that WRAL wanted the program, and said the only reason for refusal was because the station had failed to meet the customary financial terms. Fly tried in vain to get him to admit that Blue had held back in an effort to force WRAL into complete affiliation with the web. Fly insisted that the FCC network rules were being violated.

Both Woods and John T. Cahill, RCA attorney, denied this flatly. Woods described the way Winchell prepares his programs and how they are censored by Blue.

Noble, questioned regarding the handling of time, followed much the same line as Woods had done in the first hearing. Noble said he approved the net's stand in selling time to advertisers and giving time to noncommercial groups to advocate their philosophies. He said he planned to study the question further. 'Have you given thought to relaxing the restrictions on freedom of speech?' asked Fly.

'Some thought, but not enough,' replied Noble.

'Would you consider the broadest possible extension of free speech in the public interest?' was the next question. 'Yes,' replied Noble.

Commissioner Clifford J. Durr asked if a utility might not try to interest a legislature as well as sell its products over the air. Noble said he would stop such a practice.

'Have you ever set standards for selling time to groups?' asked Commissioner T. A. M. Craven. 'We have not,' was the answer.

'The Commission is entitled to a formulated policy,' said Fly.

'It would be difficult,' replied Noble. 'If you begin selling arguments, you lose your audience. Under the present arrangement, both sides get equal treatment. They get time free.'

Fly took a new tack.

'Suppose you owned a station in the District of Columbia,' he asked, 'and some citizens organized a campaign against taxation without representation, would you sell them time?' Noble said he would give time but not sell it. When Woods was asked why Blue does not sell to ideological groups, he replied:

'We are afraid that if we sell time for preaching of philosophy or ideas, the best time would gravitate to those with money, and other groups, such as religious groups, would be left out in the cold.' He denied an implication by Durr that Blue was influenced by the NAB code regarding the handling of time for labor organizations.

BOOK PUB OFFERING BIZ IF 'GUARANTEED'

Latest of the book publishing accounts to offer stations business on a guaranteed return basis is Cambridge House. With the view to instructing the girls at home how to compose the sort of letters that will take with their boy friends in the camps and at home, Cambridge is exploiting a 'Guide to Intimate Letter Writing.' As a premium to the latter book there's a paper-backed publication, 'The Private Letters of the World's Great Lovers.'

The 'guaranteed' angle makes it obligatory on the station to keep plugging the article until the advertiser has obtained enough money orders to cover the initial cost of time. Carl Calman, Inc., is the agency.

Comm'l Airer Forces Monitor News Off WOR

Due to commercial commitments, WOR, Mutual's New York outlet, is not carrying the Monday-through-Friday world news reports gathered and broadcast by the Christian Science Monitor staff over the network 6:30-6:45 p.m. Instead, the global news pickups are being aired in New York by WMCA, an indie.

The 15-minute period on WOR is currently filled by Frank Singiser, who broadcasts Transradio news for the Consolidated Cigar Corp. The station management has expressed its disappointment at not being able to carry the pickups, which are considered a news plum in view of the Monitor's rep for acc foreign news coverage. One station exec hinted that this state of affairs is not permanent and that he holds some hope of eventually getting the broadcasts for WOR.

Sues Searle for Divorce

San Francisco, Sept. 21.

Elizabeth Searle, wife of Don Searle, general manager of KGO, San Francisco, filed suit for divorce Monday (20).

She charges Searle with cruelty and asks custody of their two children, aged 13 and 16.

D'ARTEGA

AND HIS

ALL GIRL ORCHESTRA

Now On
USO Camp Shows

Personal Management
ERNEST LIEBMAN
1440 Broadway, New York

A Force For Tolerance . . .

Among

20,000,000 LISTENERS

THE RADIO VERSION
4th Series

"ABIE'S IRISH ROSE"

WRITTEN BY ANNE NICHOLS
AND RIP VAN RONKEL

For Making This Possible . . .
A SALUTE TO—
Drene (Procter and Gamble)
H. W. Kastor and Sons
The National Broadcasting Co.
And All My Friends
Sincerely,
Anne Nichols

A WCPO feature

Consistently HIGH
Hooper Ratings
Summer and Winter

C. E. HOOPER • Cincinnati Audience Measurements
Percentage of listeners—July-August, 1943

	"B"	WCPO	"C"	"D"	"E"
MORNING INDEX MON. THRU FRI. 8:00-12:00 A. M.	31.0	24.8	14.0	18.8	11.4
AFTERNOON INDEX MON. THRU FRI. 12:00-6:00 P. M.	39.1	25.0	9.1	13.2	13.6
EVENING INDEX SUN. THRU SAT. 6:00-10:30 P. M.	38.6	13.0	18.7	13.5	16.1

WCPO
CINCINNATI'S NEWS STATION

Argentine Activities

By RAY JOSEPHS

Buenos Aires, Sept. 7.

Radio Belgrano has taken ads in all major dailies, stressing 'exceptional artistic qualities' of forthcoming programs in attempt to win public support for idea that it's voluntarily raising radio's cultural standard. Move, planned to counteract government regulations, is well regarded in the industry.

Witold Malcuzynski, Polish pianist, signed by Particulares cigarettes for series on Radio Mundo, LR1.

Cuban singer, Victor Loyola, here from Havana for appearance on Radio Argentina, LR2.

LU4, Radio Comodoro Rivadavia, taking lead among interior outlets in presentation of locally produced radio-theatre shows. Now airing wn version of Silvia Guerrico's 'Susana Wants to Be Rich,' featuring Juan Rival, Susana Fontan, Rosa Esther Munoz and Julian Averzo.

Largest tango group ever assembled in L. A. has been organized by Pan-American Petroleum Co. for new Thursday night show on Rades chain. Leading local batoners are taking over as guest conductors for each sesh, among them Enrique Lomuto, Sanchez Gorio, Gogliastro, Rudolfo Biaggi, Enrique Forte and Zabalita. Musical arrangements handled by Julio Rosenberg.

Gillette Razors has new dramatic show featuring Argentine historical deeds, 'Recuerdos.' Scripted by Salvador Cordone, program holds important 12:45 to 1 p.m. spot over Mundo Tuesdays and Saturdays. Headlined by Gustavo Cavare.

Met tenor, Bruno Landi, now here for Colon season, appearing on Belgrano for Volcan stoves (Cuarteta & Co.). Backed by symphonic orch directed by Herman Kumosk.

Writer and poet Enrique Larreta made first radio appearance in unusual show, 'Men of Today,' over Mundo chain. Read some of his own works.

Ziemer Talks Before Industrial Stores Assn.

Cincinnati, Sept. 21.

Gregor Ziemer, WLW's European authority, was the guest speaker at the annual three-day conference of the National Industrial Stores Assn. held over the weekend in Huntington, W. Va.

Edward Hale, assistant merchandising director, and J. A. Tappin, director of grocery trade relations, were Crosley staffers attending the powwow.

San Antonio Food Pointers

San Antonio, Sept. 21.

New series of broadcasts being ired here six mornings a week for ve minutes, starting Monday (20), is 'Tip o' the Morning,' sponsored by Handy-Andy Food Markets.

Program gives pointers on rationing and offers suggestions on wartime food.

Boston. —Herbert Rice, former program director and production manager of WGR and WKBW, appointed special assistant on production and sales to Linus Travers, executive v.p. for WNAC and Yankee net.

Robert Martineau, for past three years manager of commercial department at WTHT, Hartford, has joined Yankee net as supervisor and coordinator of local sales for WICC, Bridgeport; WEAN, Providence, and WAAB, Worcester.

The Girl With "The Blue Velvet" Voice
VICKY VICKEE
Currently at Washington's Smartest Supper Club EL PATIO
8th SENSATIONAL WEEK . . .
Dir. WILLIAM MORRIS AGENCY

Dr. Thomson to Resume As Sask. Univ. Prez

Ottawa, Sept. 21.

Dr. J. S. Thomson, Canadian Broadcasting Corp. general mgr., announced today (21) he will resume as president of Saskatchewan university when his g.m. term expires early in November. No successor mentioned by CBC governors in session here.

Thomson got a year's leave from the college to become CBC g.m. when Gladstone Murray resigned.

'Top This' Celebration

Colgate's 'Can You Top This' NBC session will celebrate its first anniversary with the web in a gag ceremony dedicated to Joe Miller and his 'Jest' book. A special half-hour midnight broadcast has been cooked up for Saturday, Oct. 2 to originate from the Murray Hill hotel, an old New York landmark.

In addition to the regular topsters, 'Senator' Ed Ford, Harry Hershfield and Joe Laurie, Jr., the stanza will present a number of guests, including former Mayor Jimmy Walker.

WHIP, With New Owners, Will Renew Operation

Chicago, Sept. 21.

Equipment and all assets of station WHIP, formerly known as WJWC, have been purchased by Dr. George P. Courrier and Doriu Keane, and station is expected to return to the air within 30 to 45 days with 5,000 watts power. Equipment was bought at a court sale under receivership proceedings from the Hammond-Calumet Broadcasting Corp. Transmitter is located at Hammond, Indiana.

Station went off the air several months ago in the face of constant operating losses. At that time, Marshall Field, publisher of the Chicago Sun, and John W. Clarke were financially interested in the station.

Palmolive Minute Blurbs Woo Smaller Markets

Palmolive is expanding its minute announcement station schedule to take in a substantial number of smaller markets. The contracts call for from 10 to 20 blurbs a week and run to the end of the year.

Ted ates is the agency.

Mexican Announcers Warned on Their Language By Government Official

Mexico City, Sept. 14.

Gen. Cortes Gonzales, director of government telecommunications, cautioned announcers at the national radio convention here on their language, warning that women and children are in their unseen audiences.

Radio is an important moulder of public opinion in Mexico because of the particularly large number of persons who can't read and who consequently depend upon radio for their news and entertainment.

It was reported at the convention that there are 162 radio stations in Mexico—149 of them longwave, 13 shortwave—that do an annual business between 10-11,000,000 pesos (approximately $2,000,000).

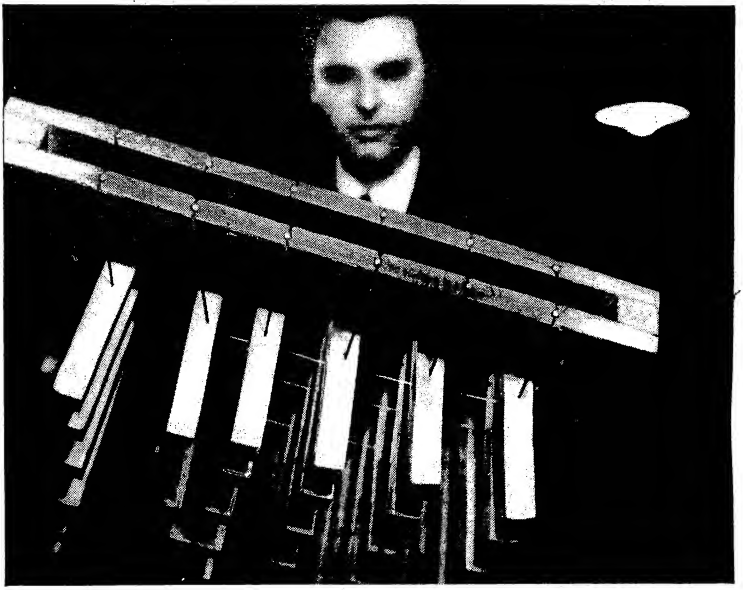
Approximately 150 radiomen from all over the republic attended the week-long meeting, which ended with a banquet.

BUY EXTRA BONDS!

Set Radio Exec Meets

Murray Grabhorn, new president of the Radio Executives Club, disclosed Monday (20) that the club during the 1943-44 season would meet the first and third Thursday of each month instead, as heretofore, holding a weekly luncheon. Main speakers at the first two meetings would probably be James L. Fly, FCC chairman, and Eugene Cox, Fly's relentless critic in the House of Representatives and chairman of the committee that has been probing the FCC. The Fly date is tentatively Oct.7.

Grabhorn said that the club has established a non-resident or associate membership and that both the fee for regular members and the luncheon charge will be raised. The latter goes from $1 to $2 and the fee from $3 to $5. Associate members will be asked for $3 a year.



This is the Army, Mr. Jones!

NOT THE WAY it looks—but the way it *sounds*. This is the army marching to the front or tramping down a dusty road. This is the army on parade up Main Street.

It fools you every time. When the command, "Company, ha—alt!" rings out, you hear hundreds of feet stop in their tracks with a snap. When the sergeant bellows, "On the double—march!"—you hear those feet kicking up the dust just as if you were standing beside them.

This is the army, Mr. Jones, the way you hear it on your NBC radio programs. A few dozen sticks clicking against a board.

A clever gadget, to be sure. Yet the thought, the skill, the experiments and the experience that went into its creation would floor you! Because making sound effects devices that are so realistic, so authentic, so dramatic they will sound better than the real thing, is a full-time job for a staff of experts at NBC!

Today, a script may call for any conceivable sound made by man or nature—and your NBC sound effects expert will reproduce it with absolute fidelity.

NBC has pioneered in the development of sound effects; it has built up the largest and most complete sound effects department in radio—for a very good reason. Sound effects add drama, interest, and realism to broadcasting. Good sound effects make a good program *better*. And NBC is interested in offering the *best* in broadcasting.

Which is one of the reasons why NBC is "The Network Most People Listen to Most."

—The National Broadcasting Company

Lane Named CBS Relations Director

CBS has realigned its station relations staff. Howard Lane now in Chicago 's manager of the midwest stations relations office, comes to New York Oct. 1 to take over the newly created post of director of station relations. J. G. ('Jap') Gude will have the title of assistant director.

ill Schu t will continue as manager of the astern division and Ed Buckalew as manager of the western division Lane's successor in the middle west has yet to be chosen.

WHIO Showing News Handling Before Clubs

ayton, Sept.

WHIO's latest technique for stimulating listener interest in its news broadcasts is to stage demonstrations before luncheon, buiness and civic clubs on how such material is handled from the moment it comes over the wires until it reaches the mike.

The team that makes the demonstration circuit in the station's behalf consists of Fran Fillmore, William L. Sanders and Bill Hamilton.

Spiels Ohio State Games

Colum ., Sept. 21.

Johnny Neblett, sportscaster of the Red ird aseball games over WBNS, Columbus, will also broadcast all Ohio State University grid games this season. Neblett is president of the Neblett Radio Products Co., which produces 'Open House' on WGN and 'Behind the Headlines' on WBBM. Neblett's grid starter is State's game Saturday (25) with the Iowa Sea Hawks.

Merchant Seaman DX Exchange Program Set; BBC-WNEW, N.Y., Tieup

Ashor ' a new merchant seamen exchange program, will be broa cast starting ct. 9, probably by WNE New York, in cooperation with ritish roadcasting Corp. ' It will be a shortwave setup, with the originati n split between the Merchant Seaman's 'anteen, N. Y., an e Merchant Navy Club, similar establishment in London. The idea is to schedule six broadcasts as a starter. Details for the series being worked out.

Following the success of the split 'Transatlantic Call' broadcast recently, when part of the show was originated in St. Louis and the rest in an English city with a similar industrial setup, the double origination idea will probably be made permanent for the series. Meanwhile, BBC is rapidly extending its regional programs on U. S. stations, carried by recording from England. It has n ached total of 123 'projects.'

WBBM Names Neuwerth

, 21.

J. Neuwerth named assistant program director of WBBM-CBS by Walter Preston, program director, succeeding Les Mitchell, who leaves to do freelance work as writer, producer and actor. Appointment became effective yester ay (20).

George Cas , producer at WBBM-CBS, moves up to fill Neuwerth's old position as production manager.

CBS in Wonderland

An amusing sidelight on the big promotion campaign which CBS unveiled last week is the extreme precautions the network took to prevent any advance info of the project from leaking out. In all communications bearing on the campaign, whose prime purpose is to stimulate greater listening to CBS shows, the network used a code reference word, namely, 'The yster.'

Some of the CBS personnel who discerned the tag, 'The yster,' in numerous letters, memoranda and telegrams thought they were back in their 'Alice in Wonderland' days.

Ohio Reversion to EST Cue to Dealing Mixup

Columbus, O., Sept. 21.

will revert within two weeks to the hour-slower eastern standard time officially prescribed by the state legislature. They operate n eastern wartime in the summer.

Canton, Lorain, Mansfield, Warren, Sandusky, Clevelan , Youngstown and Cincinnati change clocks Sept. 26. Other cities changing soon are: Van Wert, Sept. 27; Zanesville, Athens, Tole o; ; Findlay, Oct. 2; Chillicothe, amilton, Mt. Vernon, Springfield, ilmington, Akron (tentative), ayton, Columbus, Oct. 3.

Usual confusion for program managers and dial-followers is expected.

Noxzema in Atlanta

Atlanta, Sept. 21.

oxzema will sponsor its 'Quiz of Two Cities' series via WGST, Atlant , and WAPI, Birmingham, for 39 weeks effective Oct. 1. The show will be heard Fridays, 9:30-10 p.m.

Ruthrauff & Ryan is the agency.

E. K. JETT FAVORED FOR FCC VACANCY

Washington, Sept. 21.

Vacancy on the Federal Communications Commission will be filled by either E. K. Jett, chief engineer of the Communications Commission, or Rosel Hyde, assistant general counsel, with Jett reported well out in the lead for the job, according to informed sources here. The President is expected to send the nomination to Congress soon.

The vacancy was created when the term of Commissioner eorge Henry Payne expired in the spring. Roosevelt sent a renomination to the Senate and then withdrew it, before it could be acted upon. There was never an axplanation.

Another report here is that Commissioner T. A. M. Craven may resign his FCC post to return to active service in the Navy, but this is still indefinite. Craven was the only commissioner to give detailed testimony before the Cox investigating committee thus far. Chairman James L. Fly also appeared.

Promotion of either Jett or Hyde to the Commission would be in line with the long-time policy of making promotions from the ranks. There are many precedents for this in FCC history.

Offer 'Brewster Boy' To Pix for $35,000

Chic. . Sept.

' rewster' . juve comedy-drama riday nights on CBS for Quaker Oats, is being offered to Hollywood at a price of $35,000 for one picture. In case of a series of films, the price for subsequent pictures would be $15,000 each.

rices do not include the services of scriptress Pauline Hopkins or Owen Vincent. William Morris office is handling it.

Krelstein Heads Scripps Radio

Memphis, Sept. 21.

Harold Krelstein, WMPS station manager, has been elected a vice-president of Scripps-Howard Inc.

Replaces Maj. James C. Hanrahan, whom he succeeded as WMPS head when latter entered Army last winter. Hanrahan is now overseas with AMGOT.

Krelstein, with station for years, was formerly commercial manager.

Blue Auditions Drama This Week About D. C.

'The House On Q Street,' comedy-drama about Washington by Margaret Sangster, is being auditioned this week by the lue network as possible sustainer.

Cast includes Jessie Royce Landis, Celeste Holm, Donna Keath, Eric Dressler, Thomas Chalmers, John Gibson and Stanley Bell.

Snaffles Sniffles

Hill Bros. cold tablets (American Home Products) makes the latest recruit in the battalion of cold remedies that has moved into this fall. Like most of this Hill will use announcements.

Blackett - Sample - Hummert, York, is the agency.

n alo. — Sherman Wright, 18 years old, formerly WBNY announcer joined WBEN a writer an assistant gabber.

ob Glacey, WKBW announcer, Navy.

Inside Stuff—Radio

When Ralph Edwards' 'Truth or Consequences' NBC network program goes into the Capitol theatre, N. Y., around the middle of November (11 or 18), the program principals will have their work cut out for them on broadcasting days.

The radio program requires a half-hour warmup and a similar period for broadcasting. Coupled with the time for the Coast rebroadcast, this makes a two-hour total which the theatre naturally cannot afford to allot for broadcasting from the stage. As a result, the radio program will originate from the WEAF, N. Y., studio. Layout will do five shows daily at the theatre. At the Roxy, N. Y., some time ago quizzer did six shows in addition to the broadcasts.

Appearance of Capt. Clark Gable on RCA's 'What's New?' program recently was taken as a cue by ad agencies representing other network shows to besiege the War Department with requests that they, too, be permitted again to use the services of film names now in uniform. The War Department, according to reports, informed these agencies that the ban against such promiscuous bookings still stood and that its policy was to grant permission for mike appearances only when the celeb from civilian life had a story to tell about his part in the war. The way for Gable's appearance had been paved by the Treasury Department and the motive was bond selling.

WMPS, Scripps-Howard's Memphis outlet, questions the claim of the competition, WMC, that it received a flash of the surrender of Italy at the time claimed by the latter station. WMPS points out that WMC set the broadcast time at 10:46 a.m., whereas the Blue Network, which feeds WMC, got the flash at 11:47 a.m. WMPS also disavows the implication that it had taken an ad in the Press-Scimitar to counteract any statements made by WMC. The ad had been placed with the paper the day before the surrender.

Arch Oboler wrote the opening and closing dramatic sketches for the Third War Loan show broadcast over the four networks Sept. 9. Norman Corwin did not, as CBS publicity announced, contribute to the event.

Time mag in its Sept. 20 issue devoted six columns to Bob Hope, all of which was inspired by his recent overseas entertainment for soldiers. The front cover picture of the same issue was also accorded the comic.

PACIFIC COAST PROGRAM NOTES

The guesses averaged 5000.

No one expected 10,233 inquiries.

Yet that's the total Edward Jorgenson, Pacific Blue commentator, drew from five offers of a free canning booklet.

And the offer was made during the final week of August, tag-end of the home canning season!

On a cost-per-inquiry basis Jorgenson's response was decisively superior to some of the nation's best daytime programs.

This response confirmed Pacific Blue's suspicions that Edward Jorgenson presents one of the most rewarding opportunities in Pacific Coast daytime radio.

These suspicions were aroused when Jorgenson in July—after only four months on the air—topped two long-established sponsored commentaries on other Coast networks in the Hooper sweepstakes.

Edward Jorgenson is the lead-off commentator of Pacific Blue's Monday through Friday hour of news and commentary—"Blue Newsroom Review," which is composed of seven separate programs.

Jorgenson's qualifications? Two decades as a key editorial employee of five great newspapers and as an "editorial troubleshooter" for one of the national newspaper chains.

More details? They're all in a presentation available from the New York, Chicago, or Detroit offices of Blue Spot Sales or directly from the

PACIFIC BLUE NETWORK

Caskey Ass't Station Mgr. at WFIL, Philly

Philadelphia, Sept. 21.

William B. Caskey, business manager and promotion director of WFIL, last week was named assistant station manager.

Ted Oberfelder, former promotion director of WCAU, takes the promotion post at WFIL. Oberfelder formerly was circulation promotion boss of the Philly Inquirer.

Gilbert's N. Y. Bond Pitch To Present Many Names

Dick Gilbert, WHN, N. Y., disc jockey, presents many of the artists whose recordings he plays at the War Center behind the Roxy theatre, N. Y., on Friday (24) afternoon in a bond rally. Admission is by purchase of a bond. Advance sale indications are that at least $1,000,000 will be realized.

Appearing at the rally will be Dick Haymes, Bea Wain, Barry Wood, Mary Small, Allan Jones, Dick Todd, Henny Youngman, Virginia O'Brien, Morton Gould, Todd Duncan, Vaughn Monroe, Lucille Manners and Ed Sullivan and the Harvest Moon Ball Winners. Music will be provided by the Enric Madriguera, Johnny Long and Jerry Wald orchs. Music publisher Jack Robbins will purchase $5,000 in war bonds for the privilege of leading Madriguera's orch in one number and it's expected that many others will follow his example.

A Small World

Detroit, Sept. 21.

'It's a small world' note.

Cam Ritchie, former CKLW traffic manager, shortly after the outbreak of this war joined the Canadian Army. A year later, Bud Lynch, news commentator from the same station in Windsor, Ont., went into the Canadian Army.

Recently, in London, England, each was assigned a new roommate. The unexpected coupling brought together Ritchie and Lynch, both of whom now are first lieutenants.

Panama Exec in N. Y.

M. A. Gandesegui, president of the Panama Broadcasting System, Panama, is in New York on business for several weeks.

PBS owns and operates HOK-HP5K, Colon, as an NBC affiliate, and HOC-HP5A, Panama, as a CBS link.

Charlotte, N. C.—Suzanne Kirkham, Robert Bean and Bill Alspaugh, have joined staff of WAIR. Miss Kirkham replaces Ann Pardington and will serve as continuity writer. Alspaugh and Bean are announcers.

Renewals

General Foods Corp. has renewed four shows over CBS. They are 'Kate Smith' for Jell-O and Jell-O Puddings, effective Oct. 1; 'Joyce Jordan, M.D.' for La France, Satina and Post's Raisin Bran, effective Sept. 27; 'Kate Smith Speaks,' for Calumet and Swansdown Cake Flour (all through Young & Rubicam), and 'Young Dr. Malone,' for Post Toasties and Post Bran Flakes, effective Oct. 4, through Benton & Bowles.

'Radio Reader's Digest,' 52 weeks, effective Sept. 12, CBS, Campbell's soup, Wheelock agency.

'Take It Or Leave It,' 52 weeks, effective Sept. 19, CBS, Eversharp, Biow agency.

'Romance of Helen Trent' and 'Our Gal Sunday,' 52 weeks, CBS, American Home Products, Blackett-Sample-Hummert.

Pharmacoa (Feenamint) has renewed 'Double or Nothing' Friday (9:30-10 p.m.), over Mutual network, for fourth consecutive year beginning Sept. 24. William Esty is the agency.

Dr. 'I. Q.' has been renewed for another 52 weeks, effective Oct. 4, by the Vick Chemical Co., for Vitamin Plus, through Grant Advertising, Inc.

Dick Gilbert, WHN's disc jockey, has signed two-year renewal with Barricini Candy to m.c. its Latin-American Rhythms program Saturday nights at 10-10:45 on WHN, N. Y.

R. J. Reynolds Tobacco Company, renewed 'Blondie' series over full CBS network, effective Sept. 27. William Esty & Co. the agency.

Bowey's Inc. (Dari-Rich Products), renewed 'Stars Over Hollywood' for a third season over CBS, effective Sept. 25. Sorenson & Co. handles the account.

Bristol-Myers Co. has renewed 'Duffy's Tavern' for 52 weeks via the Blue, effective Oct. 5, when the show returns to the air. It will be heard for Minit-Rub at its usual time, Tuesday 8:30-9 p.m. Young & Rubicam is the agency.

SPONSOR BECKER'S DOG CHATS

Red Heart Dog Food (John Morrell & Co.) has bought the Thursday 6:15-6:30 period on CBS for Bob Becker's 'Chats About Dogs.' It's a 40-station hookup, starting Sept. 30.

Henri, Hurst & McDonald is the agency.

Pelley's Lawyers Sue Pearson for Libel And Stuff; Ask $28,000,000 in Damages

Washington, Sept. 21.

A $28,000,000 libel-slander suit was filed yesterday (Monday) against Drew Pearson, NBC, the Blue, the Washington Evening Star (owner of WMAL, Blue Washington outlet), Henry Souvain (Pearson's agent), and Serutan, the sponsor, by Ira Chase Koehne, Frank Clark and H. Victor Broenstrupp. Koehne and Broenstrupp are reportedly attorneys for William Dudley Pelley and others indicted last January for alleged sedition. The suit was based on statements made by Pearson during a February broadcast.

Both Koehne and Broenstrupp are themselves facing charges of sedition. Named as associate defendants in the libel suit are Pelley, George Sylvester Viereck, Robert Ellis Jones, Hans Kiebel and Ralph Robert Noble. It is reported that the above were named as associate defendants as a move to get them on the witness stand.

Linkletter Miffs Hearst

San Francisco, Sept. 21.

News commentator Art Linkletter's name dropped from daily Hearst radio logs.

Seems in one of his recent open forum discussions about the Russian question an interview popped off regarding his personal feelings about the publisher.

Easy to Cover America's Greatest Industrial Market

Detroit is the greatest industrial market in the world. It can be covered economically with a single radio station, WWJ.

Daytime Primary Coverage Area

Population 4,154,767

Radio Homes . . . 995,546

WWJ

America's Pioneer Broadcasting Station—First in Detroit

National Representatives

THE GEORGE P. HOLLINGBERY COMPANY

Owned and Operated by The Detroit News

Play Ball!

For the fifth consecutive year, Mutual has been selected by Gillette as the one network to carry the play-by-play broadcasts of the World Series.

Starting October 5, the largest single hookup of stations ever arranged—over 300 U. S., Canadian and shortwave outlets—will bring the World Series to the world.

Mutual continues to be the First Network for Sports.

THE MUTUAL BROADCASTING SYSTEM

Monroe Sock $80,000 in N. Y.; Jones Fine 28G, Cleve., Kaye Hot 20G, Balto

(Estimates for This Week)

Blue Barron, Pittsburgh (Stanley; 3,800; 30-75)—With Modernaires on stage and 'Swing Shift Maisie' (M-G). Not much help from screen so $22,000 is okay. Barron probably lost another $1,000 when he missed the first show opening day when truck carrying band's instruments was wrecked.

Cab Calloway, Newark (Adams; 1,950; 35-99)—Plus 'West Side Kid' (Rep). Personal draw of Calloway, a stea y fave here, is hoisting lay-out to nifty $24,000.

Bob Chester, Omaha (Orpheum) (3,000; 20-65)—Aided by 'Holy Matrimony' (20th). Band not given much advance bally, but catching on as band well liked. Trim $15,500 likely, mostly on stage layout.

Tommy Dorsey, San rancisco (Golden Gate; . 50; 55-75)—Plus 'Passport to Suez' (Col). Big $34,000, almost entirely on b.o. pull of band, here for first time.

Horace Heidt, New York (Capitol; 4,820; 35-$1.10)—With 'Du Barry Was Lady' (M-G). In final (5th) week tapering off to $30,000 or thereabouts, okay, but with run adding to excellent profit.

Ray Herbeck, Chicago (Oriental; 3,200; 28-69)—Plus 'Jitterbugs' (20th) and Three Stooges, on stage. Smart $25,000.

Shep Fields, Louisville (National; 2,400; 40-60)—With 'Swing Partner' (Rep). Great $17,500.

Spike Jones, Cleveland (Palace; 3,700; 35-85)—Plus 'Bomber's Moon' (20th), and Yvette, on stage. Sturdy $28,000, mainly via band's draught.

Sammy , Baltimore (Hippodrome; . ; 17-66)—With 'Falcon in Danger' (RKO). Band receiving all the credit for one of best recent weeks here, socko $20,000.

Ted Lewis, Chicago (Chicago; 4,000; 40-75)—With 'Let's Face It' (Par) (2d wk). Staunch $42,000.

Guy Lombardo, Boston (RKO Boston; 3,200; 44-99)—Plus Belett & English Bros., Lathrop and Lee, Pelletieres on stage, and 'Adventures Rookie' (RK). Lombardo is an institution here. Mighty $28,500.

Abe Lyman, New Yor (Strand; 2,756; 35-$1.10)—With Jerry Lester, others, on stage, and 'Watch on Rhine' (WB). In fourth week, sturdy $38,000, and holds.

Don Mario, Providence (Metropolitan; 3,200; 36-59)—With 'God's Country' (Rep), and Henny Youngman on stage. Good $7,000 for three-day weekend run.

Vaughn Monroe, New York (Paramount; 3,664; 35-$1.10)—With 'Lady Takes Chai ' (Par). Combo b.o. pull of Monroe band and picture bringing sock business on initial seven days having ended last night (Tuesday) at $80,000.

Jerry Wald, New York (Roxy; 5,886; 55-$1.10)—With Carole Landis and Paul Draper, in person, on stage, and 'Holy Matrimony' (20th). Fine notices for picture, plus aid of stage bill, accounting for strong $88,000 on first week ended last (Tuesday) night.

Middleman Quits Defense Job, Joins M. Spitalny

Pittsburgh, Sept. 21.

Herman Middleman, veteran Pittsburgh musician and band leader who gave up his orch at old Yacht Club several months ago to go into a war plant as a chemist, has quit his defense job to return to the music field. This time, however, he's working for somebody else instead of batoning his own outfit.

Middleman is playing the piano for Maurice Spitalny's house crew at Stanley theatre and also doubling into William Penn hotel's Terrace Room with Spitalny's dance band. Ivory-tickler is a brother-in-law of Jackie Heller, who, with his brother, Sol Heller, operated the Yacht Club until it sank last summer.

HEFTY SKED OF FALL OPENINGS IN N. Y. AREA

Music publishers, band agency execs nd others who habitually attend orchestra openings in the New York area will be kept on the jump covering fall debuts beginning this week and extending into early November. Tomorrow night (23) there are three. Charlie arnet at the Park Central Roof, Jan Garber's eastern bow at Frank Dailey's Terrace Room, Newark, N. J., and Ted Stract at the Hotel Edison. Latter is Straeter's initial work in a pop-priced room; he closes at the Persian Room of the Hotel Plaza tonight (22).

Next Thursday (30) there are two important debuts; Vaugh Monroe at the Commodore hotel and Guy Lombardo at the Roosevelt. Ted Fiorito opened at the Roseland Ballroom last night (Tuesday), his first location in N. Y. in some time.

The lineup:

Sept. 23—Jan Garber, Terrace Room, Newark. Charlie Barnet, Park Central Roof. Ted Straeter, Edison Blue Room.

Sept. 24—Hal McIntyre, Hurricane.

Sept. 30—Vaughn Monroe, Commodore. Guy Lombardo, Roosevelt.

Oct. 1—Frank Sinatra-Leo Reisman, Waldorf.

Oct. 3—Tommy Dorsey, Pennsylvania.

Oct. 7—Benny New Yorker.

Oct. 22—Abe yman, Terrace Room, Newark.

Nov. 5—Count Basie, Lincoln.

Simplified

Miami Beach, Sept. 21.

Editor, 'Variety':

Some time ago I wrote you regarding conditions on the road and explained that hotel accommodations were hard to get, railroa space was almost impossible to secure and musicians were scarce. At the present time it's much simpler, as the picture has changed.

Now there are no hotel commodations, no railroad tickets, and no musicians.

Richar

New USO Scheduling Would Facilitate Band Bookings Into Camps

and agency committee now handling USO camp bookings in conjunction with the USO. Will Roland is currently experimenting with a new method of placing bands in training . Instead of first noting open dates on orchestra schedules and filing the information with the USO, which, in turn, assigned camps, the committee is working conversely. It has asked that camps make specific requests for music according to individual entertainment schedules and special requirements.

This method, it's hoped, will take the bookings of haphazard course now being followed and put it on a more definite basis akin to the way bands are booked on commercial ates. In addition, such procedure will provide a foundation for exerting pressure on leaders to do more camp dates. Now, when a maestro is approached to donate time there is a certain vagueness about 'how about some camp work.' If the same leader could be approached with a specific request to play a certain camp the psychological advantage is obvious.

The apathy of leaders toward camp appearances is one of the major obstacles the USO and the band committee have had to overcome. In many cases the leaders feel justified, particularly if they have been or are on tough road trips and need all the rest they can get. But in many other cases the only reason for refusal is laziness.

Versatile in Army, Too?

After almost three years, bandleader Sid Prussin is leaving Billy Rose's Diamond Horseshoe, N. Y., to enter the Army.

It will take three men to replace the maestro; one to lead his band, one to make the off-stage announcements in the show, and a third to play Generalissimo Chiang-Kai-shek in the finale of 'Postwar Preview.'

Reopen Hershey Pk. Dancin

Harrisburg, Pa., Sept. 21.

Hershey Park's Ballroom, closed since the gas ban, has been reopened and will operate Saturday nights with name bands until cold weather.

Bands at Hotel B. O.'s

(Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Dinner business (7-10 p.m.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price. Compilation is based on period from Monday to Saturday.)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Ray Heatherton	Biltmore Roof (400; $1-$1.50)	14	1,375	20,425
Lani McIntire*	Lexington (300; 75c-$1.50)	84	2,300	148,100
Johnny Long	New Yorker (400; $1-$1.50)	9	2,150	20,475
Glen Gray	Pennsylvania (500; $1-$1.50)	8	2,475	19,65
Leo Reisman	Waldorf (550; $1-$2)	11	3,025	33,925
Henry Jerome	Lincoln (275; $1-$1.50)	5	800	4,550
Tommy Tucker	Astor (750; $1-$1.25)	2	3,425	7,650

* *Asterisks indicate a supporting floor show. New Yorker and Biltmore have ice shows.*

Chicago

Griff Williams (Empire Room, Palmer House; 750; $3-$3.50 min.). Williams and Danny O'Neil, in show, credited with excellent 8,600.

Art Kassel (New Walnut Room, Bismarck hotel; 465; $1.50-$2.50 min.). Kassel keeps drawing 'em in to fine average of 4,500.

Les rown (Panther oom, Sherman hotel; 950; $1.50-$2.50 min.). Though room capacity was cut durin week because of repairs Brown still piled up a great total of 6,000 tabs.

Neil Bondshu (Mayfair Room, Blackstone hotel; 400; $2.50 min.). Return of Bondshu and Dwight Fiske, both big favorites here, boosted patronage to excellent 3,400.

Eddie Oliver (Marine Room, Edgewater Beach hotel; 1,100; 50c and 75c cover charge plus $1.25 min.). Oliver doing a great job here and room is more popular than ever. Played to around solid 7,500.

Los Angeles

reddy Martin (Ambassador; . ; $1-$1.50). Martin steady; another 4,300.

Frankie Masters (Biltmore; ; $1-$1.50). They keep coming to the tune of better than 4,000 covers.

Location Jobs, Not in Hotels

(Los Angeles)

Charlie Spivak (Palladium B, Hollywood, second week). round 23,500, good for a band still lacking power in these parts.

Paul Martin (Trianon , Southgate, third week). gettin know him, which accounts for pickup to 5,000 markers.

Alvino Rey (Casa Manana B, Culver City, third week). Getting around 6,000 payees on this stanza, thanks to weekend surge.

Mitch Ayres (Aragon B, Ocean Park, second week). Another new one out this way and faring well for 5,500 check-in.

(Chicago)

Lou Breese (Chez Parce; 650; $3-$3.50 min.). Breese an man keeping the ropes up as usual. Chalked up 5,500 again.

Carl Ravazza (Blackhawk; 500; $1-$2.50 min.). Ravazza's increased popularity has kept figure up around a fine 5,000.

10 Best Sellers on Coin-Machines

(Records below are grabbing most nickels this week in jukeboxes throughout the country, as reported by operators to 'Variety.' Names of more than one band or vocalist after the title indicates, in order of popularity, whose recordings are being played. Figures and names in parenthesis indicate the number of weeks each song has been in the listings and respective publishers.)

1. Sunday, Monday, Always (5) (Mayfair)	Bing Crosby	Decca
	Frank Sinatra	Columbia
2. Pistol Packin' Mama (7) (Morris)	Al Dexter	Okeh
3. Paper Doll (15) (Mar	Mills Bros.	Decca
4. You'll Never Know (14) (BVC)	Dick Haymes	Decca
	Frank Sinatra	Columbia
5. Put Arms Around Me (5) (Broadway)	Dick Kuhn	
8. It Can't Be Wron (15) (Harms)	Dick Haymes	Decca
	Willie Kelly	Hit
7. In iro)	Sinatra-T. Dorsey	
8. I Hear ried (2) (CLP)	Harry James	Columbia
	Dick Haymes	Decca
9. In My Arms (8) (Saunders)	Dick Haymes	Decca
10. All Or Nothing At All (15) (Leeds)	inatra-James	Columbia

OTHER FAVORITES

(These records are directly below first 10 in popularity)

People Will Say We're In Love (Crawford)	Hal Goodman	
If You Please (Famous)	ing Crosby	Decca
Wait For Me Mary (Remick)	Dick Haymes	Decca
Dig Down Deep	Tommy Dorsey	ictor
Goodbye Sue (Jewel)	Perry Como	
Slip of the Lip (???)	Duke Ellin	

Band Review

ENOCH LIGHT ORCHESTRA (11)
With Leslie Clarke
Glass Hat, Belmont Plaza Hotel, N.Y.

An outfit of only 10 pieces, Enoch Light's orchestra gives the impression it's a much bigger band. In this room for two weeks, for which he gave up a spot at the Providence-Biltmore hotel, Providence, Light's combination of three trumpets, one trombone, three sax and three rhythm, is doing a fine job.

In a room such as this, Light's band particularly fits the bill. Here the emphasis is on dancing. Light is filling that demand with ease. Ten pieces don't allow for much attention to arrangements, but the ones offered by the band when caught were highly satisfactory.

Light has a girl singer, Leslie Clarke, but, due to a poor p.a. system, getting a line on her was impossible. Wood.

Mal Hallett travels to the uppermost part of Maine Friday (24) to do a commercial date at Presque Island Army Air Bas

Springfield, Mass., Club Looks to Name Bands

Springfield, Mass., Sept. 21.

Inability of the Corbeen Club, which books Sunday band shows at the Municipal Auditorium, to get name orchs this week and next caused cancellation of Sunday shows until Oct. 3, when Duke Ellington is scheduled.

Series opened Sept. with Jerry Wald, and continued Sept. 12 with Vincent Lopez, losing money both weeks because of competition from Broadway theatre, which is booking weekend bands. City Property committee even cut auditorium rental from $300 to $200 over objections of theatremen.

ED. FISHMAN

Now Associated With

FREDERICK BROS. MUSIC CORP.

New York Chicago Hollywood

If It's in 'TUNE-DEX' It's An Important Tune!

Inside Stuff—Orchestras

Tommy Dorsey's reorganized orchestra will have as many Coca-Cola broadcasts on Monday nights as it wants. This by sanction from New York's Hotel Pennsylvania. It is already pencilled in for shots on Oct. 4, 11 and 18, though the origination points are not set (usually service camp, war production factories, etc.), and probably will have others following. As pointed out several weeks ago, these broadcasts are designed to help Dorsey overcome whatever loss he expected to incur during a 10-week stay at the Cafe Rouge of the Pennsylvania hotel, N. Y. To make way for Dorsey to do the shows the Penn changed the normal work schedule at its Cafe Rouge from Sunday night off to Mondays. This, in itself, is additional aid to Dorsey since N. Y. is as hot now on Sundays as Saturdays and he is at the Penn on a percent agreement.

Tommy Dorsey is obliged to pay $200 weekly until next April 12 to Skip Nelson, singer he let go when the Dorsey band temporarily broke up. If and when Nelson secures another job he must get a release from Dorsey before he can take it, and once he gets such a release the contract is automatically terminated. Nelson is managed by Ben Pollack, who has a 20% slice of him.

Buddy ..., former drummer with Tommy Dorsey and Artie Shaw, is said to have only 10% vision in one eye and a slight impairment of vision in the other as result of recent accident during Marine training maneuvers. Musician was scaling a 20-foot barrier when he lost his balance and pitched to the ground on his face.

He's at a California training center.

Par Bans Jan Garber for Alleged Slight to Sister of 5 Sullivan Bros.

Marion, Ind., Sept. ...

Jan Garber was banned from all Balaban & Katz theatres and Paramount-affiliated theatres here last Tues ay (14) as a result of his refusal to permit Specialist Genevieve Sullivan 3 c, WAVES, to appear with him in connection with a campaign for men enlistments. Specialist Sullivan is a sister of the five famed Iowa brothers who died in the sinking of the USS Juneau.

Garber received the ultimatum from Dave Wallerstein, manager of B&K, who happened to be visiting the Paramount theatre, when the maestro refused house manager Frank Newell's request.

Argument began backstage before the first show when Garber expressed dissatisfaction with booking, which competed the orchestra with ingling circus, playing one-day stand here. Newell says the leader called him a 'nitwit' for considering such a bookin ... bet $5 the house would not do a $1,000 gross.

When Newell told him WAVE Sullivan was scheduled to appear for brief appeal with each stage show, Garber is alleged to have cried, 'Don't talk to me about things like that!' and walked off.

Result was Newell spotted Miss Sullivan between previews and feature picture, disclaiming any connection with the stage show.

Garber received the bad news following the last show, when he paid off the $5 wager, house having third biggest gross in for stage shows in theatre's history. (Garber already held top spot, grabbed when he appeared here 13 months ago).

The maestro previously was barred from the Chicago theatre (also B&K), about eight years ago, when he refused to play acts appearing on the same bill with his orchestra.

Attitude of Garber may stop future stage shows at the house, which plays name bands about twice a month, depending on availability of music makers. Wallerstein ... id that with with good picture grosses in this film-mad town, it isn't worth the worries involved attempting to please temperamental orchestral leaders.

Lost 28G at N. Y.'s Penn Last Year, Sez J. Dorsey, So Nixes Date This Season

Jimmy Dorsey has advised the Pennsylvania hotel, N. Y., that he probably won't play there this winter. For the past several years Dorsey has opened in January or February at the Penn's Cafe Rouge, remaining until early spring.

Dorsey's reason for nixing the Penn is said to be the loss he took during 12 weeks at the spot last winter and spring. It's said to have cost him somewhere around $28,000.

Busse Mends on Coast

Santa Monica, Cal., Sept. 21.

Henry Busse is recuping from appendectomy.

Went under the knife last week at St. John's hospital.

Van Alexander's orch opens a new recreation hall at Triumph Explosives, Elkton, Md., Saturday (25), playing an employes dance.

Spier Gives Up New Band for Radio Work

Sandy Spier (Sammy Shapiro), one of the few musicians who attempted to build a new band in the face of wartime difficulties, has given his musicians notice that he intends to disband. Spier's new combination has been working since its inception at Pelham Heath Inn, N. Y.; prior to that the leader and a smaller group of radio studio musicians experimented on weekends at a small L. I. ...adhouse.

Spier has been a radio studio musician; even while leading his combo at Pelham Heath he did studio work. One of his reasons for giving up the band completely is the ever-growing number of commercials returning to the air for the winter.

Krupa Joins Goodman For USO Camp Tour; Deferred by Army

Gene Krupa joined Benny Goodman's orchestra yesterday afternoon (Tuesday) at Goodman's request to play with the band on a tour of service camps for the USO beginning today (Wednesday) at the Naval Training Station, Bainbridge Md. Goodman let his previous drummer go after completing a stay at the Paramount theatre, N. Y., last week and since has been searching for a replacement. Unable to secure any one suitable he asked Krupa as a favor to take over the chore for the tour. Krupa before organizing his own band a few years ago had played with Goodman.

Several months ago Goodman visited Krupa while the latter was in San Francisco serving a 90-day jail sentence on a misdemeanor conviction and offered the drummer a spot with his band at his (Krupa's) leisure. It's not likely that Krupa will remain longer than the six-day USO tour laid out for Goodman.

Krupa took an Army physical exam in N. Y. last week and has been given what amounts to a deferred 1-A classification. He was approved physically but his recent conviction in San Francisco on a felony charge prevents his induction. If his appeal on the latter frees him from the one to six-year sentence Krupa will go into service immediately.

Krupa has been out on bail and at his home in N. Y. for the past six weeks. His appeal will come up for hearing in approximately six months.

Harry Reser Forming Novelty Comedy Orch

Harry Reser, one-time leader of the Clicquot Club Eskimos, radio orchestra, has been signed by Consolidated Radio Artists. He's in the process of forming an orchestra of undecided size which is intended to follow alon... comedy-music lines of the Korn Kobblers, Al Trace, etc.

Reser has been in Miami, the last three years, leading ... it band at the Olympi... theatre.

Ellington Reprises At Carnegie Hall, N. Y.

Duke Ellington does another Carnegie Hall, N. Y., concert on Dec. 11. It will be his second display there this year; his first was in January, when he debuted the controversial 'Black, Brown and Beige,' a lengthy composition for which he is now writing an explanatory book.

Ellington finishes his long stay at the Hurricane, N. Y. nitery, tomorrow night (Thurs.), being followed by Hal McIntyre. He goes out on a short road tour, then goes into the Capitol theatre, N. Y., early in October.

Carle Quits Heidt, Forms Own Band

Frankie Carle, featured pianist with Horace Heidt's orchestra, leaves that combination at the expiration of its current run at the Capitol theatre, N. Y., tonight (Wednesday) to remain in N. Y. to build a band of his own. He will begin forming a 16-piece outfit immediately; it would debut in about two months. Heidt will have no part of the new band. It has not been signed by any booking agency.

Carle has long been an outstanding name. He has made numerous discs for Columbia, most of which have been marketed in album form, and his sales last year are said to have been in the neighborhood of 4,000,000 individual pressings.

Heidt and his men return to California after completing the Capitol run, to devote part of their time to war production in addition to their radio commercial.

WASH. HOTELS ADOPT CLOSED AFM SHOP

Washington, Sept. 21.

Washington hotels will be closed to non-union musicians in what amounts to an agreement by the Hotel Men's Assn. to use only melody-makers with a card.

Up to now various amateur groups and non-union musicians have been used for social affairs in the downtown hotels. The drive for the closed shop was begun by Paul J. Schwarz, president of Local 161, who's had several conferences with L. Gardiner Moore of the Shoreham hotel, president of the association.

Several of the hostelries have been on the union's unfair list, including the Roosevelt and Shoreham. While the Roosevelt uses name and union bands constantly, an old dispute keeps it on the Central Labor union unfair list. In return for the concession to Local 161 an application will be made to have these hotels taken off the banned list.

The American Guild of Variety Artists is also trying to organize Washington and would like the co-operation of the musicians in a drive to force the Lotus restaurant to use AGVA acts. In return, AGVA is prepared to bar all AGVA acts to a spot which uses non-union musicians. Matter is at present in the conference stage.

MCA's Bailey, Fachine Lyon Placed in 1-A

Three Music Corp. of America executives have been placed in 1-A. Earl Bailey, who recently moved to N. Y. from the Los Angeles office (before that he was in London), is one; Russ Fachine, band head in Chicago office, is another, and Russ Lyon, of ... N. Y. office, is the third. Bailey, a v.p., has three children; Lyons has two, Fachine two.

Despite the comparative youth of the executive personnel of most of the band agencies, few have been conscripted. David (Sonny) Werblin, one of MCA's top men, was in 1-A, but later ... a 4-F at the induction center.

Buildup for Eckstein

Billy Eckstein, perhaps the only Negro pop-singer with a strong b.o. rating taking his field to Sinatra, Haymes, Co... has been signed by the William Morr... agency as a single and opens Friday (24) at the Hurricane, N. Y. nitery, with Hal McIntyre's band.

He recently left the Earl Hines band, after being given a 1-A classification. He's now in 4-F.

Decca's AFM Pact 'Discriminating' Vs. Transcriptions, Says Atty.

WHITE PLAINS DANCERY RESUMES WITH GAS LIFT

County Center, White Plains, N. Y., resumes band promotions Oct. 3 with Tommy Tucker's orchestra. This is the first name band operation the building has housed since last winter, prior to the gasoline ban. Jimmy Evans is promoting.

Since lifting of the fuel clamp two weeks ago, few of the normal summer one-night operators have actually gotten going outside of those cited at the time. They are Hershey Park, Hershey, Pa.; Lakewood Park, Mahanoy City, Pa., and Sunset Park, Carrolltown, Pa. To augment the few one-nighters, which are hampered by the lack of bands available to them, college dates are picking up again. U. of Texas, Villanova and several others up and down the eastern seaboard are coming out of their lethargy with beginning of fall terms.

Some roadhouses have reopened, too, or are about to; Vogue Terrace, McKeesport, Pa., got underway last week with George Olsen, and La Conga, Berwyn, Md., outside Washington, D. ., starts tonight Wednesday with Louis Betancourt's orchestra.

AFM Row Exits Music From 3 Philly Hotels; Wage Hikes Rejected

Philadelphia, Sept. 21.

Three of the city's leading hotels were without music over the weekend when the managements of the hostelries refused to pay the new 'A-A' scales.

The bands walked out at the Bellevue-Stratford, Ritz-Carlton and Adelphia Friday night (17) and stayed out Saturday (18) when a confab between musicians union officials, War Labor Board mediators and hotel reps ended sans agreement.

The union had placed the hotels, along with other topflight hostelries and niteries, in the double-A class, which called for a $12-a-week hike from the $60 Class A scale. The three recalcitrant hotels claimed they could not pay the new scale until they received an okay from the WLB.

The union, however, contended that the bands were in the nature of 'independent contractors' and, as such, were not under WLB jurisdiction.

At Saturday's confab, the union receded from its position slightly by agreeing to allow the tooters to return if the hotels would put the disputed wage increase in escrow to be held until the matter of WLB jurisdiction is finally settled. Representatives of the Bellevue-Stratford agreed to this plan but responsible officials could not be reached over the weekend to place it in operation. The Bellevue band was expected to return either last night (20) or tonight (Tuesday). The other two hotels refused to go along.

The new A-A classification went into effect on Labor Day. The bands at the Bellevue, Adelphia and Ritz had been working since then on an extension of the old contract.

Vaughn Monroe In 1-A; Wald Put in 4-F

Vaughn Monroe has been placed in a 1-A classificati... is Forest Hills, N. Y., draft board. Hal McIntyre is reported to have received a ... ilar rating, but it's ... confirmed. Jerry Wald has been put in 4-F.

Monroe and McIntyre are fathers, the former's daughter being pre-Pearl Harbor. He's at the Paramount theatre, N. Y., with his band currently; McIntyre is on his way in from California, after making a film, to open Friday (24) at the Hurricane, N. Y. nitery.

Jerry Wald was classified 4-F last week at the Army induction center in N. Y. Wald band currently at the Roxy theatre, N. Y.

The War Labor Board panel probing the American Federation of Musicians' ban on recording yesterday (Tuesday) took an adjournment until Monday (27) after hearing A. Walter Socolow, ... transcription manufacturers, attack the AFM's agreement with Decca Record Corp. as discriminating against his clients. The panel, disregarding Socolow's plea that it proceed though there had been no break in the controversy, set the adjournment so that the terms ... agreement, if published meanw ile, can studied and be made the basis future action by the WLB grou... .

Socolow, after voicing heated o jections to the adjournment, inveighed against what he termed the payment of a 'slush fund' to the union by the recorders, with his statement based on the assumption that the royalties would be paid to the union by the manufacturers directly. Socolow, however, was advised by Arthur S. Meyers, chairman of the panel, that no action would be taken until Monday (27) when the situation would be clarified. Meyers also pointed out that if any complainant sought ... withdraw from the case that party would no longer be permitted to participate. Also that if the panel did allow any of the recording companies to withdraw it was not to be concluded that the panel was surrenderin jurisdiction in the case.

Immediately afterwards the WOR Recording Studios and the Empire Broadcasting System obtained stipulations permitting them to resume recording operations subject to the same terms offered World Broadcasting System (Decca subsidiary). It is reported that WOR has accepted.

At the resumption of the hearings Monday (20), Meyers, chairman of the three-man WLB panel reviewing the dispute, asked Milton Diamond, Decca-World attorney, for details of the agreement which had been published in the daily press. Diamond pointed out that his clients and the AFM had reached a verbal understanding and that the parties involved expected to sign a contract by Saturday (25). When pressed by Meyers for additional information, Diamond begged off with the explanation that he was unable to say more. Socolow then stated that his clients were anxious to arrive at an understanding with the AFM and asked that the strike be called off immediately pending negotiations between his clients and the AFM.

George Fuller, industry member of the WLB panel, pointed out that the AFM's stance was giving World an unfair advantage over its competitors. Padway replied by expressing his willingness to send the musicians back to work at once if the transcription companies signed a contract, including the same terms as the Decca pact, but added that it was up to Decca to reveal the nature of the terms, not the union.

Retroactive Expense Deductions Key To WB Bands Dispute

Still awaiting further clarification from Washington on the 20% withholding, Warner Bros. has so far refused to reimburse several bands with sums deducted from their salaries during their recent dispute. Though the 20% law went into effect July 1 it wasn't until several weeks later that WB and other theatre chains began allowing expense deductions before tax deductions, and the Treasury's okay of the former was cited as being retroactive if the reimbursements are asked for and returned before Sept. 30.

Woody Herman, for one, is currently seeking to collect from WB money taken out of his salary about two months ago at Warners' Stanley theatre, Pittsburgh. Chain refuses to reimburse him on the grounds that it has had no specific orders from the Treasury that the expense allowances were to be retroactive. Case has been turned over to the American Federation of Musicians.

Above dispute, of course, has nothing to do with present methods of deductions. WB, same as other chains, is allowing commissions, transportation, union taxes and arrangements up to $400 before withholding 20%.

Songpluggers Get Minimums for 1st Time ($20-35) in New 5-Year Pact

The executive council of the Music Contactmen's Union approved the terms of the new five-year contract with publishers at a meeting in New York Monday night (20).

The agreement for the first time in the history of the union includes a minimum scale, namely, $20 for apprentices, and $35 for experienced professional men. Latter figures are far below the average salaries which prevail for contactment in the large key cities. Reason for adopting a minimum scale was take care of employees in such towns as Cleveland, St. Louis and Cincinnati.

The new contract, which becomes effective Jan. 1, 1944, also for the first time covers contactmen as regards social security and unemployment insurance. The agreement has already been accepted by the Music Publishers Protective Assn., and Broadcast Music, Inc.

A general membership meeting of the union will be held Oct. 4, and elections will take place Nov.

No '43-44 Chi Opera

Chicago, Sept. 21.

With most of its top performers currently appearing Broadway musicals and operettas, and doing recital work, the Chicago Opera Co. has abandoned its plans for a 1943-44 season. Inability to get adequate replacements resulted in the decision by the board of governors. Plans, however, are being started to organize a company for next season, with a five to 10-week season tentatively skedded.

Decision to hold this season likewise followed by 24 hours an announcement that Fortune Gallo had resigned as general director of the company. The Chicago Opera lost $28,000 on the 1942 season of 26 performances. The company has a guarantee fund of $25,000 from the Chicago Music Foundation.

15 Best Song Sellers

(Week Ending Sept. 18)

Sun., Mon., or Always	Mayfair
Paper Doll	Marks
Pistol Packing Mama	Mayfair
People Will Say	Crawford
In My Arms	Pacific
Heard You Cried	CLP
Say a Prayer	Southern
You'll Never Know	BVC
In Blue of Evening	Shapiro
Put Your Arms, Honey	B'way
Wait for Me, Mary	Remick
All or Nothing	Leeds
If You Please	Famous
Comin' In on a Wing	Robbins
Stormy Weather	Mills

ED FISHMAN JOINS FREDERICK BROS.

Ed Fishman has joined the Frederick Bros. agency and will have a roving assignment without title. Coincidental with his hooking up with FB the latter is laying out a policy of expansion which calls for entry into the film and radio fields. Fishman will concentrate on new properties as well as selling.

Fishman arrived in N. Y. last week after splitting with William Morris agency, with which he was for ve years, the last two and a half as head of the Coast office. He began work for FB Monday (20).

Bob Weems also joined FB last week. He will headquarter in N. Y. He was last with General Amus. Corp. in Chicago and prior to that was stationed in GAC's N. Y. headquarters.

Dawson Music Co., Inc., publishing 'Memphis Shuffle,' written by Sam Michaelson, Evelyn Chase and Dan Franklin.

SYMPH MGRS. EXPRESS OPTIMISTIC OUTLOOK

Minneapolis, Sept. 21.

Managers of the nation's major symphony orchestras at a two-day conference here announced that the high musical standards set by symphony orchestras will be maintained 'without compromise' for the duration.

It was announced that funds for the impending season already have been raised in most cities. Based on last season's results, the managers expressed confidence that concert attendance records will set a new high. Increased purchasing power has stimulated patronage substantially, ing to the managers.

Visiting managers praised the Minneapolis symphony orchestra and paid tribute to Manager A. J. Gaines and Conductor Dimitri Mitropoulos for their efforts to make Minneapolis famous as a musical center.

Boston was selected for the May, 1944, conference.

Barron Instruments Lost in Truck Accident

ittsbur , Sept. 21.

Most of the instruments of the Blue Barron band were a total loss when truck, carrying them from Louisville to Pittsburgh early last Friday morning (17) was hit and wrecked by another vehicle near Zanesville, O. Accident delayed Barron troupe several hours and orch had to miss opening show at local Stanley theatre as a result.

Musicians most cases had to borrow instruments from Stanley's house orch in order to go on for the second show. Entire Barron troupe, incidentally, had to travel all night from previous stand in Louisville to Pittsburgh by auto because they couldn't obtain desired train accommodations.

NBC, CBS, Blue, Mutual Plugs

Following list of the most played popular tunes on the networks for the week beginning Monday and through Sunday, Sept. 13-19, from 5 p.m. to 1 a.m. is divided into two sections. The first section represents the first approximately 25 leaders in **alphabetical** *order (in some cases there are ties, accounting for a longer list), and the second section contains the 'also rans,' but notated in arithmetical order. The compilations embrace the NBC, CBS, Blue and Mutual Networks, as represented by WEAF, WABC, WJZ and WOR, N. Y., and are based on data provided by Accurate Reporting Service, regular checking source of the music publishing industry.*

As detailed, the first 25 in alphabetical order is a trade move to curb artificial stimulation of plugs, via the 'payola,' i.e., bribery or other gratuities. It's thus figured the competition will be healthier and cleaner.

TITLE	PUBLISHER
All Or Nothing at All	Leeds
Besame Mucho	Melodylane
Do You Know	Reis
How Sweet You Are—†'Thank Your Lucky Stars'	Remick
I Heard You Cried Last Night	CLP
If You Please—†'Dixie'	Famous
In My Arms	Saunders
In the Blue of Evening	Shapiro
Later Tonight—†'Wintertime'	Robbins
Little Did I Know	Lincoln
My Heart Tells Me—†' '	BVC
No, No, No	World
Oh, What a Beautiful Morning—*'Oklahoma'	Crawford
On the Sands of Time	Paull
Paper Doll	Marks
People Will Say We're In Love—*'Oklahoma'	Crawfor
Pistol Packin' Mama	Morris
Put Your Arms Around Me—†'Coney Island'	Broadway
Say a Prayer for Boys Over There—†'Hers to Hold'	Southern
Secretly	Southern
Sunday, Monday or Always—†'Dixie'	Mayfair
Thank Your Lucky Stars—†'Thank Lucky Stars'	Remick
There's a Man In My Life—*'Early to Bed'	Advanced
There's No 2 Ways About Love—†'Stormy Weather'	Mills
They're Either Too Young Too Old—†'Lucky Stars'	Witmark
Things That Mean So Much to Me	BMI
You'll Never Know—†'Hello Frisco'	BVC
MOST PLAYED AFTER THE FIRST 27 TUNES	
For the First Time	Shapiro
I Dug a Ditch—†'Thousands Cheer'	Feist
If That's the Way You Want It Baby	Berlin
Star Eyes—†'I Dood It'	Feist
The Dreamer—†'Thank Your Lucky '	Harms
Don't Worry—†'Salute For Three'	Paramount
Fortune For a Penny	Shapiro
Surrey With Fringe on Top—*'Oklahoma'	Crawfor
Take It From There—†'Coney Island'	Miller
Victory Polka	Chappell
Hold Everything	ABC
Just a Stowaway	Forster
Don't Get Around Much Anymore	Robbins
Heavenly Music—†'Heavenly Music'	Feist
My Shining Hour—†'Sky's the Limit'	Morris
She's From Missouri—†'Dixie'	Mayfair
There'll Soon Be a Rainbow	Santly
With My Head in the Clouds—†' '	Army
Goodbye Sue	Jewel
It Can't Be Wrong—†'Now Voyager'	Harms
Oklahoma—*'Oklahoma'	Crawford
Take It Easy	Santly

† Filmusical. * Legit musical.

Inside Stuff—Music

The Newark Evening News threw an editorial rap Thursday (16) at ASCAP's defense of the 'enduring quality' of modern war songs, as cited in a recent ASCAP advertisement in The International Musician, organ of the American Federation of Musicians. Ad quoted as effective examples of Tinpan Alley output; ' raise the Lord,' 'Wing and a Prayer,' and 'Johnny Doughboy.'

Aimed at Robert Murray, ASCAP's press agent, who is named as scripter of the piece, The News cavils at the statement, 'There wasn't any radio in the time of 'Over There' or it wouldn't have lasted through the war.'

'Let us,' said The News, 'pass over this delicate compliment to the destructive effects of radio broadcasting, from which most of ASCAP's income is derived. If a song can't stand being heard too often, it can't be classed as enduring music. Thus ASCAP seems to argue against its own case.'

The late Frank Crumit and Jerry Vogel entered into a music publishing deal in 1933 and it wasn't until this past summer, just before the comedian's death, that Vogel paid off the final installment on their venture, since the latter always stated he didn't want Crumit to lose any money 'because of me.' Their relations continued friendly and, in fact, one of the comedian's two best song hits, 'Gay Caballero,' was published by Vogel. His other, weet Lady,' out of 'Tangerine,' a show starring Crumit and Julia Sanderson, now his widow and then his leading lady, was published by Feist. Crumit wrote over 50 published songs and was a member of ASCAP.

'Meet the Navy,' Royal Canadian Navy's variety show on tour for the Navy League of Canada, missed out on advance publicity by failing to have its tunes in print. Pat Quinn and R. W. Harwood, who did the score, produced several melodies of hit calibre but bands wanting to use them have to copy from show's score and arrange for themselves. When 'Navy' left Ottawa tonight for Montreal on first leg of its tour through Canada and the United States, tunes were still unavailable and hotel bands, wanting to cooperate with ticins, had to do without.

Aud. for N.Y. Symph Unit

The Young Men's Symphony Orchestra of New York, founded by the late Alfred Lincoln Seligman, is auditionin new members on Oct. 3 and 10.

Rehearsals start Oct. 8 at the Midtown Music Hall, N. Y., Max Jacobs conducting.

Lew Pollock and Charles Newman cleffed 'All the Latin I Know Is Si, Si,' 'You Can't Brush Off a Russian,' 'We're the Ones,' 'Hold Onto Your Hat,' 'That Reminds Me' and the title song for 'Sweethearts of the U.S.A.' at Monogram.

Now Breaking for a Big Hit!

BLUE RAIN

by JOHNNY MERCER and JIMMY VAN HEUSEN

Recorded by GLENN MILLER · GLEN GRAY and his Casa Loma Orchestra · BEA WAIN · KAY KYSER · DEL COURTNEY

A Sure Smash!

From The Columbia Picture "TROPICANA"

THINKIN' ABOUT THE WABASH

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THERE'S NO CEILING ON LOVE

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If You're Important to the Music Business TUNE-DEX Is Important to You!

MPPA Directors Favor Present Web System of Listing Most-Played Tunes

The directorate of the Music Publishers Protective Assn. is predominantly in favor of retaining the present system for listing the week's most-played tunes on the networks. Prevailing opinion on the question was brought out during a meeting of the MPPA's board last week. In a poll taken of the nine directors present, only one, Louis Bernstein, of Shapiro, Bernstein & Co., expressed himself as favoring the return to the old system, under which the number of plugs gathered by each song was shown and the numbers listed acording to their arithmetical standing. Bernstein had been opposed to the change in system from the start.

The only other open opposition to the continuance of the present method of plug compilation has come from the Robbins-Metro group. Jack Robbins and his general manager, Abe Olman, have declared that they preferred a listing which would exhibit to the group's Hollywood studio connections the actual number of plugs achieved on a film song during a week. In a discussion with John O'Connor, president of the contactmen's union, last week, Olman declined to retreat from what he declared to be his preferred system, but he did add that since the present system was favored by the overwhelming majority of the publishers he would shelve his own preference and go along wholeheartedly with the rest of the industry.

The executive council of the contactmen's union at a meeting Monday night (20) went unanimously on record as favoring the retention of the present system.

O'Connor Named Aide To House Copyright Unit

John O'Connor has been appointed a member of the National Advisory Council to the copyright committee of the House of Representatives. The committee consists of a member of each industry concerned with copyrights and patents.

O'Connor received his appointment from Rep. Frank W. Boykin, of Alabama, chairman of the House committee.

'Mama Inez' Claim

Claiming that Continental Productions used 'Mama Inez' in its film, 'Escort Girl,' without payment of royalty or permission, Marks Music is seeking, through Music Publishers Protective Assn., payment of a fee. Sum involved is 'less than $500.'

Continental's prexy, J. D. Kendis, informed MPPA that when he employed a small group of musicians for the film to furnish the Latin American music, they claimed 'Inez' belonged to them.

5 Operas for Worcester

Worcester, Sept. 21.

Five operas are scheduled for Municipal Auditorium this season. First will be 'La Traviata,' featuring Vivian della Chiesa, Oct. 5. To follow are 'The Barber of Seville,' Nov. 9, with Richard Bonelli; 'Faust,' Dec. 3, with Armand Tokatyan; 'Tosca,' Jan. 18, with Grace Moore, and 'Il Trovatore,' Feb. 22, with Giovanni Martinelli.

Each to be presented by the Connecticut Opera Assn., will be backgrounded by a 65-piece symphony orchestra.

Name Judges Sought By Music War Group To Lure Top Writers

representative group of publishers, writers and recording execs. is being approached by the Music War Committee of the American Theatre Wing in an effort to round up a name committee to judge songs submitted by topflight writers. So far, the committee has received few songs from ASCAP's AA or A class, and in an effort to induce to writers both in the east and on the Coast to submit war and morale songs, the committee is rounding up the name judges to insure first-class scrutiny of all material.

Among the writers being contacted are Larry Hart, Richard Rodgers, Oscar Hammerstein, 2d (chairman of the MWC and through whom the approach will be via letter), Otto Harbach, Ray Henderson, Fred Ahlert, Langston Hughes, Morton Gould, Deems Taylor and Bob Russell. Publishers: Walter Fischer, Louis Bernstein, Larry Spier, Buddy Morris, Rocco Vocco and Jack Robbins. Recording companies: Manie Sachs, Jack Kapp and Leonard Joy.

Committee has been asked by producers of the forthcoming CIO musicomedy, 'Roll Up Your Sleeves,' for production numbers. Along the same channel, that of producing material for special requests, a representative of the U. S. War Department appeared at the meeting Monday (20) and requested that songs be written lauding the part defense workers are playing in the war.

Two of the committee's adopted songs, 'Unconditional Surrender' and 'Has Hitler Made a Monkey Out of You?' are to be heard on the new once-weekly WNEW, N. Y., program, 'Music Goes to War,' starting Monday, Oct. 4, 8-8:30 p.m.

Kim Gannon and Walter Kent writing tunes for Charles R. Rogers' United Artists release, 'Song of the Open Road.'

British Best Sheet Sellers

(Week Ending Sept. 2)

London, Sept. 2.

Silver Wings	Dash
All Tomorrows	C. C.
Johnny Zero	C. C.
Whispering Grass	C. C.
You'll Never Know	Chappell
Heard Song Before	Chappell
Fool With Dream	Keith, Prowse
Wing and Prayer	Francis, ay
In My Arms	Feldman
Fall in Love	Chappell
Nice Come Home to	Chappell
Darling	Maurice

Charges Bias On 'Hit Parade'

and Foote, Cone & Belding, agency on the Lucky Strike account, were yesterday (Tuesday) taken to task by Edwin H. Morris, head of the publishing firm of the same name, for what he alleged to be discrimination in the exclusion of one of his songs from 'Hit Parade' program (CBS) and the abrupt dropping of another Morris tune from first to fifth place. Morris, in a wire dictated by his attorney, declared that the exclusion of 'Pistol Packin' Mama' and the jocking of 'Sunday, Monday and Always' was not only unfair and arbitrary but damaging to the sales potentialities of the two numbers.

In the case of 'Mama,' Morris pointed out that has been selling at the rate of 20,000 copies a week for the past three weeks and already has an accumulative sale of 175,000 copies. 'Mama,' stated Morris, has for the past several weeks rated among the top best sellers and has been collecting substantial network plugs.

As for 'Sunday, Monday and Always,' Morris argued that there was no sound or justifiable basis for the program's drastic switch in rating. Morris challenged the cigaret manufacturer to produce the data upon which the program's sponsor had based the transition of the tune from first to fifth place within the period of a week. 'Sunday' has to date sold 350,000 copies.

The wire further spoke of possible damage resulting from Lucky's misrepresentation of its program as a complete and accurate survey of the popularity of the first 10 popular songs in the country,' and that such damage 'results not alone in loss of sales but in prestige relationship with writers, motion picture studios, etc.'

Piccolo Pete (DeLuca) band has had its option picked up again at Trelon, Pittsburgh, for ninth straight month.

New Classification System Embroils Coast ASCAP; Try Plan Provisionally

Hollywood, Sept. 21.

The semi-annual meeting of the Coast members of ASCAP last Thursday (17) developed into a bitter fight over the forthcoming introduction by the Society of its new system of classification for writers. Several pop writers took the floor to excoriate the point system incorporated into the new plan, which becomes effective Jan. 1, 1944, with one of them, Irving ibo, serving notice that he proposed to sue in the courts for an injunction if any move was made to put the system into effect.

On direct questioning by L. Wolfe Gilbert, writer-ASCAP director, on the disputed phases of the new plan, prexy Deems Taylor declared that if the plan is found to be unworkable and works a hardship on any individual or group of writers it will not be put into operation. Those opposed to the plan were satisfied that Taylor had put himself and the Society on record.

Assure Some Adjustments

Chief objection to the new setup is that payments will be made on the basis of network performances of the writers' works. Many of the writers wanted to know why the playing of a number on a single station shouldn't be credited to the writer inasmuch as the Society collects fees from its licensee stations. Plea for old timers and standard writers brought promise of some adjustment of their grievances.

red Ahlert, who created the new point system, said after the meeting that the new system is not intended to be discriminatory against any group, 'be they old timers, standard writers, production or popular writers.' He went on to say that 'the point system has been devised to create a more equitable distribution of monies of the Society and the theory behind it is a matter of mathematics in this respect; it would take the 12 men who sit as a classification committee all their time to fine-comb the records of 1,570-odd members every quarter. Purpose of the new system is partially to take that tremendous burden away from the 12 classifiers.

'Our problems is to extend the survey to a point where the cost of surveying will not materially dilute the Society's income. Application of the six-month survey to the new system has been held up by report on the weighing of standard works which are turned in toward the end of August.

Buck Rides Again

Turnout of 225 writer and publisher members sensed another bombshell when acclaim from the floor went up for Gene Buck, for 19 years president of the Society. Almost immediately after he got to his feet he launched into a tirade against Herman Starr, one of the publisher stalwarts of the Society. He said he had bided his time since last March when Starr, at the membership meeting here, 'impugned his character.' He accused Starr of starting the radio fight that dropped ASCAP's annual income from $7,500,000 to $4,000,000 and said it was Starr who 'cooked up the formula for a $9,000,000 pot.'

Compares Board Members

Buck pulled no punches in his excoriation of Starr and added, 'I've been on roadway for 37 years and I can dish it out as well as take it.' Buck inferred that he had been singled out to take the rap and quoted Jerome Kern, who once characterized the ASCAP board as '24 directors in search of a patsy.' Buck paid high tribute to Nathan Burkan as 'the smartest copyright lawyer that ever lived,' and Buddy Morris as 'one of the finest directors ASCAP ever had.'

uck said he was opposed to mechanization of the Society but withheld comment on the point system until 'we see what it does.' He said that if it hurts anyone it shouldn't be put into effect.

Rest of the meeting ran pretty much to form. Ahlert delivered the report of the executive and relief committees; John G. Paine, general manager, spoke about the management end, and Taylor read the president's and treasurer's reports. Following the meeting, which broke up after 7 p.m., the members adjourned to the dining room for repast and entertainment. Richard Powers, western division supervisor for ASCAP, handled the arrangements and the double-decker session was run off without a hitch.

Fresh Air Again

Music publishers and song contacts, now that the Petrillo situation is on the verge of all-around adjustment, feel like they've gotten the proverbial pardon from the governor.

'It's been like doing 13 months in the clink,' one music executive states, 'and it feels fine to get around freely again.'

Buck Coleman's Fawdown

Hollywood, Sept. 21.

Emil Coleman hopped on a steed at Riviera Country Club Sunday (19) but didn't stay long. At the hospital 40 stitches were taken in his face to close a wound.

He was back on the Mocambo podium the following night.

Perry Botkin, Bernie Schwartz and Jon Bushallow sold their song, 'Riding Herd on a Cloud,' to Columbia for 'Cowboy Canteen.'

Score of the year as "THOUSANDS CHEER"!

They really plug it!

I DUG A DITCH IN WICHITA

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Timely... Thrilling!

UNITED NATIONS ON THE MARCH

Lyric by HAROLD J. ROME • Music by D. SHOSTAKOVICH

Iturbi's on the beam!

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FOR 3 WEEKS — BUT
"HELD OVER" 5

TO THEATRE MANAGERS IN
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To: Marvin Schenck, Joe Vogel, Harry Gourfain, Jesse Kaye and the New York Capitol Theatre Staff

To: COLUMBIA RECORDS
Manie and Joe and the Bridgeport Gang

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Coincide Pix With Name Acts

Plans are now being discussed by major distribution execs and Broadway de luxe theatre operators looking towards establishment, in advance, of fixed time limits for picture bookings so as to ease the talent buying problem for the theatres as well as to speed dis-

Understood that some theatre operators have pointed out to affiliated producer-distri s that bidding for talent, already complicated, becomes more difficult when the definite period for the run of a picture is not known in advance.

Theatre operators declare that the talent bottleneck would be eased considerably if commitments could be made in advance for specific dates.

Reported that steps are being taken to estimate runs more closely in advance, thus giving operators more leeway in booking talent.

Romberg Concert Troupe Clicks At N.Y. Carnegie Hall

By ABEL GREEN

When Harry D. Squires of the William Morris agency first got excited about a Sigmund Romberg concert tour it was a bit of a departure for the Morris office, although the initial season's $350,000 gross for the 54 musicians-entertainers on 135 dates is the best answer. Saturday night (18), as a benefit for the Victory Lodge of B'nai Brith, at Carnegie Hall, N. Y., Romberg batoned his company to a rousing success. It marks the first lap of a second tour of 112 concerts which wind up Dec. 31 in Rochester, N. Y., and is expected to hit the same gross despite the fewer dates, because of the better terms. These run $2,000 to $4,000 a night.

'An Evening With Sigmund Romberg and His Concert Orchestra,' as the tour is billed, is not a 100% all-Romberg recital, as might be suspected. The piece de resistance is his own medley, of course—and what a medley!—but he overtures with Nicolai's 'Merry Wives of Windsor' for example and includes Ziehrer's valse, 'Vienna Beauties' and Sousa'. 'U. S. Field Artillery March' as his first group.

He runs the gamut of Lehar, Lecuona, Kern, Flotow, Sarasate, Massenet, Victor Herbert, along with the rich catalog of his 'New Moon,' 'Desert Song,' 'Maytime' and 'Student Prince' excerpts. He did two first performances, 'Faithfully Yours' and 'Take Everythin (But Leave Me You'), the latter more or less a pop song, soloed by Martha Errolle. The first, instrumental, is also suitable for pop lyrics.

Soloists are Eric Mattson in somewhat uncertain tenor on this occasion; Esther Borja with her Cuban compositions, easily the best vocalist in the troupe, and a personality looker besides; Mark Becker, one of those 'glamazon' types, doing good violin solos; and Miss Errolle, also not lacking for pulchritude.

Everything about the concert is showmanly and in that respect a salute to astute management and the composer-conductor's own innate showmanship. His string and reed ensemble, for instance, is grouped obliquely on the stage, with his podium to the right of the rostrum. Thus, the men all are half-facing him and half-facing the audience. Romberg punctuates his stuff with little furbelows and 'thank you' pieces, plus a musical quizzical expression when it comes to 'The Most Popular March in the World.' Few guess it'll be Mendelssohn's Wedding March. Even the casting of Frank Cork, associate conductor, while Romberg is at the Steinway, was a bright idea. Cork looks enough like Romberg, when he comes on, to make the audience laugh.

Radio announcer Ben Grauer at intermission aced a bond drive which sold over $500,000 that night. Some $7,500 went to the ices (the lodge), with Romberg donating his services.

Beatrice Kay's Repeat At Golden Gate, S. F.

San Francisco, Sept. 21.

Unusual booking being made by Golden Gate theatre here in bringing Beatrice Kay, comedienne, back into the house after playing there only one month ago. Singer, who is to headline the Sept. 30 show, played house the last week in August.

Gate's usual policy is to space acts so that they usually do a reappearance at least six months after initial turn.

Park Central, N.Y., Stager Not Representative to Sign Contract, Sez AGVA in Nix

Bill Robbins, manager and floor show producer for the Cocoanut Grove, Park Central hotel, N. Y., okayed a minimum basic agreement with the American Guild of Variety Artists on Monday (20) but AGVA rejected it. As a result negotiations have been stalemated, AGVA insisting that the hotel itself assume responsibility for the terms of the contract and not the show's producer.

Deadlock in the two-year holdout, during which the nitery had been placed on AGVA's unfair list, looked as though it would be broken when the hotel and AGVA reps last week agreed to negotiate, but at the final huddles, Robbins, it's reported, insisted that he alone had the right to signature the agreement. AGVA maintains that if Robbins left the nitery the vaude union would be left holding the bag.

Terms of the contract were not under dispute, with AGVA minimums of $75 for principals and $45 for chorus agreed upon.

MCA SETS TALENT IN H'WOOD FOR 'FOLIES'

Clifford C. Fischer, who left for the Coast over the weekend, will rehearse his new 'Folies Bergeres' show, slated to open Nov. 18 at Winterland Auditorium, Frisco, in Hollywood where Music Corp. is assembling the talent. J. C. Stein, MCA prexy, is financially interested both in the Frisco Aud and in Fischer's general venture. The idea is to tour 'FB' in the country's stadia and arenas akin to the sundry ice shows.

The Christianis, Willie West & McGinty, Monroe & Grant, Tootsie & Ardelty, Barto & Mann and the Shyrettos are among the acts set. There will be 100 girls. Show will play 8-10 times a week, and unlike the Folies Bergeres cabaret-theatre in New York, wherein Fischer and Arthur Lesser were partnered, until the latter took it over 100%, this will have no cabaret features. Fischer also plans another 'Priorities' vaude-show later in the winter.

New 'Vanities' Unit Set for Wide Tour

Hollywood, Sept. 21.

Earl Carroll is sending a new unit of his 'Vanities' on the road, opening in Santa Barbara and covering the Pacific Coast towns before heading for the midwest and east.

Talent line-up includes Seiler and Seabold, Costello Sisters, George Luna, Ruloff, Morgan and Lunard, Barney Grant, White Sisters, June Carr, Barbara LaRene and Ron Ormond.

Hildegarde Postpones

Hildegarde's opening at the Persian Room of the Hotel Plaza, N. Y., has been delayed from Thursday (23) to following Tuesday (27). Chanteuse has had a bad throat since her Statler, Washington, engagement, which almost disrupted that booking.

Rolly Rolls holds ov until Tuesday, but Bob Grant and Mark Monte's bands in Thursday, per schedule.

N. Y. CAFE REPLACEMENT

Count Le Roy, novelty roller-skating dancer, added to N. Y. Cafe Zanzibar revue, replacing Earle and Frances, who leave because of prior commitments.

Remainder of the show Andrews, Maurice Rocco, Ella Fitzgerald, Berry Brothers, Mike and Poke and Don Redman's orchestra—remain the same.

Powerful Pipes

Instead of the usual switch on names in order to present an appealing show biz moniker, new singer has been given a rather odd cognomen.

In spite of gal's attractiveness she's being called. Husky McCluskey.

Minn. Edict Bans Cops as Bouncers

Minneapolis, Sept.

ight spots here were in a turmoil when Police Chief Joe Jonas last weekend ordered all police department members to quit outside jobs immediately.

Jobs as floor managers (bouncers) have been sources of extra income to regular members of the force. The rule of the department and civil service commission, however, was invoked because of pressure from the city council which has gone on record against such practice in consequence of complaints from citizens who contend that policemen should not jeopardize their positions or obligate themselves by working in liquor spots.

In an effort to fill the vacancies, the nitery operators have been seeking out retired policemen and friends.

Fred Finklehoffe Sees Camp Shows Inspiring Post-War Vaude Upbeat

Springfield, Mass., Sept. 21.

With the assertion, 'people prefer round actors to flat ones,' Fred Finklehoffe predicts that the 'in person' shows the service men are getting in this country and overseas will have a big influence on the course of post-war entertainment.

Visiting his home town Wednesday (15) for the showing of his 'Big Time' vaude show with which Springfield opened its legit season, Finklehoffe pointed out in an interview that soldiers from communities which had never had vaudeville were likely to insist on more variety 'after this mess is over.'

Chief difficulty, however, will be the lack of performers trained in the variety tradition, he said. Microphone huggers won't get to first base in whatever form vaudeville is reincarnated, he said, for the freedom requisite for vaudeville demands that performers 'get off the dime.' As an example, he cited Ed Wynn's meanderings in his 'Big Time.'

Finklehoffe is planning with Paul Small for a fourth two-a-dayer, 'Fun Time,' slated for a Coast premiere.

Saranac Lake

By Happy Benway

Saranac Lake, Sept. 21.

Your correspondent took the count of eight with pleurisy but doing okay now.

Len Grotte is back at the Will Rogers for additional bed routine. Len was managing Loew's Prospect, Flushing, L. I., prior to breakdown.

Harry Feldman, young Giant twirler, has joined the colony for rest routine.

Mrs. James Heagney, sec'y to Dr. George Wilson at Will Rogers, elated over the citation given her son for bombing raids on Japs in Burma and China.

Johnny Jones, who did a roller skating act in vaudeville here for checkup, was okayed and went back to defense job in New Haven.

Dr. William Stern, one of the staff medicos of the Rogers is laid up with grippe.

Helen Olson, youngest patient at the Rogers is responding to treatment nicely. Up and around spreading good cheer among the less fortunate.

Margo Meredith, chairman of the colony's Bond drive reports that the patients went over the top 100%.

Among the infirmary department patients who have graduated to downstairs quarters are Richard (WOR) Puff, Harold (Warner Bros.) Webster, Howard Levy and Rufus (Loew's) Weathers.

Send birthday greetings to Dick Puff, Eddie Vogt, Helen Inglee, Happy Benw, John Eaton, Charlie Barrett, Helen O'Reilly and Rev. Father Blais.

Jerrie Derene cheered up lots by surprise visit of her sister-in-law, Margaret DeLuca last week.

Write to those who are ill.

ick Rogers orch pencilled into Stanley theatre, Pittsburgh, week beginning Friday (24) with Merry Macs, pushing back Clyde Lucas date with the Ink Spots a week.

Wirtz Ends Nearly 2-Year Holdout, Signs AGVA Contract for Ice Shows

Ed Sayag, Ex-Paris Agent, Reported Safe in Lisbon

Edmond Sayag, w.k. international show biz as an agent in Paris, before the Nazi occupation, is reported safe in Lisbon; als his brother Max, who was not in the varieties. Sayag in former years used to commute between London, Paris and New York on international bookings. He's of Egyptian extraction.

Until the fall of France Ed Sayag made a fortune in Lyons in silks for military parachutes, but later had to flee for his life. He's a non-'Aryan.'

Wirtz Won't Fold 'Stars' After All

Confronted with a talent shortage, Arthur Wirtz, co-producer with Sonja Henie of 'Stars on Ice,' at the Center, N. Y., expressed fears in Chicago last week that he would have to fold the ice show in a couple of weeks, despite the fact it's been a consistent money-maker. However, Wirtz came on to New York and stated Monday (20) that the show would in all probability continue since he's been successful in his quest for additional performers.

ituation was brought about by the forthcoming 'Hollywood Ice Revue,' which goes into rehearsal in about two weeks in Chicago and which will star Miss Henie. Although they've found it necessary to raid the 'Stars' revue of its headliners for the touring ice show, both Wirtz and Miss Henie are anxious to keep the N. Y. show running because of the hefty grosses it's been garnering. Question of suitable replacements, however, was the only stumbling block. 'Hollywood Ice Revue' will probably confine its tour to Chicago, Detroit and Indianapolis, playing Wirtz-owned spots, with a Madison Square Garden engagement in N. Y. still undecided.

Wirtz says he's straightened out the situation with the 'Stars' chorus, which recently demanded a $10 pay hike but subsequently rescinded the request when Wirtz put up a closing notice.

St. Loo Spot's Till Tapped to Accomp Of 'You'll Never Know'

St. Louis, Sept. 21.

The fortissimo strains of 'You'll Never Know' on a juke box in a downtown night spot last week enabled three of the light-fingered gentry to cop $62 from the damper and make a clean getaway. Sylvia Kost, daughter of the owner, said the trio ordered sandwiches and while the food was being prepared one dropped a jitney in the box and set the dial for 'You'll Never Know.'

The volume of the music drowned out the tinkle of the register and the theft was not discovered until the men had departed.

Brisson Offered 20 Wks. By Versailles, N. Y.

When Carl Brisson shifts to the Copley-Plaza, Boston, in a month or later, Dwight Fiske comes into the Versailles, N. Y., nitery. The Versailles meantime has offered risson a 20-week deal for next year to be split up into two takes, much as Hildegarde's 26-out-of-52 weeks at the Hotel Plaza's Persian Room, N. Y., which she plays off 15 weeks in the fall and 11 in the spring.

Music Corp. of America, which has just taken Brisson under its direction, plans booking him into the same route Hildegarde plays, as the male counterpart to her following. After the Copley, Boston, he'll probably go to the Statler, Washington, the Plaza, N. Y., Palmer House, Chi, etc.

Babe Rhodes band returned to WCAE, Pittsburgh, as staff outfit last Wednesday (15) after playing two-month engagement at Rice hotel in Houston, Texas.

After a nearly two-year holdout during which he refused to recognize the American Guild of Variety Artists as a bargaining agent and demanded Equity jurisdiction for his ice shows, Arthur Wirtz, co-producer with Sonja Henie of 'Stars On Ice,' at the Center, N. Y., finally came to terms last with the vaude and nitery union. He pacted a mi imum basic agreement with Matt Shelvey, AGVA's national administrator.

Kenneth Thomson, of the Screen Actors Guild, who paved the wa for the pact in a series of huddles with Wirtz on the Coast several weeks ago, in which Dewey Barto, AGVA's 'good will emissary' also participated, met again with the producer in Chicago last Thursday (16). At that time Wirtz agreed to meet the following day with Shelvey and Thomson at an undisclosed place in an effort to effect a settlement. Shelvey flew to the pre-arranged spot on Friday and after a 10-hour conference which extended far into the night the Wirtz-AGVA contract was pacted. Wirtz reportedly agreed that under the Shelvey administration, he felt he would get a 'fair deal' from AGVA.

Initial pact provides for top scales for performers in the forthcoming Sonja Henie touring show, 'Hollywood Ice Revue,' which goes into rehearsal in the next two weeks. Contract calls for $55 minimums for the line and $100 minimum basic scale for principals. In addition, Wirtz will pay both principals and chorus $35 a week during rehearsal period. Contract further guarantees all performers a full season's work, with full salaries regardless of the number of working days, performances or layoffs. 'Hollywood Ice Revue' tour this season will probably be limited to Chicago, Detroit and Indianapolis, playing Wirtz-owned spots exclusively. Whether or not it will go into Madison Square Garden, N. Y., is still problematical.

It's further agreed by Wirtz that only AGVA members in good standing will be used in his ice shows. In return, AGVA has agreed to comply to demands by Wirtz that in all future disputes Shelvey alone shall represent the union, although there's a further provision that in the event of a deadlock, both Thomson and Barto be called in to arbitrate.

Contract terms covering 'Stars On Ice' were held in abeyance pending decision later this week by Wirtz as to whether the ice show at the Center will continue beyond this month. Because the show's top talent is being transferred to the new Henie ice revue, Wirtz at first expressed fear he would be compelled to fold 'Stars' unless he could find replacements. The producer said in N. Y. Monday (20), however, that 'Stars' would probably stay open because the talent might become available after all. (Further details in adjoi ing column).

Gene's, Frisco's Newest Nitery, Makes Play For 5 A.M.-to-Dawn Trade

San Francisco, Sept. 21.

Gene's, Frisco's new nitery-eatery, was previewed to purveyors and press Wednesday (15). The new setup, located in the nitery sector, International Settlement, is unique in that it caters to stage and radio entertainers and to nitery owners who find themselves with few places to go in the wee hours. Spot gets its biggest play from five 'til dawn.

The walls are muralled by artist John Oshanna, who has caricatured the owners of all local danceries, drinkeries and eateries. A bulletin board, with changeable letters, has been set up at the far end and directly in view of all who enter, listing every night club in Frisco and prominently displaying their current attractions.

Also muralled on the back wall are the caricatures of the local scribes who handle the entertainment columns. Under each is a mail box in which anyone having anything of interest may drop a memo.

Greenhut With MCA

John Greenhut, radio agent, has joined Music Corp. of America, handling cafes.

He takes place of Army-bound Joe Sully.

Night Club Reviews

TROIKA, D. C.

Washington, Sept. 17.
Joe E. Lewis, Clarissa, Don Lamont, Meyer Davis Orchestra (6); *minimum* $2-$3.

Joe E. Lewis is just back from the Army camps in New Guinea and, unless New York's night-life fox-holes have turned tame of late, they are going to get—and like—one of the sassiest routines of a long time, when he moves over there soon.

Lewis tried it out on what he calls 'the kids' in New Guinea, and they liked it. He's trying it out on a cross-section of the world in Washington's Troika, and they like it. Which ought to be good enough for New York. Added to the familiar parodies are four new ones topped off by a man-in-the-moon number which will never get a passing grade in Sunday school.

This is Lewis' first D. C. appearance, and he was completely unknown to the locals. However, Helen Hamilton, boss of the bistro, clubbed the town with big display ads to bring 'em out in the initial phase—and word-of-mouth advertising has been packing the place ever since. When caught late Friday, it looked like the 50-yard line at the Army-Notre Dame game.

Lewis, in fine fettle, fed then his analysis of 'As Time Goes By,' and personal versions of 'The Lady Is a Tramp,' 'Thanks for the Memories,' 'Sears-Roebuck Catalog,' and others. His patter was solid with the crowd, also his banter with the ringsiders. Show got so cooperative at various times that he had to protest, 'Everybody must be in my act,' and 'Hey, this is a single.'

His show opens the 12th season of the Troika. Act is preceded by Clarissa, Mex. dancer who looks like a magazine cover girl, and offers three spritely numbers. She wears a gala peasant costume with an Indian blanket for a skirt.

Don Lamont, who emcees, scores with a baritone rendition of 'You'll Never Know,' and a medley of service songs which go big at an establishment well-frequented by Army and Navy officers. *Lowe.*

Club Olmstead, Wash.

Washington, Sept. 15.
Nancy Noland, Aileen Cook, Hal Fondwell; minimum $2 *weekdays,* $3 *Saturdays.*

Newest spot in Washington's expanding night life opened here recently in what promises to be an interesting experiment with a good chance for success. For years Olmstead's has been one of the better midtown eateries, with soft music piped in via Muzak providing the only accompaniment to the soup and T-bones.

New plan provides for shutting the restaurant promptly at 9:30 p.m. and cutting off part of the room. Neat job of lampshades, sliding wall drapes and bamboo screens makes the setting for the supper club, which intends to shoot for the carriage trade as the $2-$3 minimum, with no dancing or orchestra, indicates.

Place is dimly lighted, liquor and sandwiches are good, and the show, corralled from New York's Monkey Bar, features the intimate and risque song. Got off to a good start opening night with turnaways.

Nancy Noland has top billing, but Aileen Cook, with her smooth, sophisticated presentation, steals the show. Audience was thoroughly pleased, the talent getting into the spirit of the place and working smoothly both from the platform and on the floor among the customers.

Best Nancy Noland numbers are the 'Hut-Sut Song' and 'How Did It Get So Late So Early.' She puts lots of personality in the delivery.

Aileen Cook scores with a song story of a gal who went to Florida with a general, and another 'I'm in Love with the Fuller Brush Man.' Added and unbilled is Virginia Schools, soft-voiced singer who ran into trouble because of an opening night headache with a mike which acted up. Miss Cook's accompanist, Hal Fondwell, fills in very agreeably with an easy, rambling piano technique between shows.

Terrace Room, Pitt.
(WILLIAM PENN HOTEL)

Pittsburgh, Sept. 15.
Maurice Spitalny Orch (10), *Galante & Leonardo, Rajah Raboid, Elaine Beverly, Eddie Metcalfe;* $1.50-$2 *per couple cover.*

Town's class room has reopened for fall and winter after six-week summer shutdown and with same band, Maurice Spitalny's, that was there when the spot folded during the hot spell. Re-booking for Spitalny was result of his smart cover biz previously and he's in for three months instead of the usual one month with options.

Terrace Room has cut down, however, from three to two acts but that's not so much an economy move as it is an inability to get just the right turns for this type of place. Turns are okay, quality-plus, and fit nicely into Terrace Room pattern. Galante & Leonardo, playing a return engagement, are a classy, good-looking pair of ballroomers, specializing chiefly on the acrodagio stuff to Latin-American rhythms. Turn in a showy and flashy 10 minutes and while the dancing per se is nothing extra special, their tricks are the tops and send them over big. Rajah Raboid is likewise in the right surroundings with his novelty. With a bandage over his eyes, he pretends to feel the writing of questions sent in by the customers, and his answers are neatly punctuated with a smart line of gab that has a swell effect on the ringsiders.

Spitalny fills the floor portion of the entertainment with his two singers, Elaine Beverly and Eddie Metcalfe. Former is a cute half-pint who sells well and has some first-rate arrangements and later teams up with Metcalfe for a couple of personalized duets. Spitalny himself handles the announcements, and his orch, with an entirely different personnel than he had last time, delivers the goods. Maestro is both crack musician and okay showman, and his semi-classics, dotted with his violin solos, are mixed neatly with knowing dansapation.

Terrace Room getting ig play despite the stiffest cover in town. Incidentally, the sit-down charge is eliminated for men in uniform, a nice gesture that's being talked about. *Cohen.*

Village Barn, Hartford

Hartford, Sept. 15.
Betty Scoville, Capello & Maria, Jack Woodford, Eddie Smith, Bill Kirk, Lee Shippers, Dell Phillips, Bob Halprin Orch; min. $1.50, *Sat.* $2.50.

The dearth of entertaining night spots here ended with gala opening of Village Barn of Hotel Garde, recently, with every table occupied.

The place, decorations and entertainers clicked, with square dances and country games winning many participants. Betty Scoville, song stylist, has a good voice and works nicely, and Jack Woodford's Lone Star Buckaroos are solid singers. Dell Phillips calls the dances and games which include musical chairs, potato games, hobby horse handicap and the like.

Bob Halprin's music is smartly soft in contrast to the hi-jinks. Better spotlighting and improved sound system would be a great help. *Gean.*

BLUE ROOM, N. O.
(HOTEL ROOSEVELT)

New Orleans, Sept. 18.
Will Osborne's Orch (13), *Betty Jane Smith, Stephanie Dale, 3 Swifts, Marylin Duke, Pastine Dancers.*

The town's swankiest nocturnal rendezvous has a nice show that adds up to 60 minutes of enjoyable entertainment that combines, comedy, melody, dancing and novelty. Acts and band came in for plenty of kudos opening night when caught.

Osborne and crew, playing first engagement here in seven years, deliver a variety of smooth tunes mixing the hot with the sweet to the satisfaction of customers. Outfit contributes program of music that is distinctly danceable and leader's singing gets nice reception.

Band opens with condensed version of Gershwin's 'Rhapsody in Blue' which nets plenty of palm pounding. Follows with bits of Tschaikowsky and other longhaired tunes done in the sweet type of popular music, that also score. Many of Osborne's musicians get a chance to share the spotlight during band's part of show.

In addition to making a distinct musical contribution of its own, band gives nice support to floor acts. Only criticism was that brass was a bit on the loud side but most bands have this trouble until they get accustomed to the room.

Betty Jane Smith, nimble tapster, starts the acts on their way. Routines show plenty of originality and called back for several encores.

Stephanie Dale, blonde looker with nice pipes, chirps several pop tunes and a novelty, 'When the Nylons Bloom Again,' which gets nice response.

The Three Swifts provide comedy relief in a juggling act that wows 'em. Tossing from three to nine clubs with machinelike precision, sometimes too close for the comfort of the ringsiders, trio make turn anything but dull. Patter almost as good as the juggling. One of the best acts billed here in some time.

The Pastine Dancers, a man and two girls, look well and sell smartly. Give smooth ballroomology touch with some neat lifts and twirls for a good hand. Male member works with one girl and then other, and then with both. Act has nice costuming and routines different from usual run.

Marylin Duke, vocalist with Osborne's outfit, has voice and style suited to blend with the sweeter style of Osborne's music. sborne handles m.c. chore in businesslike manner.

Capacity biz when caught. *Liuz.*

N. Y. Nitery Followup

Eddie Davis, after all these years, remains head and shoulders above any of his contemporary boss-saloonkeepers, of which there aren't many. In short, Davis, who could be booked solid at $2,500 to $4,000 a week now, as in the past, and let somebody else worry about the overhead, has found that working for himself in his own bistro makes for the best future. The answer is that Leon & Eddie's is now not only a 52d St. tradition, but somewhat in the nature of an American institution, so far as hinterlanders visiting Gotham is concerned. They key to it all is to be found any evening when Davis is in high with his chirping, mixing up the naughty wordage and the sly gags with some solid balladeering. The sum and substance is that he sends the customers out well satisfied with their $3.50 minimum's worth, and the $20,000 average weekly grosses at L&E's best attest to the b.o. response. The trick with Davis is his down-to-earth knowledge of average Joe Customer's tastes.

Those 2:30 a.m. nitery frolics have their hazards. There are times when they're boff, as was the case with a Gertrude Niesen 'two o'clock torch song hour' at the Copacabana, N. Y., a couple of winters ago. And it's also quite all right for Carl Brisson, the new 'adult Sinatra' at the Versailles, N. Y., who does only two shows, anyway; i.e., not working dinners, but starting with the 12:30 show and again 2:30. He does a new repertoire of s.a. ballads at the late show which gets 'em. All of this is good because it keeps the customers coming late and eases the congestion. On the other hand, catching Danny Thomas, the new comic from Chicago, at La Martinique, N.Y., is a mistake, because he apparently blows off his best stuff earlier, and thus the final frolic becomes also-ran. That's a mistake doubly, because a hep show biz bunch had been hearing about Thomas and were considerably let down at that hour. This comes under the head of 'giving a completely different show every show,' and is natural, out of deference to those stayer-oners who merit consideration in view of their marathon squatting and spending. Thus it behooves the Thomases to make sure their material doesn't spread too thin.

The reopened Cotillion Room of the Hotel Pierre, N. Y., has a complete 'back by popular demand' bill in the suave Stanley Melba music (he also emcees); Rasha & Mirko, the Serbian guitarist-singers with the masculine s.a. for the femmes; and the engaging Barrys, with their different terps. They do waltzes to Brahms music and swing-stepping to 'Glowworm' in jive arrangement (probably as Paul Lincke never dreamed his now classic composition would ever be syncopated), and their finale, Brahms' 'Lullaby,' is a neat takeoff. The Serbian troubadours run the gamut from 'J'Attendrai' to the Russ 'Meadow Song,' plus an original work by Mirko, while strumming their guitars. *Abel.*

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Variety Bills

WEEK OF SEPTEMBER 24

Numerals in connection with bills below indicate opening day of show, whether full or split week.

Loew

NEW YORK CITY
Capitol (23)
Morton Gould Orc
Allan Jones
Virginia O'Brien
Henny Youngman
State (23)
Jim Lunceford Orc
Radcliff & Jenkins
Tina Dixon
Miller Bros & Lois
WASHINGTON
Capitol (23)
Tony Pastor Orc
Johnny Woods
Claire Sis

Paramount

NEW YORK CITY
Paramount (22)
Vaughn Monroe Bd
Bob Evans
Dorothy Keller
Nelson's Novelettes
Patsy Garrett
Ben Smeck
Lenny Gale
Olympia (22)
Frank Small's Co
MINNEAPOLIS
Orpheum (22)
Connee Boswell
Joe Venuti Bd
Neal Stanley
The Claytons
OMAHA
Orpheum (22)
Bill Bardo
Nick Lucas

RKO

BOSTON
RKO (23)
Louis Armstrong Or
Joyner & Foster
Dottie Neel
Edwards Sis
Mills Bros
(18)
Guy Lombardo Orc
Bellet & Eng Bros
Lathrop & Lee
The Pelletiers
CLEVELAND
Palace (23)
Woody Herman Orc
Paul Winchell
Marion Daniels
(16)
Spike Jones Orc
Yvette
Nan Rae & Waterf'l
3 Little Sis
COLUMBUS
Palace (28-30)
Al Donahue Orc
Lew Hite & Stanley
3 Little Sis
Phil Baxter
(21-23)
Woody Herman Orc
Paul Winchell
3 Kings
ROCHESTER
Temple (24-26)
Blue Barron Orc
(17-19)
Louis Armstrong Or
Dottie Noel
Joyner & Foster
Edwards Sis
SAN FRANCISCO
Golden Gate (23)
Eleanor Powell U
(16)
Jimmy Dorsey Orc

Warner

NEW YORK CITY
Strand (24)
Abe Lyman Oro
Jerry Lester
Lane & Ward
(17)
Abe Lyman
Jerry Lester
Jane & Ward
PHILADELPHIA
Earle (24)
Sammy Kaye Oco
Don Cummings
Sunny Rice
(17)
Dante Co
PITTSBURGH
Stanley (24)
Ink Rogers Orc
The Merry Mac
Hal Sherman
Blue Barron Orc
Glenn Miller Singers
Dick Buckley
Lyda Sue
UTICA
Stanley (28-30)
Jan Savitt Orc
WASHINGTON
Earle (24)
Roxyettes
Tim Herbert
Eunice Healy
(17)
Calgary Bros
Roxyettes
Max & Gang

Independent

NEW YORK CITY
Music Hall (23)
Mohosses & Jimmery
Borrah Minevitch
Frank Brooks
Jack Spoons
Frank Fontaine
Roxy (22)
Carole Landis
Paul Draper
3 Sailors
Jerry Wald Orc
BRONX
Crotona (21-22)
Ralph Fielder & H
Walter Liberace
Benito Bros & R
Reed & Ryan
Cleo Florenz
LONG ISLAND
Bayside (25)
Edith Valle
(1 to fill)
Jamaica (20-22)
Ploine Seidler Gls
Don Yost's Co
Bud Swerne
Wilfred DuBoi
(23-26)
Toni Lane
Ade Duval Co
Franklin & Delores
(2 to fill)
(26d only)
Whitey Fields
Georgette Daniels
(2 to fill)
Lynbrook (25)
Walter Liberace
The Florenz
(3 to fill)
AKRON
Palace (24-27)
Jan Ray Hutton Or
Duncan Baker
3 Kim Loo Sis
Buckensack Gossip
Barr & Estes
ATLANTIC CITY
Steel Pier (25-26)
Hudson Nobs
Green & Lang
Henry Co
BALTIMORE
Hippodrome (23)
Arthur LeFleur Co
Simons & Dailey
Ladd-Lyon
Arthur Blake
B Wells & 4 Fays
Royal (23)
Count Basie Orc
Ames & Arno
Laura Watson
Sandy Lang Co
Shorty Davis
Slate (23-25)
Byrnes Sis
Bernice Foley
The Rutons
(20-20)
Barbara LaMarr
(3 to fill)
BOSTON
Majestic (21)
A B Marcus Rev
Sharkey
(2 to fill)
BRIDGEPORT
Lyric (24-26)
Ink Spots
Ralph Fielder & H
George Keyes
Bobby Lane
(1 to fill)
CAMDEN
Towers (21-26)
Gay Nineties Rev
FALL RIVER
Empire (21-23)
Jan Savitt Orc
Foley Verdi & M
The Rinds
Eleanor Tieman
HARTFORD
State (24-26)
Daniel
INDIANAPOLIS
Circle (23)
Ann Corio
Bob Miller
Bell Bros
Charlie Stewart
Frances Wills
Eddie Foy Jr
NEWARK
Adams (23)
Gracie Barrie Orc
Happy Felton
Shirley Wayne
Rich'ds-Adair Dcs
R Wyse & J Mann
Frank Paris
PHILADELPHIA
Carman (23)
Lloyd & Willis
Rex Weber
Fay's (23)
Andy Kirk Orc
Conway & Parks
Musical Madcaps
Pepper Whit
PROVIDENCE
Metropolitan (24-26)
Jan Savitt Orc
Glen Miller Singers
Coley Worth & M
SPRINGFIELD
Court Sq. (23-25)
Blaine Schiller & Gls
Burch & Hunter
(1 to fill)
WATERBURY
Poli's (22-23)
Tom Reynolds Orc
Bobby Lane
Cliff Edwards
Dolly Dawn
Smith & Hart
WOONSOCKET
Newport (24-26)
Edith Fellows

Cabaret Bills

NEW YORK CITY

Algiers
Bill Glass Orc
Loretta Lane
Joan Marshall
Aquarium Rest.
M Powell Maniacs
James Barry
Harlem Highlanders
Ed Farley
Lowell Pontee
Armando's
Ann Francine
Geo Morris Oro
Bal Tabarin
Dawn & Russell
Roy Douglas
Nico Covaro
S Montmartre Gls
Club 1-2-3
Roger Stearns
Myra Kingsley
Copacabana
Ella Logan
Perry Como
The D'Ivons
Barry Sis
Larry Brooks
Dan Lilieric
Winn Seeley
Samba Sirens
Frank Marti Oro
Nat Brandwynne Or
Cou Rouge
Elaine Barrett
Dick Wilson Orch
Bela Bizony
Burbo Twins
Ronnie do Campo
Lou Harold Oro
Tony Grey
El Bertolotti's
Norma Raymond
Laura Wilson
Sally Goodwin
Moya Gifford
Loretta Lane
Victor Dietz
Dan Sylvio Oro
Roberto Oro
Bill's Gay 90's
Ethel Gilbert
Harry Donelly
Charlie Roos
Bernie Grauer
Gay 90's Quartette
Blue Angel
Peters Sisters
Bunny Pendleton
Noble & King
Wally Boag
Norm Sheridan
Stuart Ross
Leonard Ware Trio
Cafe Society (Midtown)
Mildred Bailey
John Sebastian
William Horne
Eugene Field Trio
Teddy Wilson Orc
Cafe Society (Village)
Pearl Primus
Mary Lou Williams
Ann Cornell
Josh White
Eddie Heywood Orc
Casablanca
[illegible]
Jack Dempsey's
Victory Boys & Girl
Air Lane 3
Don Baker
Barbary Coast Boys
Diamond Horseshoe
Bob Hall
Vivien Fay
Victoria Rane
Rosa Sis
Keith Hall
Sylvia Barry
Harry Meehan
James B. Allison
Four Rose Buds
Will Quenimeyer
Rosalie Grant
Billy Banks
Bobby Davis
Frances Henderson
Dan Wan
Vin Travers Orch
Jimmy Dwyer's
Gaby Gere
Marsha Fields
Julia Gerity
Singing Waiters
Keyboard Kutlos
El Chico
Tito & G Cansino
Los Dos Marias
Pilar Gomez
Reinaldo Henriquez
The Charleto Llreco
Nino de Morales Orc
El Morocco
Chauncey Grey Orc
Chiquito Oro
Anuro Bodn
Charles Nowald
Famous Door
Chet Boswell
[illegible]
Jackie Green
Pat Hill & Joan
Kidoodlers
Pritchard & Lord
WORCESTER
Plymouth (20-22)
Edith Fellows
Jackie Green
Pritchard & Lord
Keaton & Armfield
The Kidoodlers
Capt Wm Heyer
YOUNGSTOWN
Palace (28-30)
Ina Ray Hutton Orc
Bonnie Baker
3 Kim Loo Sis
Hackensack Gossip
Barr & Estes
Ray Heatherton Orc
Hotel Commodore (Century Room)
Mishel Gorner Orch
Hotel Dixie (Plantation Room)
Al Trace
Hotel Edison
Ted Streeter Orc
Lolly Jones
Folies Bergere
Chaz Chase
Joe Morrison
Murtah Sis
Florence Ha Lowe
Rosita Royce
Merceditas
Lester Horton Dncrs
Marty Gold Orc
E Madriguera Orc
Hotel Essex House (Casino on Park)
Barry Winton Oro
Jean Murray
Jack Kerr
Hotel Lexington (Hawaiian Rm)
Lani McIntyre Oro
Lelaini
Momikai
Hotel Lincoln (Blue Room)
Henry Jerome Orc
Hotel Madison
Sonny Kendis Oro
Hotel McAlpin (Marine Grill)
Gladys Tell
Johnny Messner Oro
Hotel New Yorker (Terrace Room)
Johnny Long Oro
Gene Williams
Mary Jane Yeo
Bob Russell
Corrynne Church
Robert Whight
Mary Jane Lawson
Billy Peterson
Art Paulson Orch
Peter Kent Orch
Hotel Park Central (Cocoanut Grove)
Mal Hallett Orc
Cappella & Patricia
Sammy Birch
(Royal Palm)
Angelino Smitty
Flo Hart
Frank Rosati
Linda Carroll
Hotel Pennsylvania (Cafe Rouge)
Glen Gray Orc
Hotel Pierre
Rosita & Mirko
Fred & E Berry
Stanley Melba Orc
(Cafe Pierre)
Ellen Mitchell
Stanley Melba Oro
Hotel Plaza (Persian Room)
Hildegarde
Bob Grant Orc
Hotel Roosevelt
Walter Perner Orc
Hotel Savoy Plaza (Cafe Lounge)
Clemente Orc
Mutiria
Joseph Marvin Orc
Hotel Sheraton (Satiro Room)
Tina Valentin
Pat Cameron
King Johnson Orc
Hotel St. Moritz
Dolores Del Carmen
Don Perry Orc
Hotel St. Regis
Larry Siry's Orc
Neva Patterson
Hotel Taft
Enoch Light Orch
Sonny Skylar
Hotel Waldorf-Astoria
Starlight Roof
Leo Reisman
H Williams 3
E Talbot Marti
Marina
Mischa Borr
Hurricane
Hal McIntyre
Vivian Bros
Masters & Rollins
Johnny Ray
Jerry Bergen
Doris Jones Orc
Juno Taylor Dcrs
Iceland Restaurant
Jack Nash
Danny White
Rigoletto Bros
Marlyn & Martinez
Cocktail Jerry
Ted Eddy's Orc
Angelo Orc
Jimmy Kelly's
Glenda Hope
Marg Murray
[illegible]
Georgia Francis
Jesse & James
Dan McGrane Orch
Henry Noel Orch
La Vie Parisienne
Libby Holman
Paula Lawrence
Celeste Holm
Josh White
Mishuya
Rasha & Mirko
Leon & Eddie's
Eddie Davis
De Mar & Moore
Lala & Nye
Kirk Wood
Rivera
Connie McKay
Phyllis Claire
Loup Palmer
Monte Carlo Beach
Mary Howard
Diana
Freshmen
Dick Gasparre Orc
Ralph Rotgers Oro
Monte Carlo Garden
Allessandro Rosati
Allan Sinclair
18th Hole Club
Chiquita Venizia
Mickey Mallary
Milt Mann Oro
Number One Bar
William Russell
Adele Arlen
Bob Downey
Fredric Vann
Hazel Webster
Old Roumanian
Denny Nadell
Fanchan
Leo Fuld
Sadie Banks
Joe LaPorte Oro
Place Elegante
Bill Farrell
Carmen Rossi
Vince de Costa
Art Tubertini
Ernest Franz Orc
Queen Mary
Naya Grecia
Vera Niva
Castaine & Barry
Guy Martin Girls
Pat Clayton
Irving Conn Orc
Peter Rotunda Bd
Quertas Terrace
Phil Foster
Susan Carol
Jeane & Phillips
Adamo & Dell
Jack Allyn
Neil Harvey Orc
Rainbow Inn
Bobby Lange
Toni Arden
Francine Fountaine
Earl Lindsey Gls
Sid Saunders Orc
Bonda Orc
Rinhambra
Jane Kean
Dean Martin
Valentinoff
Three Sisters
Charles Baum Orc
Herbert Curbelo Bd
Rogers Corner
Korn Kobblers
Harry Lefcourt Orc
Waikiki Hula Maids
Jeanne Claire
Victor Quartet
Harold Green
Connie Howell
Rose MacEwan
Al Satsy
Phil D'Arcy
Al Haas Orc
Russian Kretchma
Darla Ritsa
Lala Zalipskaya
Sonya Karavaeff
Michel Michon
N Matthey Orc
Vladimir Kavaloff
Nastia Poliakova
Natasha Sava
Misha Uzdanoff
Savoy
Tallma
Maitland
3 Hot Peppers
[illegible]
Spivy's Roof
Spivy
Bus Davis
Hildegarde Dalliday
Ralph Strain
Noble & King
Stork Club
Larry Siry Orc
Charles Baum Orc
Fausto Curbelo Orc
The Place
Irene Barkley
Pat Ring
Evelyn Brock
Sheela Tolbert
Tony's Trouville
Rita Mallon
Manuel San Miguel
Harry Gibson
Bus Davis
Ubangi Club
[illegible]
Versailles
Val Olman Orc
[illegible]
Village Barn
[illegible]
Village Vanguard
[illegible]
Wivel
[illegible]
Zanzibar
[illegible]
Don Redman Orc

BOOKING THE NATION'S LEADING INDEPENDENT VAUDEVILLE THEATRES
EDWARD SHERMAN AGENCY
NEW YORK — PARAMOUNT BUILDING
BEVERLY HILLS, CAL. — CALIFORNIA BANK BLDG.

THE CHORDS
Sept. 17—Tower, Kansas City
Sept. 24—Oriental, Chicago
Oct. 1—Riverside, Milwaukee
Placed By EDDIE SMITH
Paramount Building, N. Y.

Inside—Vaudeville

Misrepresentation in billing of Borrah Minevich's Harmonica Rascals on a theatre date in Springfield, Conn., recently, has been brought to the attention of the William Morris agency, which handles the act. Act which has been playing around for seasons, sans Minevitch, with latter as presenter only, was booked into the Springfield theatre on these terms.

Theatre, however, billed act as 'personal appearance of Borrah Minevitch and His Harmonica Rascals, direct from Hollywood.' When patrons bought tickets and found Minevitch was not with the act they were burned at the alleged misrepresentation.

Morris agency immediately got in touch with the E... new interests, operators of the hous , and claimed if any sharp practices had been resorted to in the billing matter it was on their ... and not with the agency. It reminded that contract called for the Rascals as presented by, and not with Minevitch.

Joe Laurie, ...'s, column last ... in 'Variety,' on the yesteryear vaudeville greats, and others standard in the other branches of show business, did what Laurie expected—caused many to write in: 'Gee, I didn't know they were alive.' It also resulted in direct inquiries as to their professional plans for present-day employment in the varieties, radio and pictures.

Some of the names had retired or ... but seemingly not forgotten by their show biz colleagues.

New Acts

CAROLE LANDIS
Songs
14 Mins.
Roxy, New York

Carole Landis, on strength of her film buildup at 20th-Fox and more recently her USO trip to North Africa, is currently a strong picture house attraction.

Under the Roxy management she's been deftly routined and, combined with her natural appeal as a picture name, proved a solid click at show caught.

She has wisely chosen a couple of tuneful numbers for her vocals, 'In the Blue of Evening' and 'Brazil.' Additionally, Miss Landis is set off to the best advantage here with an invisible male chorus added for 'Evening' and the Roxy mixed ensemble, attractively costumed in bright Latin-American style, on stage for 'Brazil.' Vocally pleasing though not socko, Miss Landis is sold for maximum results via staging, costuming, and specialized delivery.

For a climaxer the finale has been built around the headliner, who, as a 'sergeant,' puts the Roxyettes through military precision drill. Girls are attired in natty blue uniforms, (Miss Landis in white for contrast) and, against a North African scenic backdrop, provides a flash number that wows 'em. For another effective bit, Miss Landis brings four servicemen on stage for a jitterbug session and kisses the boys goodbye as a reward for cooperating. *Mori.*

NADYA NORSKAYA
Songs
10 Mins.
Ruban Bleu, N. ...

Joining that stripping litterateur, Gypsy Rose Lee, as something about which the disciples of the G-string can write about, is a stripping-diva, Nadya Norskaya, nee 'Countess Nadja' of the old Irving Place burlesque. Since it's gotten to be a case of I-don't-know-whether-to-buy-a-book-or-write-one (George Jessel sure started an epidemic), this is a switch. Nadya Norskaya has now coutouriered herself up in slinky black velvet and she 'suffairres' with her pas... ballads all over the place.

For the first few minutes the customers don't suffer half as much as her lyrics; they're too busy appraising her wagon.

As befits all strippers—current, ex, and reformed—her chassis is OK for sight, and for a time it doesn't matter too much if she's OK for sound also. It so happens, however, that between 'Misirlou,' 'Caucasian Love Song' and other oddments she chirps an acceptable tonsil.

Result is that 'Countess Nadja'—pardon, Nadya Norskaya—has devoted her tutelage, post-Irving Place burlesque, to good purpose and she is an adorniful addition to the bistro wheel. She peals a nice note now and fits into the intimate sophisticated boites like 'Hitler' fits into Campbell's. *Abel.*

HARDING, ... JOYCE
Singing
10 Mins.
Hotel Dixie, New ...

Mixed ... gives out ... plenty of music. ... revolving piano and Hammond organ managed by Moss and Harding, ... while comely blonde ... Joyce stands up front and ... with the vocals in ... style.

Act is smooth, playing ... types of music, but could ease up on gal's shaking her maracas so ... while not singing. Tends to drown everything else out.

Unit okay for hotel lounges and the like.

After quitting Fiesta Room, Hotel Roosevelt, Pittsburgh, on account of ... Army induction, Hugh Tully, violinist and leader of unit, was turned down at last minute for physical reasons.

KATHERINE DUNHAM'S DANCERS IN N. Y. CLICK

Billing her program as a 'tropical revue,' and featuring dances ranging from primitive South Sea rituals to boogie-woogie, Katherine Dunham, Negro dancer and choreographer, together with her company of 30, opened a two-week stay at the Martin Beck, ...Y., Sunday night (19).

On the Coast for the past three seasons, during which she toured with the same production and appeared in several films, including Paramount's 'Star Spangled Rhythm' and 20th-Fox's 'Stormy Weather,' the talented, eye-filling dancer heads a novel revue that translates the dance, through the medium of her large group of colored terpsters, into Broadway boxoffice.

Produced under the S. Hurok aegis on a lavish scale, the Martin Beck stage has been transformed into a riot of color by original, spectacular costuming and settings. Any one of at least a half dozen numbers, particularly those of the 'hot school,' seemingly would enhance a Broadway musical production. For, aside from their artistic values, such sequences as Miss Dunham's 'Woman With a Cigar,' a descriptive comic episode and easily the outstanding production number in color and lavishness, are keyed to popular appeal. The same applies to the five interpretations of the 'Rhumba Suite,' the series of 'Plantation Dances' with their 'Darktown Strutters' Ball' and 'Memphis Blues' routines, and the final 'Le Jazz Hot' groupings comprised of variations on boogie woogie themes and a shimmy titled 'Barrel House.' Latter number is danced by Miss Dunham and Roger Ohardieno to rhythm of gum-chewing. It was a showstopper.

Sharing honors with Miss Dunham are, in addition to Ohardieno, Tommy Gomez, Laverne French, Lucille Ellis, Laviinia Williams and Syvilla Fort. In addition to 16-piece rhythm orchestra, there are West Indian drummers, boogie-woogie pianists, a singing chorus and Leonard Ware Trio, doubling from the Blue Angel, N. Y., nitery. *Rose.*

'Moderne-Tasia' Icer To Open Tour in Cleve.

Minneapolis, Sept. ...
...othy Lewis ice show, '...erne-Tasia,' which just concluded a 13-week engagement here at Hotel Nicollet, Minnesota Terrace, starts a tour of Statler hotels ... on Oct. 6.

Show is pencilled in for six weeks at the Cleveland spot. ... Meanwhile, ... are ...

2d Mills Brother Goes In

Herbert Mills, of the Mills Bros. quartet, reported for induction yesterday (Tuesday) in Chicago. Two ... ago another of the group, ... Mills, was inducted and is to ... Fort Custer, Mich., today ... for ... have ... been made. Quartet ... to open at the RKO Boston theatre, Boston, Friday (24). Theatre has been advised of the situation and is prepared to cancel if necessary.

GREENBERG'S JOB SWITCH

... Greenberg, assistant to Harry ...alcheim, head of the vaude department of the William Morris agency, is leaving the agency to join Al Grossman as assistant.

It's expected he'll take over the N. Y. office when Grossman goes to the Coast, where he's thinking of opening a branch.

B'way Biz Continues Big; 'New Life' Shows Promise Despite Crix; 'Lights' Quick Fold; 'Widow' Smash $31,000

Business was generally strong last week, some grosses exceeding the takings during Labor Day week. Variations in figures principally because attractions which played extra matinees reverted to usual eight performance schedule. Midweek matinees not so strong, probably because of school openings.

Two arrivals last week, one being 'Bright Lights,' which went off pronto. 'A New Life' drew a questionable press, but business somewhat promising. One new sh this week and two next week. 'Murder ith-out Crime' stopped.

stimates for Last Week

Keys: C (Comedy), (Drama), CD (Comedy-Drama), (Revue), M (Musical), O (Operetta).

'A New Life,' Royale (1st week) (M-1,347; $4.40). First week fairly promising despite disappointing notices; around $10,000; includes two paid previews; sold out Saturday night.

'Angel Street,' Golden (93d week) (D-789; $3.30). Quoted bettering $7,500, which was healthy jump; unless ousted by booking pressure; expects to remain until holidays.

'Arsenic and Old Lace,' Fulton (141st week) (CD-948; $3.30). Again around $9,000, which is quite okay for long stayer, which switches to Hudson next week; 'Another Love Story' due here next month.

'Blithe Spirit,' Morosco (85th week) (repeat date) (C-955; $3.30). Second week of four-week repeat date as good as first, with the gross quoted closed to $11,000; another week to go, then the road.

'Bright Lights,' Forrest. Panned and yanked Saturday (20) after three ights; costly for intimate revue.

'Early to Bed,' Broadhurst (14th week) (M-1,160; $4.40). Ri ing along to better business than estimated, with good chance of playing through season; quoted better than $27,000 last week; virtual capacity.

'Harriet,' Miller (D-940; $3.85). Laying off again; this time because star's (Helen Hayes) minor operation; dated to resume Oct. 24; played 22 weeks and should extend well into winter.

'Janie,' Playhouse (53d week) (C-865; $3.30). Doing well enough to keep going into winter, but road dates tentatively made; rated around $9,500.

'Kiss and Tell,' Biltmore (26th week) (C-920; $3.30). Not far from $17,000, which is about all it can get; laugh show cleaning up here and on road.

'Land of Fame,' Belasco (1st week) (D-1,000; $3.30). Presented by Albert Bein and Frederick Fox; written by Albert and Mary Bein; opened Tuesday.

'Life With Father,' Empire (199th week) (CD-1,082; $3.30). Not as good as Labor Day week, which was true of most others, but still in the money division; $12,500 quoted.

'Murder Without Crime,' Cort. Closed Saturday (20) after playing around four and one-half weeks.

'My Dear Public,' 46th Street (2d week) (M-1,347; $4.40). Will have to materially improve to continue; first full week approximated $13,000; under 50% of capacity.

'Oklahoma,' St. James (25th week) (M-1,493; $4.40). So many requests for tickets from would-be patrons this smash is called a headache by some brokers; $30,600; standees all times.

'Rosalinda,' Imperial (47th week) (O-1,453; $3.30). Has been faring excellently, with last week estimated over $23,000; 'One Touch of Venus' now slated for this spot because 'Mexican Hayride' not due until winter; 'Rosalinda' mentioned to move to 46th Street.

'Skin of Our Teeth,' Plymouth (CD-1,075; $3.85). Final and 45th week; one of last season's standouts has been bettering $11,000; 'The Naked Genius' booked to follow, but debut set back.

'Something for the Boys,' Alvin (36th week) (M-1,337; $4.40). Still commands excellent trade, and engagement indefinite; rated around $29,000.

'Star and Garter,' Music Box (65th week) (R-1,000; $4.40). Holdover aimed into the winter period, and may stay longer; rated around $17,500.

'Stars on Ice,' Center (59th week) (repeat date) (R-3,000; $1.65). Last week's approximate gross given at $27,000, which is wide spread from Labor Day week, when three additional performances were played.

'The Doughgirls,' Lyceum (38th week) (C-997; $3.30). Up several hundred, with the gross close to $17,000 level; that means capacity throughout week.

'Three's a Family,' Longacre (19th week) (C-1,016; $3.30). Quoted at better than $10,500; very ood money for spring entrant that is slated indefinitely.

'Tomorrow the World,' Barrymore (23d week) (D-1,064; $3.30). With road show opened, anti-Nazi drama should continue ; rated around $15,000.

'The Two Mrs. Carrolls,' Booth (6th week) (D-712; $3.30). Selling out, with standees in most performances and the gross close to $14,500.

'Ziegfeld Follies,' Winter Garden (25th week) (R-1,523; $4.40). Holds up to amazing business; last week's takings quoted around $38,000; looks a cinch through winter.

REVIVALS

'Blossom Time,' Ambassador (2d week) (O-1,156; $2.75). Rated around $14,000; under pace of holiday week, but at present figure is real coin for old operetta.

'Merry Widow,' Majestic (7th week) (O-1,695; $3.30). Biggest grosser among musical revivals in years, with indications of season's stay; $31,000.

'Porgy and Bess,' 44th Street (1st week) (O-1,473; $2.75). Started out very well, as expected; slated for three weeks but may stay longer, with 'One Touch of Venus' coming to Imperial; quoted over $17,000.

'Student Prince,' Broadway (15th week) (O-1,900; $2.75). Slipped to estimated $14,000, and tours after another week; San Carlo opera booked to follow, with 'Artists and Models' slated later in fall.

'Tobacco Road,' Ritz (2d week) (CD-945; $1.65). In for limited period before another tour; business moderate but profitable; $7,500 estimated.

ADDED

'Laugh Time,' Shubert (2d week) (vaude-1,325; $2.75). Strong press and word-of-mouth sent takings upward to approximately $20,000; big except on top shelf.

'DARK EYES' IN FINE $15,000 WASH. WEEK

Washington, Sept. 21.

'Dark Eyes' played to a fine $15,000 on eight performances at the National theatre last week. Farce comedy was booked as an American Theatre Society bonus attraction and without the cut rate tickets the gross would have reached $17,000.

There is a healthy buy for Ed Wynn's 'Big Time,' which lost Freda Hempel and Prosker's Tigers for the Washington engagement. Replacements are Patricia Bowman and Paul Haakon, with Marie Nash as prima donna.

Frederic Lonsdale has a fine advance sale from the British population for his 'Another Love Story,' which arrives Sept. 27. Lonsdale will give an opening night theatre party for 70 guests, paying the full scale box office price for his tickets. Playwright has bought 300 tickets for the week.

Billy Bryant's Showboat Beached 1st Time, 40 Yrs.

Billy Bryant's Showboat is beached for the first time in 40 years. It took the war to relegate the floating theatre to drydock, what with manpower shortage via draft raids on his actors and the oil needed to propel the showboat.

Bryant is not lamenting his fate but went out and bought $20,000 worth of war bonds. He's taking things easy now but says he'll have his troupe floatin next season even if he has to pull out with a 4-F cast.

Bryant's Showboat has traversed the Mississippi and Ohio rivers for a double decade offering repertoire ranging from 'Uncle Tom' to 'Bertha, the Sewing Machine Girl.'

'Rose Masque' $15,000, 'Doughgirls' Ditto, SF

San Francisco, Sept. 21.

'Frisco version of 'Der Fledermaus,' billed here as 'Rose Masque,' stood up well again at the Curran last week for an estimated $15,000. It'll be held for another week, closing Sunday (26).

'Doughgirls' very strong at the Geary after a nine-stanza run, closing week grossing a fine $15,000. It closed Sunday (19). House dark for a week awaiting 'Mother's Day' on Sept. 26.

'Springtime Henry,' at the Tivoli, held up strong in third and closing stanza for consistent $9,000. House reopened Tuesday with C. Aubrey Smith in 'Old English.'

Estimates for Last Week

'Rose Masque,' Curran (4th week) (1,700; $3.00)—Closes Saturday (25). Stayed around excellent $15,000.

'Doughgirls' (Geary (9th week) (1,500; $2.75)—Closed Saturday (18). Fine $16,500.

'Springtime for Henry,' Tivoli (3d week) (1,600; $2.00)—Closes Sunday (19). Consistent $9,000.

'All for All' $9,800 In Detroit Week

, Sept. 21.

Despite the adverse factors at work during the past few weeks, grosses along the rialto here continue good.

'All for All,' third new show to come into the Cass in the past month, wound up its week with a fair $9,800 at a $2 top, a drop from the previous top prices. Crix here saw little hope for the Jack Pearl-Harry Green comedy in fast company. House stays bright with Elissa Landi and Paul McGrath in 'Tomorrow the World,' which opened last night (20).

'Charlie's Aunt' bounced up in its second week at the Lafayette to tuck in $9,400 at the $1.65 top, in contrast to the first week's $8,900. The old-timer is in its final week at the house before giving way on Sept. 26 to Gloria Swanson in 'Let Us Be Gay.'

'Tomorrow' Mild $8,500 In Pitt Despite Raves

Pittsburgh, Sept. 21.

'Tomorrow the World' got everything but dough last week at the Nixon. Chicago company of Broadway hit, opening tour here, drew raves from the critics, heavy follow-up praise and excellent word-of-mouth, but all it could collect at the boxoffice at $2.75 top was around $8,500. Gross was a puzzle to both show's and theatre's management since it was figured that attraction's Broadway rep, together with the huzzahs and the fact that reviewers pointed out company was every bit as good as the original, would account for healthy session.

One encouraging sign, however, was that 'Tomorrow' was building steadily at the finish line. Started out painfully, getting less than $500 opening night. Likewise it had in its favor, which made the puzzle tougher to figure out, couple of names in Paul McGrath, long a favorite locally, and Elissa Landi, well known to movie fans. Nixon has 'Dark Eyes' currently under subscription auspices, first Theatre Guild offering of season, with Ed Wynn's 'Big Time' and return of 'Arsenic and Old Lace' following.

Edward Childs Carpenter huddling Victor Payne-Jennings on a new legit play.

'Kiss' Paces Chi With Big $19,000; 'Doughgirls' Dips to 12G; 'Maid' 11G

Chicago, Sept. 21.

Most attractions are holding at a nice level. 'Kiss and Tell' continues to lead with $19,000 and increases were noted with 'Good Night Ladies' and 'Maid in Ozarks.'

stimates for Last Week

'The Doughgirls,' Selwyn (28th week) (1,000; $2.75). Next to last week here dropped to $12,000.

'Good Night Ladies,' Blackstone (75th week) (1,200; $2.75). Gained several hundred over previous week for $17,200.

'Jane Eyre,' Erlanger (6th week) (1,300; $2.20). Closed Saturday (18) to $8,500.

'Kiss and Tell,' Harris (19th week) (1,000; $2.75). Drawing close to capacity with $19,000.

'Maid in Ozarks,' Great Northern (55th week) (1,400; $2.75). Nobody can figure out why but it did $11,000.

'JR. MISS' FINE $13,000 IN 1ST BALTO WEEK

Baltimore, Sept. 21.

teady action last week built on good notices by critics pushed first of two rounds set for 'Junior Miss' at Ford's into fine take estimated at $13,000. Advance buying is indicating equally strong second sesh.

Michael Meyerberg's production of 'Star Dust' was set for a Monday (20) opening at the indie booked Maryland but because of cast replacements was pushed back to Thursday (23). Patsy Kelly is replacing Rose King in the lead and several other substitutions are also being readied.

'Venus' Sock $11,000 in 1st 3 Boston Performances; 'Genius' Big $17,000

Boston, Sept. 21.

Last week's legit vided evenly between opening 'Naked Genius,' 'One Touch of Venus' and the debut Mon. (20) of Guild opener, 'Othello.' First-named, backed by Mike Todd's acute flair for showmanship, astonished by its potent drawing power; both weeks of pre-Broadway sesh going virtually clean before first curtain. Sam was true for 'Venus,' but that's more understandable as the Hub goes for musicals especially big. 'Othello,' long-discussed here since its yout at Cambridge strawhat last year, likewise went clean prior to debut at Colonial under Guild-Theatre Society auspices.

Meanwhile 'Life With ather' had to pull out of wow run at Colonial to make way for Robeson show following spectacular three weeks, while 'Kiss and Tell,' back at the Plymouth, made a nice bid.

Three openings next Monday (27): 'Skin of Our Teeth,' at the Shubert; 'Uncle Harry,' Guild banner, at the Wilbur, an 'Charley's Aunt,' offered by Frank McCoy, at the Copley, relighted first time since fiasco last May. 'Another Love Story' follows on Oct. 4 at the Colonial; 'Porgy and Bess' at the Opera House same night.

Estimates for Last Week

'Life With Father,' Colonial (1,437; $2.20). Whammed to over estimated $18,000 on final week (3d) of third Hub engagement (30 weeks altogether), and could have gone another six weeks at least. 'Othello,' first Guild-Theatre Society offering, opened Monday (20).

'Naked Genius,' Wilbur (1,300; $2.75). Drew bad notices all around, but wowing financially with a virtual fortnight sell-out prior to debut. Estimated at $17,400, near top at scale.

'One Touch of Venus, Shubert (1,500; $3.30-$4.40 opening). Opened Friday night (17), three perfomances very big $11,000 estimated. Drew excellent notices in local press.

'ABIE' TERRIF 13G IN 2D TORONTO WK.

Toronto, Sept. 21.

Held over for a second week, 'Abie's Irish Rose' crashed through to turnaway business for a terrific $13,000, with the Royal Alexandra scaled at $2 top.

On the first week, 'Abie' did $15,300, with an extra Labor Day matinee. Management would have played it for another two weeks except for other commitments.

Det. Cop Theatre Censor Quits to Raise Chickens

Detroit, Sept. 21.

After 25 years as the Police Department's theatre here, Sergt. Eddie Hicks is turning his back on the theatre to run a chicken ranch. Hicks, now 53, is stepping out after his quarter of a century of cleaning up the local stage with the comment that Detroit 'is the cleanest city th United States. I've seen things open in other cities that we wouldn't permit five minutes.'

Hicks had 11 years in the theatre behind him before he became a censor, working as a minstrel in burlesque with Bud Abbott, with the late Marie Dressler, and in a couple of roles on Broadway. No successor has yet been announced for his beat, which also includes night clubs as well as theatres.

Current Road Shows

(*Sept. 22-Oct. 2*)

'Abie's Irish Rose'—Erlanger, Buffalo (22-25); Cox, Cincinnati (27-2).

'All for All' (tryout)—Hanna, Cleveland (22-25).

'Another Love Story' (tryout)—Playhouse, Wilmington (24-25) (premiere); National, Washington (27-2).

'Army Play by Play'—Aud., Rochester (22); Aud., Worcester (27); Providence (28-29); Hartford (30-2).

'Arsenic and Old Lace'—Locust, Philadelphia (22-2).

'Big Time' (vaude) — National, Washington (22-25); Nixon, Pittsburgh (27-2).

'Blackouts of 1943' (vaude)—El Capitan, Hollywood (22-2).

'Corn Is Green'—Court Sq., Springfield, Mass. (22); Bushnell Aud., Hartford (23); Aud., Bridgeport (24-25); Aud., Rochester (27); Shea's, Bradford, Pa. (28); Shea's, Jamestown (29); Shea's, Erie (30); Colonial, Arkon (1); Park, Youngstown, Ohio (2).

'Dark Eyes' — Nixon, Pittsburgh (22-25); Selwyn, Chicago (27-2).

'Doughgirls' (2d Co.) — Selwyn, Chicago (22-25); American, St. Louis (27-2).

'Doughgirls' (3d Co.)—Civic Aud., Pasadena (23); Russ Aud., San Diego (24-25); Municipal Aud., Long Beach (27); Civic Aud., Fresno (29); Senior High Aud., Sacramento (30).

'Good Night, Ladies'—Blackstone, Chicago (22-2).

'Ice Follies of 1943'—Winterland, San Francisco (22); Pan Pacific Aud., Los Angeles (23-2).

'Jane Eyre'—Davidson, Milwaukee, (22-26); Omaha, Omaha (28); Aud., Denver (30-2).

'Junior Miss' — Ford's, Baltimore (22-25); Lyric, Allentown (27); Rajah, Reading (28); State, Harrisburg (29); ridgeport (30-2).

'Kiss and Tell' (2d Co.)—Harris, Chicago (22-2).

' iss and Tell' (3d Co.)—Plymouth, Boston (22-2).

'Let Us Be Gay'—Lafayette, Detroit (27-2).

'Life With Father' (2d Co.)—Walnut, Philadelphi (22-2).

'Maid in the Ozarks'—Great Northern, Chicago (22-2).

'Naked Genius' (tryout)—Wilbur, Boston (22-25).

'One Touch of Venus' (tryout)—Shubert, Boston (22-25); Opera House, Boston (27-2).

'Othello' (tryout)—Colonial, Boston (22-2).

'Skin of Our Teeth'—Shubert, Boston (27-2).

'Sons o' Fun'—Forrest, Philadelphia (22-2).

'Star '—Maryland, Baltimore (22-2).

'Tomorrow the World' (2d Co.)—Cass, Detroit (22-2).

'Uncle Harry'—Shubert, New Haven (22-25); Wilbur, Boston (27-2).

Nix Plan to Drop Fri. Legit Show, Use House For CBS Broadcast

New plan for the use of legit theatres for broadcasts has been broached to managers who so far have nixed the idea. Proposals that a show lay off one night weekly so that a commercial program be placed on the air, was made by a theatre owner at the suggestion of the Columbia System. Latter was supposed to have enough studios, plus the several theatres they now use, but it is understood an advertiser insisted on broadcasting from a theatre and there was no time available in the legit spots under lease to CBS.

Idea was made to a producer whos show has been running for some time, he being asked to drop Friday night's performance for 13 successive weeks. Showman didn't even ask what consideration was offered, refusing without hesitation. Such an arrangement would mean upsetting the show's schedule, also striking the setting and putting it up again for Saturday's matinee. Fridays are strong theatre nights and it was figured that the only person likely to profit by such an agreement would be the house owner.

'OTHELLO' FINE 11G IN NEW HAVEN BOW

New Haven, Sept. 21.

Preem of 'Othello,' starring Paul Robeson, got great notices at Shubert last weekend (16-18) and pulled close to an estimated $11,300 on four performances at $3.30 top; good.

Current is Le Gallienne-Schildkraut in 'Uncle Harry' for last half (23-25). With a $5,000 advance in the till for next week's musical (28-2), 'One Touch of Venus,' production difficulties caused cancellation of the five-day stand. Oct. 4 brin 'Life With Father' for full week.

'ARMY' 1-ACTERS BIG $15,000 IN BUFFALO

Buffalo, Sept. 21.

'Army Play by Play' teed off slowly at the Erlanger here, with the mild b. o. reaction attributed largely to the public's lack of knowledge regarding its sponsorship and merit of one-acters in general.

However, the gross for the week's performances was hypoed to a bright $10,000, due to rave reviews, widespread verbal kudos, a daily bond rally, with cast members participating, and a last-minute radio, service and war industry tieup.

House was scaled at $3.30 top.

Chorus Equity Application for 15% Pay Hike Nixed by War Labor Board

Application of Chorus Equity for a 15% boost which would in creased minimum pay in N. Y. from $40 to $46.50, and from $45 to $51.75 has been rejected by the War Labor Board. Grounds for the denial were that the chorus pay had been increased approximately that percentage since Jan. , 1941, weekly stipend having gone u $35 to $40.

Actual reason why the application was turned down was partially managerial opposition, since choruses in several musicals obtained a salary boost, the producers making the request for permission to WLB. Those shows included Michael Todd's 'Something for the Boys' and 'Star and Garter,' and 'Rosalinda,' latter presented Lodewick Vroom. Other producers through the League of New York Theatres objected to general boost of the minimum, however.

At a meeting before a conciliator held early in the summer Chorus Equity testified that 600 members had been employed on an average of 15.9 weeks during the season, meaning average earnings of $630.29, or $12.10 per week. League presented its own set of figures and contended that: 'There are producers who are opposed to further increase upon the ground that ample opportunity exists for chorus members to obtain further employment during such periods of the day when they are not required to appear in theatrical productions.' Claimed it is possible for them to secure engagements as models, or in radio or pictures on off-matinee days because chorines are required to spend but four hours in the theatre for each performance. Also contended by some managers that the chorus 'affords opportunity to advancement in the profession and that many stars who earn substantial salaries have emerged from Chorus Equity.'

Equity caustically commented: 'It isn't often that you find the representatives of an industry admitting frankly that they are not prepared to pay a living wage to those who work in it and that those who chose to do so must expect to earn a substantial part of their livelihood in some other field.' Union claims that the chorus works under sub-standard labor conditions, that the annual earnings should be $832 minimum, judged by the Wage and Hour Act. Conceded by the conciliator that although the theatrical business is unusual the wage issue must be treated on general rules, principally the 'Little Steel' formula, which limits pay increases to 15%.

Myerberg in Wrangle With Miriam Hopkins Over 'Skin' Pay Deal

An arbitration over a salary dispute between Miriam Hopkins, who followed Tallulah Bankhead early in the summer in 'The Skin of Our Teeth,' Plymouth, N. Y., and Michael Myerberg who produced the show, was held last week. Secrecy surrounds the case but it was said that another session will be held before the award will be determined. Reported there were clashes of temperament between the actress and manager but for which she may have remained with 'Teeth.' Miss Hopkins' part in now handled by Gladys George, who recently balked and refused to go on with an understudy playing opposite her, then changed her mind. She has a run of the play contract.

Curious deal is understood to have been entered into between Miss Hopkins and the manager. Her reputed salary was $1,500 weekly but according to reports a deduction was arranged for, the actress to accept $100 less in return for special publicity. Whether the deduction applied each week Miss Hopkins appeared in 'Teeth' is not clear but on the final week she was with the show, the actress refused to accept the amount offered her.

'Teeth' is most controversial play in years in the opinion of audiences but there seems to have been plenty of differences back stage too. Wrinkle of an actress agreeing to the use of part of her salary publicity is something new. Dick Maney press agent for 'Teeth,' said he knew of no plan for special publicity for Miss Hopkins.

Equityites Scored On War Plaque Donations

Equity's current monthly magazine compliments its members and those of the chorus branch for contributions to the fund used in sending magazines, cigarettes and other items to actors in uniform but chides them for being lax in the matter of the new roll of honor plaques. The plaques have been installed in the respective ices of Equity and the chorus, each with individual name plates those at but not enough money has been contributed to defray the cost.

The plaques cost $1,321.93 and up to last week only $768.61 had been collected to pay the bill, leaving a deficit of $553.32. It's expected that the Equityites with a little prodding will kick in with the balance, it having been decided originally that members should voluntarily pay for the honor rolls.

Hold Back on 'Arsenic' Film Cues WB Okay For Legit Road Tour

Warner Bros. cued Howard Lindsay and Russel Crouse to book a route for 'Arsenic and Old Lace' if because the film version won't be released at all this year robably. Hence, the legit producers need have no fear about any WB picture release killing off the show.

Apart from 'Tobacco ad,' which bucked the 20th-Fox film version and even did better business subsequently on repeat bookings, whenever a film is released it tends to kayo the legit's road tours, as witness 'Claudia,' ister Eileen,' et al.

However, WB has such a backlog of product that it so happens 'Arsenic' will be held back for other, more timely releases.

SHUBERTS-MALTZ TO PRODUCE N. Y. MUSICAL

Musicomedy 'What a Romeo,' with book by Dr. Maxwell Maltz, music by Arthur Gershwin and Fritz Spielman, and lyrics by Stanley Adams, will be co-produced by the Shuberts this fall. Production announced for earlier presentation, was held up because of lack of capital, but the Shuberts signed contracts Friday (17), supplying $25,000 of the needed $75,000. Maltz, co-producing, put up $23,000 with the remainder coming from outside sources.

Producers are trying to get Kitty Carlisle for femme lead. Show marks initial musicomedy effort by Gershwin, brother of Ira and the late George.

Chi's New Legit Season Bows In With 'Janie'

Chicago, Sept.

With the setting of a show for the Civic theatre and Studebaker openin moved up a month, th gitimate season here gets well under

First production at the Civic under management of Ralph T. Kettering, will be 'Janie,' opening on Oct. 10. Kettering, just back from the cast, said the original New York cast will come here while a second company will take over and continue the engagement New York.

'The Student Prince,' with Everett Marshall, will open at the Studebaker Oct. 4, precedin the fourweek return engagement of Ethel Barrymore in 'The Corn Is Green,' opening Nov. 8.

'Turtle' Opens Nov. 4

'Voice of the Turtle,' by John van Druten, fred deLiagre, Jr., production, opens in New Haven Nov. 4.

This is the three-character play with Margaret Sullavan marking her stage return, Elliott Nugent and Audrey Christie.

Maney's Army

When he received his medical discharge from the Army last week, Anthony Buttitta immediately went to work in the Richard Maney publicity office, but because his civilian clothes had been packed away, it took him several days to them tailored.

In the meantime, he explained that he didn't so much mind wearing his Army uniform when he was no longer a soldier. What burned him still having to salute the brasshats.

B'way Theatre Shifts to House Incoming Shows

Deal has been worked out aimed at easing the Broadway legit housing situation and involving several forthcoming productions. As a result, ' ne Touch of current ly bein , gets the theatre, with ' linda,' its present tenant, switching over to another house. It may be the 46th St.

Todd, however, holdin option on the Imperial for his forthcoming 'Mexican Hayride' musical, he'll take ssion after Jan. , which will ssitate the findin 'Venus , however, may be able to go into the Broadway theatre, but the latter is contingent on Lou Walters-Don Ross and Models,' the Broadway's next tenant, is a click. If so, 'Venus' will have to get another home.

'Hayride' goes into rehearsal on Nov. 1, with a Boston opening skedded for Dec. 6. Because of the Jan. 1 deadline on 'Venus' at the Imperial, however, the Todd show may be forced to lose a couple of weeks, or stay out on the road until the roadway opening. Todd originally had intended placing the Imperial at the disposal of Moss Hart for the Army Air Corps show until the Jan. 1 date, but the latter production, under the Lee Shubert deal engineered in Boston over the weekend, goes the 44th Street theatre.

Max A. Cohen, the indie film exhibitor who operates the New Amsterdam and other 42nd street houses, also expressed a willingness to turn the New Amsterdam over to Hart for the legiter but the move was balked under the consent decree which would deny him future film product after the rmy Air show bowed out.

'Carmen Jones' Lacks House

Meanwhile, Billy Rose has gone into rehearsal with 'Carmen Jones,' confident that there will be a house available when show is ready to bow into N. Y. two months hence. Show will rehearse four more weeks and play live weeks out of town before heading for Broadway.

If theatre shortage exists at that time Rose may angle for the Hammerstein theatre, Broadway and 53rd street, now used by CBS for broadcasts. In that event Rose would have to buy the theatre and office building to get in. Understood CBS rental stipulation is that should the property be sold it will vacate if the new owner insists. If that deal cannot made Rose may spot the swing version of 'Carmen' at Mecca Temple, which is fully equipped and has sufficient capacity to presage good turnover of profit.

BLOOMINGDALE MULLS MAGI SHOW FOR B'WAY

class magi show is proposed for roadway by Alfred Bloomingdale, whose general plan to present eight name tricksters, each to do his top feat. As lined up the attraction will be an elaborate vaudeville bill, with show girls being aides to the featured performers.

There will be no kidding of the magicians nor exposes but a well-known stage humorist has been propositioned to act as master of ceremonies. Bloomingdale went to the Coast Tuesday (21) for the purpose of placing the m.c. under con-

B'way Still Marking Time On Legiters; Only Few New Arrivals

Arthur Hopkins Directing Re-Rehearsals of 'Skin'

Arthur Hopkins has been called in by producer Michael Myerberg to direct the re-rehearsals of 'The Skin of Our Teeth' this week at the Plymouth, N. Y. The Thornton Wilder comedy-drama opens a road tour Monday (27) in Boston, with Gladys George starred and Florence Reed, Conrad Nagel and Viola Frayne featured. The show originally staged by Elia Kazan, with Tallulah Bankhead, Fredric March and Florence Eldridge starred. Miriam Hopkins later replaced Miss Bankhead and was herself subsequently succeeded by Miss George.

Myerberg is currently in Baltimore, where his new production, 'Star Dust,' is playing a tryout engagement.

Veiller Play Based On James Gordon Bennett On Al Woods Schedule

A. H. Woods has a new melodrama based on the life of James Gordon Bennett, one-time spectacular Y. newspaper publisher the Herald and Telegram, both since involved in mergers. It was the last play written by the late Bayard Veiller, whose widow, using the pen name of Martin Vane, wrote 'Two Mrs. Carrolls,' which drew a mild press but is a hit at the Booth, N. Y.

Woods formerly scored with mellers when not putting on farces, and Veiller authored two of them, 'The Trial of Mary Dugan' and 'Within the Law,' the dramatist's initial click. Woods had a 25% interest in that smash, which ran at the Eltinge, N. Y., then operated by the manager. New play calls for six scenes and the estimated production cost is $45,000.

PEMBERTON SKEDS NEW PLAY, 'JANIE' ROAD CO.

Brock Pemberton is virtually set to produce 'Pillar to Post,' a comedy by a new author, and will also send out a road company of 'Jani .' 'Post' has been in the process of rewriting for some time, while 'Janie' celebrated a year's run mark at the Playhouse, N. Y., last week. Manager has not made up his mind whether to keep that play on Broadway through the fall period, though it is still turning a profit. Release of the picturized 'Janie' dated for next June by Warners and out-of-town territory must be covered by that time, one reason for the second 'Janie' company.

Pemberton planed to the Coast last Friday (17) but is due back to N. Y. late this week.

Cleveland Preem For Elsie Ferguson Play

Cleveland, Sept. 21.

Gilbert Miller will use the Hanna here Oct. 11 as a springboard to test his new show for the Theatre Guild. Tentatively labeled 'Beyond the Farthest Star,' play is bringing Elsie Ferguson, Marie Ouspenskaya and Stella Adler here for world preem. Play's new title is 'Outrageous Fortune').

After huddling with New York bookers last week, Milt Krantz, Hanna's house manager, marked up two months of solid legit bookings on his calendar. Preceding the Miller opus is Chicago company of 'Tomorrow the World' for Oct. 3, and following it is Gilbert & Sullivan troupe for Oct. . 'Skin of Our Teeth' with Gladys George is signatured for Oct. 25.

Confirmed for month Nov. 1, Student Prince'; Nov. 8, 'Oklahoma'; Nov. 15, atharine Cornell's 'Lovers and Friends'; Nov. 21, Arsenic and Old Lace'; Nov. 28, O'Sea and Johnson in 'Sons O' Fun.'

Citation for Lt. Nail, 'Men of Bataan' Author

Dallas, Sept. 21.

Lieut. Robert E. Nail, Jr., of Albany, Tex., has been awarded the Legion of Merit citation for having written and produced the play, 'Men of Bataan,' which will be shown in all corps area in the country.

Three productions remaining out of town for revision have cut down the number of new shows presented on roadway during September. That trio, however, will bolster the October premiere card which is none too populous from the present outlook. As earlier indicated after August's activity, the number of new shows during the first half of autumn would not be numerous and that still goes although revivals has upped the number of attractions on the list.

Comparative slowness of new productions and the quick withdrawal of several newcomers apparently lessened the chances of a theatre shortage. Most of the incomer so far have been mediocrities that has bettered the chances some long stayers to continue their runs for more or less indefinite periods.

Business of the standouts which held over through summer continues to generally high takings and those attractions are slated to play through the major part of the new season. Broadway continues to draw big crowds and there is no evidence that the popularity of the leaders has waned. Saturday nights seem bigger than ever and even lightly regarded shows are enabled to sell out.

undays are again on the upbeat and 10 attractions played on the first day of the current week. That means that around 35% of the total are operating on unday and the number will probably increase as the season progresses. During summer the Sabbath list dropped, natural during the open air season.

'The Genius' is reported drawing big money in Boston but the play will fixed up before being shown on adway. George S. Kaufman is reported rewriting the Gypsy Rose Lee comedy which will lay off st week and due to have one more out of town date before bowing into the Plymouth.

'One Touch of Venus' opened late last week in Boston too, where it is claimed to have an advance of more than $34,000. Present plans call for 'Venus' to be set back one week, moving to the Opera House from the Shubert Monday. It is due into the Imperial Oct. 7.

'Star Dust' is booked into Mansfield, the premiere date being listed for Oct. 6. Play is currently in Baltimore, with a number of cast changes effected.

J. J. Shubert, ATAM In New Muddle Over 'Blossom Time' Staff

J. Shubert is again tiffing with the agents and managers union, argument being over the front of the house staff for 'Blossom Time,' at the Ambassador, N. Y. Rules call for employing a press agent, company manager and house manager for a production but for stock one man may handle both of the latter jobs. The dispute is whether the staff shall be two or three men. Shubert contends, he doesn't have to use a third man because 'Time' is classed as stock by Equity.

Association of Theatrical Agents and Managers argue that Shubert established a precedent because there were three on the staff for 'The Student Prince,' at the road-way, which during the summer was also classed as stock by Equity, though for the past two weeks that operetta has reverted to a production asis, a flip-flop that has not been clearly explained. Union further says that stage hands others worked in 'Prince' under ductio rules, ardless of actors' status.

At a huddle late last week ATAM failed to clarify the muddle. Pro- ked for arbitration. Ques- be decided whether arbitratable.

Grace George's Play

Hollywood, Sept. 20.

Grace George is reading 'My Yankee Mother' as possible roadway production, William A. Brady producing. Play as adapted by Herbert French from a series of short stories in Atlantic Monthly.

Frank Fowler dramatized and play would get a Boston breakin before end of year.

Dream Street Beat

(Broadway Legit Lowdown)

J. J. Leventhal hunting a name actor for over a month to fill the shoes of Paul Muni for a rd. co. 'Counsellor At Law.' Meanwhile the remainder of cast sitting around... minutes after the curtain fell on 'Bright Lights' on opening night, Vincent Sardi was telling his headwaiter: 'Expect Renee back regular hours'...You can see 300 films for $1. This artists membership fee gets you an annual pass to the Museum of Modern Art, which presents several cycles of films a year. Two shows every afternoon.

The wandering 'Janie' has to move again. And since it can't find a theatre, it's thinking of going to Chi for a run...John C. Wilson, who directs 'Connecticut Yankee,' was giving readings last week undercover at the Morosco on a new play he'll do, 'While the Sun Shines.' Authored by Terrence Rattigan, of 'Flarepath.' Only one American in it, an army air flyer. Rest all English parts, with one ingenue lead and one 'nice' moll...Want to discover the q.t. backers of a show? Simple. One of the law review periodicals lists all new chartered corporations, the stockholders and their investments. All B'way shows are stock corps... When a producer wants one of those gracious efficient beauties, such as radio studios use for receptionists, he calls the Katharine Gibbs Sect'y Schools. Their girls get the best jobs. But to get admitted there you have to pass more tests than the army gives...Winter stock seems to be lively this season. Sara Enright is casting an eight weeks Milwaukee Stock Co.

Talent Scout Joe Holton's report on the New Haven opening of 'Othello': 'Its a delight to see Shakespeare for a change, after wading thru what's on B'way'...Kenneth Spencer ex-Cafe Society, will play the male lead in 'Carmen Jones'...Shuberts are going to do 'Maytime' a la 'The Student Prince'...Even tho it's been vacant almost all of the past decade, the New Amsterdam Roof has always asked $750 a wk rent...Dan Blank is preparing for his 3rd bout on B'way. Last one cost him 40G ('R.U.R.'). This one is 'A Question of Time' by Geo. Barraud, a study in murder, has one set, 15 char. and is scheduled for rehearsal Oct. 15. No director yet...

In Chicago, G. Abbott must be banking $13,000 a week on the second company of 'Kiss and Tell'...In Balto. top price for Mike Myerberg's Stardust, is $2.21...Free publicity idea for Mike Todd's forthcoming Mae West play: In the services, parachutes are called 'Mae Wests'...Mrs. Duffy of Shuberts hired a pack of new usherettes last week; pay $1.30 a night...That angry fizz on 48th St. last week was produced by ingenues who stormed Moss Hart's call for 30 women and found a soldier on guard blocking the stage door. Sample conversation—Ingenue: 'Come on, why don't you turn your back and I'll go in. Nobody'll know but you and me and I wont tell.' Soldier: I'm just a poor G.I. working my way thru the army

...The Theatre Guild is talking to people about going out with Connie Bennett 'Without Love' to their subscription houses...The most optioned script so far this year is Ted Nathan's 'A Bed Named Murphy.'

Doc Bender has forgotten all about his $100,000 musical with its 26 Christianis, their 26 horses, etc., and has just optioned a 4-character show with one set for Nov....It wasn't patriotism that 'The Star Spangled Banner' ringing out over 52d street all day, one day last week. Dick Rodgers was interviewing singers. Most of them didn't know the words...In Philly a Democratic candidate is campaigning: 'That Philadelphia accent is produced by the foul bacteria water, infecting tonsils and sinus'...Occupational diseases: Louis Schonceit of Mackey's ticket agency likes shoes. Pays $42 a pair. Broadway Sam of the Broadway Ticket agency likes hats. Pays $30 for 'em...Observation on Mussolini's Berlin speech: 'The louder he talked of his honor, the faster we counted our spoons'...The itch for that divorce from Hulmut Dantine is what made Gwen Anderson quit 'Janie'... Fascinating posters by angry artists in foxholes are on display at the British American Art Center, 49 W. 56. Special batch of Soviet stencil posters... And 5 doors down, 59 W. 56 the Norlyst Gallery is displaying the satire of hunchback Toulouse-Lautrec, pappa of poster art. Both are free...Vital statistics. They're selling chocolate bars again on trains.

Two legit bosses were yelling about an actor. 'I won't have him in my show,' roared the first. 'He'll make the play; get him,' shouted the other. A stranger strode into their room. 'Who are you yelling about,' he demanded. 'Lynn Overman,' said the first. Overman has been dead a year...Complaint by Jules Ziegler of the Shurr office: 'That's absolutely wrong about me only handling beautiful girls. I put more ugly ones to work than the others'...Aliki, Greek actress, will make her 3d try with a script, using the 'arena' style theatre. Her last experiment cost $1,000...A playbroker's messenger, en route with scripts for Shumlin, John Gassner and others, stopped for a minute at a certain Actors Club on 45th st. It took him 30 minutes to retrieve his scripts, and when he reached the first office, the actors were already waiting to be interviewed on the script the producer hadn't seen yet...and so, let's put the ack-ack into 'Back the Attack.'

'Doughgirls' to Debut St. Loo Season Sept. 26

St. Louis, Sept. 21.

Road company of 'Doughgirls,' Max Gordon's comedy, will open the 1943-44 legit season here Sunday, Sept. 26, with a one-week stand at the American, city's sole legit house. Also skedded for presentation here during the season are Helen Hayes in 'Harriet.' Eva LeGallienne and Joseph Schildkraut in 'Uncle Harry,' 'Tomorrow The World,' 'The Skin of Our Teeth,' 'The Patriots,' 'Dark Eyes,' 'Kiss and Tell' and 'Three's a Family.'

Musicals listed: 'Oklahoma,' Olsen and Johnson in 'Sons o' Fun,' 'Ziegfeld Folies,' 'Something For the Boys,' 'Star and Garter,' 'Rosalinda,' and Ed Wynn in 'Laugh Time.' Revivals of 'Abie's Irish Rose,' 'Life With Father,' 'Arsenic and Old Lace' and 'Junior Miss' also are skedded.

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2 Legits for Bridgeport

Bridgeport, Sept. 21.

ridgeport gets two legit theatres, both city-operated, as result of rivalry between municipal controller Perry W. Rodman and Al Shea, local booker.

Until this season routing traveling shows into Klein Memorial, city's recently-built 1,500-seat auditorium, Shea some weeks ago was told that Rodman, who is in charge of Klein operation, would hereafter book attractions direct. Shea subsequently went to board of education and arranged to rent dates at local high school, much against Rodman's wishes.

Result new Ed Wynn starrer, 'Big Time,' plays for Shea at Harding High School Thursday (16), and next week Harold Orlob's musical farce, 'Hairpin Harmony,' tries out Sept. 23-25 at Klein while Ethel Barrymore in 'Corn Is Green' is at Harding Sept. 24-25.

EQUITY APPROVES AFRA-AGMA MERGER

The proposed merger of Actors Equity with the American Federation of Radio Artists and the American Guild of Musical Artists was 'wholeheartedly' approved yesterday (Tuesday) by the Equity council, with the proviso that all branches of the Associated Actors & Artistes of America should be included. Four more members were added to the Equity committee, which meets with AFRA and AGMA representatives this morning (Wednesday) to begin confabs about actual details of the unification.

The Equity council's resolution including the other Four A's unions was the first specific mention of the idea of extending the unification in that way, although it had been tacitly assumed that a complete performer union consolidation is the ultimate goal. That idea has been discussed and proposed in performer union circles for several years.

The four added members of the Equity committee named yesterday are Raymond Massey, John Lorenz, Dudley Digges and Augustin Duncan. The committee was instructed to join with the representatives of the other unions in 'exploring all possibilities' toward unification, and to report back to the council. The Equity resolution favoring the merger plan noted that it would make possible a single membership card for all branches of the entertainment field and 'add to our united bargaining power.'

According to members of AFRA and AGMA, those two organizations will welcome the participation of the Screen Actors Guild, the American Guild of Variety Artists and other Four A's unions in the merger discussions and, if possible, in an actual consolidation.

The Late Bill Strauss Pioneered Repertory

Cranston, R. I.

Editor, 'Variety':

It has been many years since I have had the pleasure of writing to 'Variety.' has also been many years since you were so kind to my late partner, Harry Clifford, and myself, while playing around the New York houses. However 'those days are over' as Von Tilzer said and which I sung for so many months upon the circuit. The real purport of this letter is to call to your attention a very short mention given in a recent issue to William H. Strauss, who died in Hollywood. Let us give a real showman a departing message to which he is entitled.

Bill, as we knew him, was the first repertoire manager I ever knew and he taught me and many others the elementaries of stock and repertoire. The former Whiteside-Strauss Co. was a family word throughout New York state, eastern Pennsylvania and New England. Always ambitious, always the scholar, always the student, Bill made repertoire. Such plays as 'The Dairy Farm,' 'St. Elmo,' 'The Fifth Commandment,' 'The Name of the Czar,' 'The Parish Priest,' were some of the bills which we attempted. And such players as Charles Newman, Roy Hollinger, Charles Clark, Lola Vinal, Leona Hanson, Harry Lyons and humble self were a few of his uates.

J. Bernard Hurl.

Inside Stuff—Legit

Only a handful of people, mostly oldtimers, attended the funeral of Felix Isman, who died in New York last week. It was recalled that when Isman was a figure in show business he hosted at large tables in such then class cafes as Rector's and the Claridge, but it was pointed out that many of his friends, including those the Friars club, which he frequented for many years, are deceased.

Isman said at one time that he was worth $16,000,000. It is true that he lost most of the fortune, but was known to have protected himself with a sizeable annuity. The one-time realty wizard lost heavily in his later deals, including some in which Congressman Sol Blum was his partner. They owned the triangular site on 47th to 48th streets on Broadway, presently the Latin Quarter, with stores on the street level. That enterprise was a bloomer for them. Isman first advocated building legit theatres north of 52nd street, anticipating the razing of the elevated electric line. Four theatres were built but none were successful with shows, except the Ziegfeld, now in films.

About 30 years ago he had offices in the Broadway Theatre building. At that time he became the sole backer of William Faversham, for several seasons in 'Herod,' a big poetic costume play by Stephen Phillips, and a comedy-drama called 'The Faun.' Isman never displayed his name as producer but u. . Hollis Cooley, who had been general manager for Henry W. Savage, as front man. The two plays lost a large fortune.

Faversham had expensive ideas that Isman did not block. Stephen Phillips was a British poet who had provided several successes for Sir Herbert Beerbohm-Tree, the brother of Max Beerbohm.

Phillips came over for the N. Y. opening of 'Herod' and wanted to answer a curtain call thinking he heard 'Author' called, as is the custom in England. Cooley refused to let him go out thinking he could certainly fall from the stage into the orchestra pit.

'Merry Widow' revival at the Majestic, N. Y., which has taken its place up front with the musical leaders of the town, is one of the most expensively hooked up shows, especially considering that it's a revival. However, with some $40,000 of its $60,000 basic nut yet to go, the Lehar operetta is figured to be even in another six weeks or so considering the handsome $7,000 net profit it's been clearing, despite a $19,000 company nut and over $5,000 for the theatre. Show has been exceeding $30,000 and is now an agency leader. Potential gross can hit up to $35,000, although that means that Jan Kiepura and Marta Eggerth, the co-stars, who are in on percentage, increase proportionately. On the other hand, maestro Robert Stoltz, with a record high salary of $800 a week as the pit batoneer, is due to leave shortly on his own concert tour.

indsay and Crouse have a rental deal for the Hudson, . Y., where 'Arsenic and Old Lace' moves from the Fulton next Monday (27). House is guaranteed $2,750 weekly and as there is no stop limit the long-run laugh show can play indefinitely. Similar rental arrangements apply to 'Rosalinda,' Imperial, and 'The Merry Widow,' Majestic. 'Arsenic' also rented the Fulton but at a considerable lower figure and was able to turn a profit on low grossing weeks.

Herman Bernstein, who has been back with 'Arsenic' in New York, will tour with the road company, Warren O'Hara leaving that troupe to manage 'The Skin of Our Teeth' on the road. Irving Cooper takes over 'Arsenic' in N. Y.

S. Jay Kaufman, p.a.ing the all-soldier show, 'The Army Play by Play,' is getting a proclamation by the mayor in each of the cities included in the eight-week tour. Performances are also being set up under American Legion and various society auspices which thus far has helped swell th boxoffice receipts.

Also a factor in the succesful tour of the soldier one-actors has been Kaufman's enlisting of high-powered industrialists in taking blocks of tickets for their employees, etc. Tour is under A. L. Berman's direction, with the proceeds going to Army Emergency Relief. While playing at the Martin Beck, N. Y., 'Army' was sponsored jointly by John Golden and the Second Service Command.

It was no surprise to those who have watched moppet Dickie Taylor when he copped the notices when the road company of 'Tomorrow the World' opened in Pittsburgh last week. Taylor plays the boy Nazi part originated by Skippy Homeier, and when the latter was ill for a time, replaced him in the original cast at the Barrymore, N. Y.

During a dress rehearsal he brought tears to the onlookers and then provided a laugh. He forgot the several lines of German called for, so he double-talked the wordage. Little Joan Shepard, another tot in the road show, also drew high praise. Cast is headed by Paul McGrath and Elissa Landi.

Maxwell Anderson's new war play will be called 'Storm Operation,' according to his bylined story in the Sunday (19) N. Y. Herald Tribune. He told of talking to General Eisenhower in North Africa, with the Allied commander-in-chief advising Anderson to write a play about Anglo-American military cooperation, which the general called the 'entire storm operation.'

Gen. Eisenhower explained that the term was the code name given when plans were started in London a year ago.

Helen Hayes recovering from a shoulder operation for bursitis is now at home. Her ailment forced the laying off of 'Harriet,' at the Miller, N. Y., where the play is due to resume Oct. 4. Last week there was no salary liability to the cast except to players getting less than $100 weekly. Latter were allowed $5 per day. Half salaries are payable for the current week and full pay applies next week.

arbara Segal, daughter of the lock manufacturer, has opened an office in the Sardi building, N. Y., to book shows for the War Memorial Auditorium, Trenton, N. J., added to out-of-town houses which will play legit this season.

Miss Segal will operate the theatre in association with Harry Green, Newark attorney. Ben Kutcher is the Trenton representative.

Walter N. Greaza, who opened in 'A New Life,' Royale, N. Y., last week, received a kidding message from Equity's staff on the first night. But he didn't think it was as funny as intended. Anyhow he's doubling back on the job at Equity as assistant to Paul Dullzell except on midweek matinee afternoons.

Around 10% of the coin received by agents and managers in retroactive pay has been devoted to the purchase of war bonds. Union people had expected a larger percentage would have gone into bonds but there could be no compulsion in the matter. About one-third of the retroactive increase remains to be disbursed.

Tom Naughton is again actively handling his ticket agency, his son Everett having resigned for a job with the Pacific Foundry, a San Francisco plant making war supplies. Young Naughton is particularly interested in the possibilities of the plant's post-war production. Foundry turns out iron pipe, machine parts and plastics.

Jean Dalrymple is one legit p.a. who won't handle a show unless she has a piece of it. Her latest 'One Touch of Venus,' in which was instrumental also in bringin in a lot of coin for the Cheryl Crawfor John Wildberg production.

Last Thursday (16) services were held at the Lambs for the late Frank Crumit, former Shepherd of the clu, John Golden and Sam Forrest giving the eulogies. Exercises were held at 1:30 p.m., the exact time of the funeral, which was held at Springfield, Mass.

Ballet a Big Biz on B'way Today As Terps Schools Rake in Top Coin

With the new trend in Broadway [illegible]usicals and operettas putting emphasis on ballet and modern interpretative dancing, following the sock reception accorded Agnes de Mille's dances in 'Oklahoma,' ballet schools in [illegible] York are reaping unprecedented coin. They've emerged for the first time as big business today, with the city's top ballet school directors estimating the year's 'take' will probably exceed a quarter million dollars, thus transferring to N. Y. the prestige and revenue that the capitals of Europe enjoyed before they were Nazified.

Ballet schools throughout the city estimate the enrollments have shot up anywhere from 50 to 100% during the past few months, necessitating staff expansions, bigger quarters, etc. From all parts of the country the kids are flocking in by the hundreds bent on a stage career, via the ballet and modern interpretative dance medium. And with a majority of the skedded musicals this fall and winter accenting the ballet interludes, the ballet school alumnae are in greater demand among producers today than ever before.

Doubling Into Faculties

The top ballerina-choreographers responsible for staging the dance numbers in the Broadway productions are doubling into the ballet schools at the insistence of the directors to lend an assist to the faculties in preparing the kids for the musicals, with the producers themselves lending an encouraging hand because of the shortage of ballet material available.

Credited largely with setting the current ballet vogue are Zorina, who stepped into musical comedy stardom via the Ballet Russe de Monte Carlo; George Balanchine, the onetime dancer for the famous Diaghileff Co. in Russia and choreographer for the Ballet Russe; and more recently Miss deMille and Mme. Nashalie Komarova, the ballerina-choreographer who is currently concentrating her activities in the N. Y. nitery field, doing the choreography for ballets at the Latin Quarter and Riobamba and occasionally called in to La Martinique. Mme. Komarova will also stage the ballet in the forthcoming Lou Walters-Don Ross production of 'Artists and Models.'

The vogue has even extended into vaudeville with a Fokine ballet set for a cross-country tour of vaudfilm houses starting next week. Unit had a bow-in three weeks ago in Springfield, Mass., and on the strength of the b.o. reaction, the countrywide swing has been set.

Niteries

The demand for ballet entertainment in niteries is on the upswing, dating back from its popularity at the now-shuttered Rainbow Room in Rockefeller Center, where the American Ballet troupe was a click attraction. Jane Deering, graduate of the Ballet Caravan into niteries and musicomedy, and currently rating critical kudoes along with George Zoritch, of the Ballet Russe for her performance in 'Early to Bed,' at the Broadhurst, N. Y., also appeared at the Rainbow Room, as did the Jack Cole and Chandra-Kaly Dancers and the Doris Humphrey Weidman dancers of the modern interpretative school. Weidman more recently appeared at the Versailles nitery.

Balanchine, responsible for the choreography for the New Opera Co.'s revival of 'The Merry Widow,' at the Majestic, N. Y., where the premiere danseuses, Miloda Mladova and Chris Volkoff are nightly showstoppers, has also taken over the directorship of the School of the American Ballet, serving during the absence of Lincoln Kirsten, now in the armed forces. Igor Schwetzoff, for years tops among ballet masters, was called in to stage the ballet members for Russell Janney's revival of 'The Vagabond King' which closed recently at the Shubert, N. Y., and begins a road engagement next week. Ballet is also featured in the new revival of 'Blossom [illegible],' at the Ambassador theatre, N. [illegible], with Monna Montes, formerly of the Metropolitan Opera Ballet, as the prima-ballerina. Balanchine has also been engaged to do the choreography for the forthcoming 'Shadow Dance,' which Ludowick Vroom has scheduled for production.

Sono Osato, the [illegible]urasian ballerina, formerly of the Ballet Theatre, last week joined her former ballet colleagues now on Broadway, signing as the premiere danseuse for the forthcoming 'One Touch of Venus,' for which Miss deMille staging the ballet dances.

The Ballet Arts School, the Vilzak Shollar School, the schools conducted by Charles Weidman and numerous others say the upped enrollments are increasing weekly and attribute the new-born interest to the fact that Broadway has at last been discovered by the 'ballet.'

The interest in the modern dance has also resulted in S. Hurok booking Katherine Dunham and her company into the Martin Beck, N. Y., for two weeks beginning Sept. 19. The colored dancer will stage a revue comprising modern jazz numbers ranging in locale from Haiti to Harlem as well West Indian dances.

STOLZ'S '2 HEARTS' PLANNED FOR N.Y.

Robert Stolz's operetta, 'Two Hearts Three Quarter Time,' planned for roadway production this winter, may be put on by Meyer Davis and a group from the New Opera Co., althou[illegible] will not be a New Opera venture.

It'll be the first time N. [illegible] will have seen 'Two Hearts,' although the stage version of the German film, which was popular in America a decade ago, was done by the St. Louis Opera Co. in 1939 under the title 'The Lost Waltz.' Operetta, incidentally, was one of the few stage attractions to be converted from a film.

Eric Wolfgang Korngold, Warner Bros. composer whose friendship with Stolz dates back to the days when they were both topflight composers in Vienna, may also be associated in the forthcoming production. Stolz, who's been in the pit conducting the Franz Lehar score in 'The Merry Widow,' at the Majestic, N. Y., will also conduct the orchestra in his own operetta. Production, however, will wait until Stolz returns from a tour this fall with leading symph orchestras in which he'll do a series of Viennese concerts.

See Dallas Summer Operettas Okay in 1944

Dallas, Sept. 21.

City officials and representatives of civic groups in session here have asked the Texas State Fair to continue the summer operettas under the stars. Mayor Woodall Rodgers, city councilmen, park board members, were among those attending.

Action on a 1944 session is now up to the directors of the fair, and it's expected to be favorable. Harry Seay, president and general manager of the operettas reported that attendance during the 10-week schedule at the Casino passed 263,000. He said there was a 'substantial profit' which did not require calling on the $25,000 underwritten guarantee. If there is to be a 1944 season, the Casino will undergo many improvements.

New Prod. Partnership

New partnership listed as the Beatrice Lawrence Co., was organized in New York last week to engage in theatrical enterprises for two years. Partners are Harold Levin, Joseph Reinfeld and Miss Lawrence.

Trio are said to have financial interests in three forthcoming Broadway ventures: 'Marianne,' musical to be done by B. P. Schulberg and Marion Gering; '[illegible]uds In Your Eye,' by Katherine Brown, and 'Feathers In a Gale,' just purchased by Martin Burton and Arthur Hopkins, and being readied for December opening.

Hopkins' 'World'

Arthur Hopkins has taken over 'Out of This World,' by Allan Marple and Zachary Gold, for early production.

This is the script which the Ames brothers (Stephen and Paul) planned to do this fall.

ENGAGEMENTS

Philip Huston ('Othello').

David Burns, Harry Sto[illegible]ell, Evelyn Wyckoff, Mary Marlo, Pamela Britton and Sonia Wo[illegible]kowska ('Oklahoma,' second company).

Shows in Rehearsal

'Outrageous Fortune' ('Beyond the Fartherest Star')—Gilbert Miller.

'Carmen Jones'—Billy Rose.

'Artists and Models'—Lou Walters, Don Ross.

'A Connecticut Yankee'—Richard Rogers.

'Manhattan Nocturne'—George W. Brandt, Walter Drey.

'Oklahoma' (road)—Theatre Guild.

'The Patriots' (road)—Playwrights.

'Kiss and Tell' (Coast Co.)—George Abbott.

'Gilbert and Sullivan (road)—Shuberts.

Bond Matinees Tee Off Oct. 5

Leading Broadway shows have agreed to come in on the special bond matinee idea promulgated by the National Entertainment Industry Council [illegible] hypoing Broadway's contribution to the war bond sale effort. Support of the Emergency Council on [illegible]itimate Theatres, comprised of the various unions and managers, was obtained at a special session called under NEIC's auspices last week to expedite the program. A dozen shows volunteered at the session, with expectations that more will come in on the plan either this week or next.

The special matinees will tee off Oct. 5, with several of the shows putting on the special matinees on that date. The remainder of the shows are skedded for Oct. 19 and 26. All are off-matinee days, and won't conflict with the regular schedule of performances.

NEIC anticipates that several million dollars in war bond sales will accrue from the matinee idea, with sales of $1,300,000 expected alone from 'Oklahoma.' Seats to be scaled at $10,000 in war bond purchases for the first four orchestra rows, with graduating scales for the remainder of the house. Oct. 5 performances will include 'Oklahoma,' 'Something for the Boys,' 'Tomorrow the World' and 'Life With Father.'

Under the plan, the League of New York Theatres, the talent, various unions, etc., will donate their services.

Further being mulled to take a block of choice seats for such Broadway smashes as 'Oklahoma' and 'The Merry Widow' and auction them off in Wall street to the highest bond purchasers. Because of the demand for such seats, it's felt that the bond sales could be augmented by an additional million dollars or more.

Meanwhile, notices have gone out from the office of James Sauter, NEIC's national coordinator, apprising NEIC's general membership of a general meeting to be held at the Astor hotel, N. Y., Sept. 28. This will be the first meeting of the overall NEIC representation since the Waldorf-Astoria powwows in June which inaugurated the ambitious program.

'All Clear,' New Canadian Air Force Revue, Big Click in Toronto Preem

33 LEGIT, CONCERT DATES FOR MEMPHIS

Memphis, Sept. 21.

Col. C. A. McElravy, managing director of Ellis Auditorium, reveals 33 stage attractions for the impending season, a new record. Legiters include: 'Doughgirls,' Nov. 12-13; 'Skin of Our Teeth,' Nov. 17-18; 'Porgy and Bess,' Dec. 30-31; 'Junior Miss,' Feb. 28-29; 'Corn Is Green,' March 16; 'The Great Waltz,' undated, and one show on March 17-18. Also booked in is the roller show, 'Skating Vanities,' for the week of Nov. 23.

Concert dates include: General Platoff Russian Cossack Chorus, Oct. 10; Marian Anderson, Oct. 16; Albert Spalding, Nov. 20; Ballet Theatre, Jan. 4; Vladimir Horowitz, Jan. 26; Philadelphia Opera Co., Feb. 5; Gladys Swarthout, Feb. [illegible]; Oscar Levant, March 15. Above are being sponsored by I. L. Myers, who has purchased the contracts held by Flexer Enterprises.

Also announced are: '[illegible]aust,' with Jan Kiepura, Frances Greer and Mack Harrell, Oct. 27; Ballet Russe de Monte Carlo, Dec. 16; joint [illegible]cert by Eileen Farrell, Howard Boatwright and Joseph Battiste, Feb. 1; and the Fahrbman String Symphony, March 21.

Beethoven Club has James Melton, tenor, Oct. 14; Alexander Brailowsky, pianist, Dec. 7; Minneapolis Symphony Orchestra, Feb. 28; Lotte Lehman, soprano, March 22.

La Guardia Sets Friedgut To Head N. Y. Center

Harry Friedgut of Maplewood, N. J., has been chosen managing director of the City Center of Music and Drama, non-profit organization planning to bring pop-priced dramatic, concert, operatic and ballet performances to New Yorkers.

Former Mecca Temple building on West 55th street, where the programs will be staged, is being remodeled at a cost to the city of $63,000 and will be completed in time to make possible season's tee off about Nov. 1.

Since 1938 Friedgut had been managing director of the Griffith Music Foundation of Newark and supervised its first grand opera festival.

'CHARLEY'S AUNT' REVIVAL

The Dartmouth Players, dramatic group of Dartmouth College, will present a revival of 'Charley's Aunt' Oct. 9 at Hanover, N. H.

Spencer Bentley, director of the organization, hopes to get one of the members of the Broadway revival of two seasons ago to make a guest appearance in one of the femme roles.

Ottawa, Sept. 19.

Robert Coote production of RCAF revu[illegible] [illegible] two parts (21 scenes); music and lyrics by Ken Bray and Mauric Hyman; sketch, Slim Burgess, Bob MacBeth; dances, Jack Rickle; settings, Brynn Fryer, Bill Barker; costumes, Coote and Fryer; musical director, Hymen Goodman. At Red Triangle Club theatre, Ottawa, Sept. 10.

Robert Coote has produced another sock revue for Canadian service personnel. 'All Clear' is paced to a high pitch and draped with enough color to keep the guys and gals in uniform goggle-eyed.

Caught at a pre-first-night showing at the Y.M.C.A. uptown canteen here, the Red Triangle Club, the revue had the customers cheering from the outset in spite of various hitches that can be cleaned up for the brass-hat showing Monday night (20). The show plays in this district until it goes to the Toronto area early in October on the first leg of a coast-to-coast tour that will take it from the East Coast to Alaska, following the route of Coote's first RCAF show, 'Blackouts of 1943,' now at ease.

Only names in the cast are Slim Burgess, who is on plenty with his dry comedy routines, some of them close to the blue, and Rex Slocum, comedy-magician, whose tricks are stock but done with some twists. In one scene, Slocum is constantly interrupted by other acts and some of them drown his chatter completely. Burgess stooges at times as his gagging assistant.

Coote announces at the opening that the company is 'one big happy family' and before the first act is over, the audience is part of that family. Atmosphere is intimate, settings designed for smaller stages of air stations and army camps, and the customer are carried right over the footlights.

Jack [illegible]ickle has given the gals slick routines and they wear costumes most of the time as hefty as a gnat's sunsuit, plainly aimed at pleasing the airmen and troops. Tunes by Ken Bray and Mauric Hyman include 'Beer in Berlin,' 'Oldest Living Airman in the World' and the title song, 'All Clear.' Burgess and MacBeth have provided lines that crackle, and the 15-piece orchestra under Cpl. Hymie Goodman tics the show together. Outstanding canaries are Peggy Young and Betty Parker who, by tomorrow night, will make with more smiles. Don Haskett handles most of the male vocals.

Only civilian encountered was Blanche Ridgeway, handling wardrobe. The rest are air force personnel. In Ottawa Coote, a flight lieutenant, is commanding officer of the show, with Flying Officer Archie Marshall taking over on tour with Section Officer Alice Fahrenoltz commanding the W.D.'s (women's division).

Air force's 'All Clear' opens in Ottawa less than a week after the national preem of the Navy's 'Meet the Navy' here and although its done on a smaller, more intimate scale, a lot of people will be favorably comparing the two shows. Gorm.

AGENTS, MANAGERS FIXING OWN SCALES

In agents and managers circles it is stated there is a trend against taking jobs unless the pay is higher than the new minimums, that applying especially to road shows. Men who have been on the road in recent months have advised others that unless they receive at least $200 weekly they will find it difficult to pay off and retain any reserve coin. Some are said to be asking $250 per week, contending the jobs are tougher to handle than ever before.

The increased cost of living is claimed to have jumped excessively, particularly for those who travel. Hotel rates have jumped all along the line and accommodations obtainable are mediocre. Meals are higher than ever before and of a quality not always desirable. In former seasons the hotel bill was cuffed for agents and managers, but that practice has been dropped, hotel men saying they are doing visitors a favor to book accommodations. Pointed out that if it is difficult for agents and managers on the road, it must similarly be true for actors.

New scale for agents on the road is $165, as it is in New York; but a senior agent's scale for the first six weeks prior to Broadway [illegible] $190. Company managers get $165 weekly for musical plays out of town and $140 for straight plays. The figures represent a boost of 15% which the agents and managers ob[illegible] [illegible]d by arbitration after a long [illegible] with producers.

PASCAL'S 'PEEP SHOW'

[illegible]ost Pascal will be [illegible] [illegible]oduction of his own [illegible] Show.'

Howard Bay is doing the sets.

Plans for Revival of Legit Stock Companies With Pix Coin Hit Snag

Establishment of stock companies in several New England cities was believed to have been definitely planned for this fall, but present indications are that the idea has been shelved indefinitely, probably until after the war. Keen disappointment in actors' circles was expressed over the setback. Training of new talent was the principal objective.

Last spring, when the plan for reviving stock was broached, the idea was okayed by picture interests who agreed that the steady obsorption of talent by the war made it mandatory to seek new faces. There the matter seems to have been dropped, however, and when the film people were contacted last week, higher-ups were reputed to have replied that they have too many other things on their mind to consider [illegible] stock presentation.

20th-Fox was figured all set to go into stock last spring, and a survey of down east territory was made and it was hoped that other picture firms would follow suit. Plan was set back until fall, however, and now is [illegible] parently in the discard.

Summer [illegible]tock in rural spot[illegible] mo[illegible] [illegible] into eclipse with [illegible] [illegible]ooting reported, and no new talent is known to have been discovered.

Big Advance Sale For Montreal Opera Season

Montreal, Sept. 21.

Third annual opera season with Metropolitan Opera artists, presented by France-Film, opens at 2,500-seater St. Denis this evening (21) with 'Aida' and will continue until Sunday night (26). In addition to 'Aida,' 'Lohengri[illegible],' 'Barber of Seville,' '[illegible]rovatore,' 'Boris Godounov,' 'Carmen' [illegible] 'Traviata' will be given.

Advance sales point to sellout for the Italian and French operas and good houses for the German and Russian. Prices are scaled at $3.75 top, plus a one-third addition for provincial and federal taxes. Wilfrid Pelletier is director and Desire Defrere is scenic director.

Des Moines Books Romberg

Des Moines, Sept. 21.

[illegible] [illegible] auditorium will open its ne[illegible] [illegible] on Oct. 3 with a concert by Sigmund Romberg. Although the auditorium plans a full season, dates and productions have not been announced as yet.

Plays on Broadway

A NEW LIFE

[illegible] presentation of new play in [illegible] by Elmer Rice. Stars Betty Field; staged by Elmer Rice; settings by Howard Bay. At Royale, N. Y., Sept. 15, '43.

Theodore Reed ..... Sanford Meisner
Miss Hanson ..... Alice Thomson
Miss Devere ..... Colleen Ward
Miss Mudge ..... Ann Driscoll
Miss Weatherby ..... Sara Perry
Rocco [illegible] ..... Kenneth Tobey
Lillian Shurpfield ..... Thelma Haber
[illegible] Zuckerman ..... Dorothy Darling
Maria Kaufberger ..... Mary Weiss
Capt. Charles Cleghorne ..... [illegible] Field
Mrs. Brandt ..... Ann Thomas
Gustave Jensen ..... John Ireland
Dr. Lamb ..... Blaine Cordner
Miss Kingsley ..... [illegible]
Samuel Cleghorne ..... Walter N. Greaza
Isabelle Cleghorne ..... Merle Maddern
Mildred [illegible] ..... Joan Wetmore
Grover [illegible] ..... Arthur Bergin
Miss Swift ..... Perry Harris
Captain Cleghorne ..... George Lambert
[illegible] ..... [illegible]
Miss Woods ..... Shirley Gale
Henrietta Dunster ..... Elizabeth Dewing
Herbert Dunster ..... Nicholas Saunders

The new dramas of the young season were mostly desultory until 'A New Life' bowed in. Presented by the group of author-managers known as the Playwrights, there [illegible] unusual elements in the new play but the b.o. appeal appears limited.

Excellently produced and meticulously staged, it goes further in dramatizing the birth of a baby than ever seen on the stage. Another current play about young motherhood and infants, 'Three's a Family,' at the Longacre, is patently a gag show designed for laughter, while 'A New Life' is a serious work with a message. This latter factor slows down the second act too much; the first act, including a segment in the delivery room in the maternity wing of a hospital, being the best.

Principal scenes are a foyer in the hospital and the room of Edith Cleghorne, the young mother. Authentic atmosphere is provided by the frequent entrances of nurses trundling bassinets from the nursery to off-stage mothers and back again, the presence of persons awaiting news of births and the doctor's efficient manner.

Edith is a night club singer who might have wed Gus Jensen of the merchant marine, but who succumbed to a two week courtship of Captain Robert Cleghorne of the Army Air Corps. Immediately thereafter he's been ordered to the south Pacific and [illegible] reported missing in action.

Just after Edith enters the hospital his wealthy parents arrive from their Arizona home. Samuel Cleghorne owns [illegible] steel mill in Pittsburgh, grown wealthy through deals with countries now America's enemies and evidently isolationist until Pearl Harbor. His wife is of the domineering type, still annoyed that their son hadn't chosen Millicent, who is there doing hospital work. They had never seen Edith but plan to take her and the baby boy back to Arizona in their private car and envision building the lad an air-conditioned playroom, with other advantages of wealth.

That ends [illegible] the crux of the story. Robert, who was rescued, arrives from Washington as Edith emerges from the twilight doze of maternity. He remains but a little time then returns to the capital for a citation. Reappearing at the hospital soon before the young mother [illegible] about to be released, he first listens to his parents' plans for rearing the child, then meets the alternate idea of Edith. There is a quarrel between them, [illegible] night ending with Robert thinking it over on a park bench.

It is the girl who wins. He has been ordered back to combat and would have preferred his mate and their babe being cared for by his wealthy parents. Edith prefers divorce rather than accepting the security of the wealthy in-laws, but then tells Robert it would be better for her [illegible] into a Broadway show while he is away and that they alone are qualified to take care of their boy, to guide him into the new life after the war.

Betty [illegible] ield as Edith gives her best performance. She wed Elmer Rice a year or so ago and they have a child. Her adventure into motherhood may have inspired the play, but it is otherwise not biographical. Rice's ideas about capitalism have been expounded in other of his plays, but in a different manner.

Scene in which the child is born is cameo-like, head of the young mother being lighted and only the hands of nurses being otherwise visible. Strangely enough, it is tense instead of being distracting. There is a cowl-like covering, direct stage center, for which reason the visibility is limited and those in side sections cannot see the action.

The elder Cleghornes are played by Walter N. Greaza and Merle Maddern, theirs being the longest parts next to Miss Field's. Both are well acted. [illegible] anding out too are Ann Thomas as Edith's girl chum and George Lambert who has the none too easy assignment as Robert, plus Blaine Cordner's excellent doctor. Joan Wetmore is the girl Robert might have married and John Ireland is the mariner, neither part being clearly etched, but the author's endeavors include careful attention to the various nurses. *Ibee.*

BRIGHT LIGHTS

Alexander H. Cohen [illegible] association with Martin [illegible] and Joseph Kipness, presentation of [illegible] revue in two acts, 18 scenes; [illegible] by Norman Anthony and Charles Sherman with additional dialog by Joseph Fields; songs, Jerry Livingston and Mack David. Staged by [illegible]; settings [illegible]; costumes, Perry Watkins; dances, Billy Melton. Opened at Forrest theatre, N. Y., Sept. 16, '43; $3.30 top ($4.40 opening night).

The Ex ..... Joe McMahon
The Ex ..... Billie Worth
[illegible] Waiter ..... Joe Smith
Second Waiter ..... Charles Dale
Mr. Levy ..... Sobel Ruix
Mr. Macaroni ..... Don Roberts
Mr. [illegible] ..... David Leonard
Mr. Peck ..... Russell Morrison
Miss [illegible] ..... Elaine Miller
Renee Carroll ..... Herself
Buddy Clark ..... Himself
Jayne Manners ..... Herself
James Barton ..... Himself
Frances Williams ..... Herself
John Kirby ..... Himself

The Royal Guards: Thomas Gleason, [illegible] Burke, John Hamill, Carlton Mate.
The Dancing Girls: [illegible] James, Betty de [illegible], Darlene, Frances, Rose Marie, Maggie, Marion, [illegible], Joy.
John Kirby's Band: Charles Shavers, Russell Procope, Clyde Hart, William Bailey, William Beason.

With the exception of [illegible] few second-half vaudeville [illegible] 'Bright Lights of 1944' is a waste of time and effort. As [illegible] straight vaude show its chances might have been enhanced, but as a $3.30 Broadway production with musicomedy pretentions, it's at best ragged entertainment. It's only from intermission on that the 'intimate musical revue' begins to even take on a semblance of entertainment [illegible] the time the show's headliners succeed in freeing themselves from the paintless [illegible] ialog and are given a chance to go into their act there's too little enthusiasm left for whole-hearted appreciation.

In an attempt to work into the long array of talented performers topped by James Barton, Frances Williams, Smith and Dale, Buddy Clark, Jayne Manners and the crack John Kirby band sextet via a Norman Anthony - Charles Sherman book, the entire first act is bogged down by the dull dialog. When the book is ditched, however, and Barton, Miss Williams, et al., let go with their specialties, 'Lights' becomes intermittently good vaudeville.

The first act's rambling book, aimed at ringing in a typical Broadway flavor, transfers to the Forrest stage a replica of a nook [illegible] Sardi's and is given a note of authenticity with Renee Carroll, the 44th street bistro's fabulous hatcheck girl, playing herself. Smith and Dale, as waiters and show-biz angels, are forced to keep up an endless gabfest while ushering in the various acts, with the banal dialog all but washing out their comedic talents. It's not until late in the show, when they revive with their Dr. Kronkeit routine, that the ex-Avon Comedy Four partners garner a respectable quota of laughs. Even after these many years, it's still a boff act and stood out like a sore thumb in contrast to the dreary lines foisted on them in the early sequences.

Barton, returning to hoofing and still tops after years of Jeeter Lestering in 'Tobacco Road,' is likewise handicapped in the initial stanza, but is a standout in two latter-half bits with his long-standard post drunk act in [illegible] jam session with the John Kirby orchestra. The Kirby crew, incidentally, is one of the show's real assets. Miss Williams finds herself likewise handcuffed by the ordinary music-lyric contributions. She finally comes through when spotted in a trio act with Jayne Manners and Billie Worth in a Norman Zeno-Al Scofield tune, 'A Lick, A Riff and A Slow Bounce,' but, like the rest of the show, it's almost too late to matter.

Clark registers once, in a duo with Miss Williams as they burlesque one of the show's tunes, 'Your Face Is Your Fortune,' although he too skids in the first half in a straight singing role with one of the lesser-inspired tunes, 'Thoughtless.'

Surprise clicks are Jere McMahon and Miss Worth in their song-and-dance specialties, with the latter's charm and the former's unusual terping in the Paul Draper idiom marking them [illegible] as musicomedy comers.

Midway through the first half there [illegible] mith and Dale gag line which envisions [illegible] nix Variety reaction to 'Lights.' If anything, it was [illegible] prophetic than funny. *Rose.*

(Withdrawn Saturday (18) after four performances. Printed for the record.)

Plays Abroad

WAR AND PEACE

London, Aug.

Tom Arnold production of drama adapted from Tolstoy's book by Robert Lucas, based on translation from Russian by Constance Garnett. Staged by Julius Gellner; [illegible] at Phoenix theatre, London, Aug. 6, '43.

Narrator ..... Henry Oscar
Natasha ..... Barbara [illegible]
Count Pierre Bezuhov ..... David Dawson
Helene ..... Yvonne [illegible]
Count Ilya Rostov ..... Frederick Lloyd
Prince Andre Bolkonsky ..... Harry [illegible]
Prince Mihail Kutusov ..... Jennings [illegible]
Countess Rostov ..... Mallory Clark
Kutuzov ..... Frederick [illegible]
Napoleon ..... [illegible]
Countess [illegible] ..... [illegible]
Prince Anatole Kuragin ..... Ronald Millar
Sonya ..... [illegible]
Dolohov ..... John Nicholson

It is not easy to dramatize a 1,500-page book—especially an historical narration. Every conceivable kind of theatrical artifice was requisitioned to [illegible] Tolstoy's masterpiece on the stage, but it fails to go over.

The dramatization is made up of a series of incidents leading up to the entry of Napoleon into Moscow and culminating in his retreat. Scores of scenes are accomplished by lantern slides.

A costume play, of cours[illegible], with the characters assembled to good effect, but in order to achieve story development, a narrator is seated on the side of the stage and fills in the things that happen [illegible] the book which are precluded by the exigencies of stage presentation.

The puppet-like nature of presentation offers the performers small opportunity. The reading of Henry Oscar, as [illegible] narrator, is clear an[illegible] his voice soothing in [illegible] otherwi[illegible] hectic eveni[illegible] *Jolo.*

FLYING COLORS

London, Aug. 27.

[illegible] Edward and Emile Littler presenting revue in two parts, 30 scenes. Book and lyrics by Ronald Jeans, Eric Maschwitz, Patrick [illegible], Jack Strachey, Max Kester; music by Kenneth Leslie Smith, [illegible] and Lambert, Dick Cross and Harry Jacobson. Features Binnie Hale, Douglas Byng, Jackie Hunter, Sylvia Leslie, [illegible] Sokolova, Hal Bryan, Lionel [illegible], Walter Kirby, Hugh [illegible], [illegible] Martin, [illegible], Edward Dexter. At [illegible] Lyric theatre, London, Aug. 26, '43.

There is s[illegible] much good material in this revue [illegible] is a pity much of it is woefully bad. The producers seem to have gone all out to give the public more than its money's worth. What was good stood out so strongly that the minor contributions suffered relatively.

There are a number of exceedingly clever ideas utilized in the form of skits, but they were interspersed with some tiresome bits, with the result the show ran three hours, when a full half hour's cutting would have resulted in speedy, breezy burlesque.

The two outstanding hits were Binnie Hale and Douglas [illegible] ying, both of whom started slowly [illegible] it feeling their way. Miss Hale's imitations were, as always, faultless. Douglas Byng scored several times with variations of burlesque dame impersonations, and then did a fine characterization of an elderly chief clerk in a business office in love with the stenographer, who tells him she has just become engaged to be married to someone else. Not one false note in this little bit of pathos.

Jackie Hunter, well-known vaudeville and radio comedian, is the third featured player who does his variety [illegible] lts admirably, but contributes too many of them. A clever skit was 'Black Marketeers,' by Hal Bryan, Hugh Rene and Walter Kir[illegible].

Sumptuously mounted with production numbers, there [illegible] enough good material to make for a good revue of modern tastes when the weaker numbers have been eliminated. There are no outstanding melodies, but there is enough in the show to forecast success. *Jolo.*

Pink String and Sealing Wax

London, Sept. 2.

[illegible] and E. P. Clift present a new play in three acts by Roland Pertwee, directed by William Armstrong. Presented at Duke of York's theatre, London, Sept. 1, '43.

Mrs. Strachan ..... Iris Hoey
Eva Strachan ..... Margaret Barton
Edward Strachan ..... David Horne
Albert Strachan ..... Phillip Friend
Emily Strachan ..... Dorothy Hyson
Jessie Strachan ..... Audrey Hesketh
Dr. O'Shea ..... [illegible] Bevan
Ernest O'Shea ..... [illegible] Micklewood
Pearl Bond ..... [illegible] Furley

Success of this play will be due in no small measure to the direction of William Armstrong, whose hand is to be found in the acting of every member of the cast. As a conseq[illegible] nce, there is a smooth, even performance by all the players, who are drilled for concerted effects rather than individual scoring.

Story makes no bid for originality, but the script is a careful, workmanlike compilation of stage sequences, assembled to sustain interest and keep the spectator wondering how the plot will ultimately work out. In this manner the plot is developed from character instead of developing character from plot. The characters thus fit into their respective niches with naturalness.

Scene is laid in [illegible] righton, England, in the Victorian era. A typical master of the house dominates the family. The half-dozen or so children are approaching maturity, and the elder ones exhibit strong tendencies toward careers of their own choosing. The eldest, a son, wants to be an engineer; the eldest daughter, a singer; next, an actress, and the other three are too young for any definite proclivities. Father overrules all this, without ev[illegible] discussing the matter. Back [illegible] it all he has a kind heart and means well, and his 'sins of omission' are due to the system of domestic tyranny which prevailed. All this is swept away with a shock when the son becomes entangled with a married courtesan whose husband dies suddenly of strychnine poisoning. Everything points to the boy being directly responsible or accessory to the crime.

The author gives promise of doing something great, but the much-awaited promise is never quite fulfilled.

The principal players are Iris Hoey, David Horne and Dorothy Hyson. The first is the subjugated mother of the family, the second is the dictatorial paterfamilias, and the third the eldest daughter. Miss Hoey is always good. Horne resists any attempt to overact a role that lends itself to pomposity and bombast, and Miss Hyson has now arrived at the stage where she no longer depends on her beauty and ingenue personality, but offers a meritorious performance as an actress. *Jolo.*

Plays Out of Town

OTHELLO

New Haven, Sept. 16.

Margaret Webster production of the Shakespearean tragedy in two acts (eight scenes). Stars Paul Robeson; features Jose Ferrer, Uta Hagen, James Monks. Staged by Miss Webster; designed and lighted by Robert Edmond Jones; music by Tom Bennett; associate producer, John Haggott. Presented by the Theatre Guild at Shubert, New Haven, opening Sept. 16-18, '43; $3.30 top.

Roderigo ..... Jack Manning
Iago ..... Jose Ferrer
Brabantio ..... Averell Harris
Othello ..... Paul Robeson
Cassio ..... James Monks
Duke ..... Robert E. Perry
Lodovico ..... Philip Huston
A Messenger ..... [illegible] Barnard
First Senator ..... Eugene Stuckmann
Second Senator ..... Graham Velsey
Desdemona ..... Uta Hagen
Montano ..... William Woodson
First Soldier ..... Sam Bonnell
Second Soldier ..... Eugene Stuckmann
Third Soldier ..... Bruce Brighton
Emilia ..... Edith King
Duke's [illegible] ..... Timothy Lynn Kearse
Gratiano ..... Robert E. Perry

Senators, Soldiers, Servants and Citizens: John Ireland, Martin [illegible], Jack [illegible], [illegible], John [illegible], Bob Brown, Albert Hachmeister.

What will undoubtedly be hailed as an outstanding presentation of this romance and tragedy of the Moor opened to ovation proportions here. Curtain calls were in order for a number of exceptionally fine performances and general all-around quality stemming from a combination of artistic acting and artistic background that gave the production a high polish.

This particular version of 'Othello' will probably draw response from a wider than usual laity due to its clarity. Condensed into two acts, and unfolding in [illegible] simple, lucid manner, it should appeal to the run of the mill playgoer who is not necessarily a dyed in the wool fan of the [illegible] ard. That its presentation is topped off with some fine acting is one more item indicative of a prosperous run.

Paul Robeson achieves a long time ambition in delineating for American audiences his conception of the Moor, which he interpreted so successfully in London previously. In the present instance, Robeson adds considerably to his theatrical stature with a performance marked with vitality and a keen understanding of his role. His transition from the simple warrior to the jealousy-crazed husband is handled adroitly. His powerful voice is an asset to him at all times and couples nicely with his massive physique to lend authenticity to the part he plays.

Close behind Robeson, if not actually a match for him, is Jose Ferrer as Iago. As the crafty underminer of those who trust him, Ferrer invests the characterization with fine acting skill. His scenes with Robeson are particularly adept. Uta Hagen brings a distinct charm to the role of Desdemona, combining physical attractiveness, a mellow voice, and [illegible] essence of tender devotion that places her translation of the part on a high plane. As Emilia, originally announced as a featured role for Margaret Webster, who assumed the part following the premiere, Edith [illegible] ing drew enough humor from the lighter lines and enough drama from the tragic sequences to rate her as a player of considerable acting scope. James Monks fits nicely into the production with a well balanced performance as Cassio. Jack Manning's Roderigo is good and same goes for Averell Harris as Brabantio, Philip Huston as Lodovico, William Woodson as Montano, Robert E. Perry as the Duke, and Timothy Lynn Kearse as Bianca.

Miss Webster again demonstrates her staging aptitude in the Shakespearean medium. She has managed to carry her troupe along at a pace, and with an understanding that makes the play at all times interesting and vigorous. Her talent in this direction is ably supported by the colorful scenic lighting and costume background provided by Robert Edmond Jones. An added artistic tone is contributed by the incidental music of Tom Bennett. *Bone.*

One Touch of Venus

Boston, Sept. 17.

Cheryl Crawford-John Wildberg production of musical comedy in two acts. Book by S. J. Perelman and Ogden Nash; lyrics by Ogden Nash; music by Kurt Weill; staged by Elia Kazan; dances by Agnes DeMille; settings by Howard Bay; costumes by Paul du Pont and Kermit Love; musical direction by Maurice Abravanel. Stars Mary Martin, Kenny Baker and John Boles; features Paula Lawrence and Teddy Hart. At The Shubert, Boston, Sept. 17, '43; $3.30 top ($4.40 opening).

Whitelaw Savory ..... John Boles
Molly Grant ..... Paula Laurence
Taxi Black ..... Teddy Hart
Stanley ..... Harry Clark
Rodney Hatch ..... Kenny Baker
Venus ..... Mary Martin
Mrs. Moats ..... Florence Dunlap
Store Manager ..... Sam Bonnell
Bus Starter ..... Lou Wills, Jr.
Woman Waiter ..... Jane Hoffman
Sam ..... Zachary A. Charles
Mrs. Kramer ..... Adelaide Klein
Gloria Kramer ..... Ruth Bond
A Salesman ..... Johnny Stearns
Police Lieutenant ..... Bert Freed
Rose ..... Jane Hoffman
Zuvetli ..... Harold J. Stone
Dr. Rook ..... Johnny Stearns
First Anatolian ..... Stanley [illegible]
Second Anatolian ..... Matthew Farrar

Singers: Misses Willa Rollins, Jane Davies, Beatrice Hudson, Marie [illegible], Julie Jefferson, Betty Spain; Messrs. Lynn Alden, Arthur Davies, Matthew Farrar, Jeffrey Warren.

Dancers: Nelle Fisher, Ruth Harte, Jinx Heffelfinger, Jean Houloose, Ann Hutchinson, Pearl Lang, Allyn Ann McLerie, La Vina Nielsen, Glory Richardson, Patricia Schaeffer, Kirsten Valbor, Carle Erbele, William Garrett, Ralph Lynn, Duncan Noble, Kevin Smith, William Weber, Lou Wills, Jr., Parker Wilson.

Considering the talents combined in its invention and presentation, 'One Touch of Venus' is disappointing as it stands at the moment. It is obvious that its authors, influenced perhaps by 'Oklahoma,' are trending away from the conventional rowdy book musical and are groping to establish a new style in which elements of romance, comedy, whimsy, fantasy, music and ballet are to be blended into a unified form which still utilizes $3.50 glamour and glitter.

Taken from this point of view, it's a difficult show to call since its ties with the past are still too strong to let [illegible] average audience see the new direction, if such it is, emerging. From the standpoint of the big, flashy, funny, commercial musical, however, 'One Touch of Venus' is not likely to go, for its humor, never abundant, is of limited appeal, and its music is that which is not (semi-classic) is too elusive to catch on a first hearing.

[illegible] usically, the show has everything. Its emphasis is on story and song rather than on leg and laugh. Its story, skillfully contrived and worked out with sound narrative structure, tells of a romantic barber who, in a moment of impulse, places the ring intended for his fiancee on the finger of a statue of Venus imported by a potent art dealer. The goddess comes to life, falls in love with the nonplussed barber and plunges him and the art dealer into a predicament with the police when she magically [illegible] isposes of the fiancee. Story has a double twist at the end.

[illegible] hile the lines doubtless are funny when read, they miss constantly on delivery, and [illegible] okes, as such, do not exist. Seemed as though scripters lost opportunity for laughs by failing to capitalize on Venus' appearance in a modern world. Yarn, at any rate, leaves Paula Lawrence, Teddy Hart and other comics with virtually nothing to do, the starring trio with too much.

Meanwhile the numerous songs sprung sometimes easily, but usually stiffly from the action. None of them has immediate appeal, all dependent on plenty of plugging. Agnes DeMille's ballets, however, are smash at first sight. Used as integral plot material, they develop naturally, and both of them wow. The second, in [illegible] articular, 'Venus in Ozone Heights,' is a worthy successor to 'Rodeo' and the 'Oklahoma' choreography, and given significant music, would stun.

[illegible] ig factor in probable ultimate success of the show is the great work of Mary Martin. The Venus role is the best thing she's [illegible] had, and she gives it everything. Excelling in every department, she reaches a memorable quality in 'That's Him' (the show's one tune with slow-burn possibilities), and scores a wow personal triumph. Kenny Baker plays the barber with an engaging romantic quality, handling his singing assignments easily and well, if a little on the low dynamic level. He's well liked throughout. John Boles, a little given to striking postures, looks and sings splendidly. Given punchier material, the three would make a niche in musical-show history. Barring spectacular dances by Sono Osato and Lou Wills, Jr., and the ballet, other performers fail to register through lack of material.

There are a few numbers in the conventional scene, but only the barber shop quartet really goes. Ogden Nash's lyrics are polished and witty, but it is a quiet, intimate wit to be relished by connoisseurs. In point of fact, the entire production details, from Bay's set and the du Pont-Love costumes to story, dialog, music and orchestrations (also by Weill), seem slanted to connoisseurs.

Show only has nine days here in which to find out. *Elie.*

Broadway

Harry M. Warner due in N. Y. next Monday.

Hap Ward, still at home, reported somewhat improved.

George (Howard Hughes) McCall back to Hollywood on biz.

Life mag went to Boston for a spread on 'One Man's Venus.'

Charles Thomas of Music Box ticket staff in Polyclinic hospital.

Shortage of help in ticket agencies, one having an 80-year-old 'runner.'

Radie Harris back from Hollywood this weekend, following a summer there.

Jesse Long, manager of 'Land of Fame' (Belasco), lost mother Sunday (19).

Henry Jaffe, attorney for AFRA and AGMA, slated for Army induction Oct. 7.

Max Gordon, out of hospital, will soon start readying 'Over 21' by Ruth Gordon.

Milton Berle serious about becoming a legit producer; has two scripts he's going to do.

Hunt Stromberg arrives from Hollywood early next month on a six-week talent hunt.

Leon Leonidoff, senior stage producer at the Music Hall, has returned from a month's visit in Hollywood.

Screen notables coming to town having trouble on hotel accommodations, so packed are Gotham hostelries.

Owney Lawlor, who operated midtown cafes during the Prohibition era, died at Bellevue hospital last week.

Gill Evans, former Paramount home office flack, now doing his War Bond buying in Bagdad as an OWI staffer.

Arthur Moore, talent department of Young & Rubicam agency, hospitalized in Norwalk, Conn., with a knee injury.

Meta Reis, assistant to Bill Dozier, Coast story editor for Paramount, due east around Sept. 27 to get acquainted with writers.

Lt. Nixon Griffis of the U.S. Signal Corps, son of Stanton Griffis, has become engaged to Martha Groomes (Toni) Hughes, an artist.

Rose Romano, former secretary to Ray Moon, 20th-Fox branch manager, has been placed in charge of the accounting department.

Dick Kollmar's good campaign on his chorus beauts in 'Early to Bed,' with a 'Pinup Girl' series of ads in the dailies, getting attention.

The checkroom at Lindy's is adorned by sign reading, 'Kindly refrain from tipping coatroom boy.' Due to war, boy is now a girl.

Theron Bamberger and Phyllis Perlman to Coast on their 'second honeymoon.' Marion Byram batting for her in George Abbott office.

Helen Hamilton, Troika, D. C., nitery prop., flew a number of N. Y. cafe reporters to Washington for the Joe E. Lewis opening last week.

Arthur S. Abeles, Jr., manager of the Warner branch office at Montevideo, Uruguay, arrived in town over the weekend for homeoffice huddles.

Max Milder, Warner managing director in Great Britain, arrived from the Coast over the weekend and will shove off for London in a week or 10 days.

'Duffy Square' glorified in song by Joe Laurie, Jr., and Fred Hillebrand, published by Alliance Music Co. Father Duffy Canteen will adopt it officially.

Line of girls into Club 18 for the first time in that zany nitery's history. It was the cradle of (the late) Jack White and his saloonatic style of comedy.

As part of its eastern ad-publicity-exploitation department expansion, Universal is adding to its floor space in the RCA Bldg. and rearranging many of its offices.

Robert Ardrey due for Army induction in mid-October. For that reason he had to turn down screen writing offers from Sol Lesser and John Houseman (Paramount).

Despite the panning they gave his new production, 'The Naked Genius,' Boston critics are being cocktail-partyed tomorrow (23) by Mike Todd at the Hub city's Ritz hotel.

Barna Ostertag, legit actress and Stage Door Canteen 'captain,' has enlisted in the Red Cross and leaves Saturday (25) for Washington to begin training for overseas service.

Maria Montez, with her husband, Pierre Aumont, arrived from the Coast last week. They'll be here for several weeks prior to Aumont's departure for overseas duty with Free French forces.

Pfc. Milton Weiss, formerly in publicity at the Metro studio and recently inducted into the Signal Corps, stationed at Astoria, L. I., has gone to Washington State on a special assignment for the S. C.

Austin C. Keough, v.p. and general counsel for Paramount, who has been laid up most of the past summer, coming into his office a few hours a day now, being well on the way to complete recovery.

Oscar A. Doob, Loew's theatres advertising and publicity director, will return to his desk Oct. 1. Doob has been on loan to the Treasury Dept. in Washington and has been in charge of all advertising for the Third War Loan.

Mme. Claude Alphand, French chanteuse, completely recovered from her serious illness which hospitalized her, is scheduled to return to the Blue Angel, where she will head the new show opening the first or second week of October.

Helen Brooks, ingenue of 'Arsenic and Old Lace,' will be a panel leader in a discussion on recreation and education at the inter-racial conference, sponsored by the Council Against Intolerance in America, Saturday morning (25), at the Edison hotel. She's co-chairman of the committee on youth in wartime, of the American Theatre Wing.

Chicago

Anthony L. Cicero, 20th-Fox traveling auditor, is ill in St. Luke's hospital.

Harold Costello, managing director Oriental theatre, gone to New York on talent hunt.

Show Folks, Inc., will give third annual barn dance at the Majestic hotel on Oct. 30.

M-G-M Employees Club held their annual picnic last Saturday (11) at the Lincolnshire Country Club.

Sheila Bromley has replaced Bernardine Hayes as lead in 'Good Night Ladies' at the Blackstone theatre.

Harry Minturn, veteran stock director, has been added to the Great Northern theatre staff as general production manager.

New Bismarck Inn, completely redecorated and reconstructed in modern dress, reopened Monday (20) with music furnished by the Biltmore Girls Trio.

Most Agencies Laud

Continued from page 31

there are a succession of four or five blurbs within a period of two or less minutes. The rotation under such circumstances would be (1) the plug which ends the preceding program, (2) the hitch-hiker appended by the sponsor of the latter program, (3) the stationbreak announcement which the local station interpolates before the network program which follows, (4) the cowcatcher announcement which the sponsor of this succeeding network show inserts and (5) the blurb which opens this same program.

CBS, according to the pamphlet, doesn't think that the stationbreak announcement (between two network programs) doesn't create audience disapproval if properly handled and is not part of a 'triphammer sequence' of announcements. The network, however, has asked its affiliates 'observe the following restraints' in the broadcasting or stationbreak announcements:

'First—Stationbreak announcements, wherever feasible, will be limited to service announcements, such as time signals, weather reports (when permitted) and other service bulletins.

'Second—Sponsorship of such stationbreak announcements will be limited to products which do not compete with products advertised on either the preceding or following network program.

'Third—Adequate 'dead air,' or pause, will be left between the closing of a network program and the stationbreak announcement, likewise between the closing of the stationbreak announcement and the opening of the next program, to avoid hurried delivery 'crowding,' and to provide an appropriate cushion between the stationbreak announcement and both network programs.'

Columbia estimates that the anticowcatcher and hitch-hike rule will affect but 20% of its accounts and a third of all its commercial time.

Chi Meeting Cut Short

Chicago, Sept. 21.

Meeting called by William B. Way, vice-president and general manager of KVOO, Tulsa, at Sherman hotel yesterday (Monday) for purpose of taking definite action against cowcatcher and hitchhiker announcements by network advertisers, was cut short when announcement was made of CBS's intention toward the practice. Managers and representatives of 26 stations were present, enthusiastically commending and endorsing the Columbia move as being in the best interests of better radio broadcasting and public service. They urged other networks to adopt policy to accomplish the same result and resolved that all cowcatcher and hitchhiker announcements be eliminated from local and national spot programs, both live and transcribed.

Copies of the resolutions were forwarded to all radio stations, advertising agencies, transcription producers, station representatives, networks and members of the planning and advisory committees of each network. Group agreed that another meeting would be held depending on what action other networks took on the matter.

London

The Harry Pearls (Loraine la Fosse) have a new son and heir.

Lupino Lane has been ordered by his doctor to take four months' rest.

Sir Harry Lauder attending war functions in Scotland and singing as well as ever.

W. H. Dwyer, of music hall and radio comedy duo, Clapham and Dwyer, left around $10,000.

George Black has call on Sid Field for one more show, with option on third show resting with the English comic.

'Victory Through Air Power,' prerelease at New Gallery Kinema, usual house for Disney product, Sept. 12.

Lew Grade has option on 'Sailor Beware,' the Kenyon Nicholson and Charles Robinson farce, for London production.

Lady Yule negotiating to film production of 'This Is the Gen,' RAF Fighter Station revue, directed by Flying Officer Cecil Landeau.

Two Cities Films ready to give Sid Fields longterm contract, with first picture calling for $24,000 and % and rising to $60,000 per picture and %.

Reason for Jack Hylton's revue, 'Hi-de-Hi,' moving to Stoll's Kingsway instead of His Majesty's, is that Stoll's has greater capacity and offered better terms.

Phyllis Dixey's first fling at legit is in revival of Anthony Armstrong's farce, 'While Parents Sleep,' at the Theatre Royal, Brighton, under aegis of Will Collins and Baxter Somerville.

Percy Raphael, foreign manager for Anglo-American Films, lost his only son in a recent air raid on Berlin. Latter, on many raids on Germany and Italy, had recently been decorated with the Distinguished Flying Cross.

Reno

Roaring in on an Army plane, Leo Carrillo took over Reno in full cowboy regalia, and in the robust hilarity tradition of the old frontier jarred a willing citizenry loose from $1,880,000 of Third War Loan Bonds in a single night's work.

Reno's major gaiety marts continue to do a land-office business with Joe Zamansky's Fortune Club, the swank Trocadero at the Hotel El Cortez, and the popular Riverside Hotel Bar, jammed so that there was hardly enough of the famous dry Nevada air to go around for the paying trade.

Carrillo sparkplugged and m.c.'d a bond mass meeting at the Nevada State Auditorium which, highlighting talent from the town's hot spots, featured a horse parade, cowboys, soldiers and bands. Carrillo's posse, with George McKaig and Jack Fugitt as hosts, consisted of Los Angelenos Hal Kelley, Bill Froelich and Frank Muller. The Reno show followed a one-night stunt by Carrillo and his henchmen in Las Vegas, where they sold over $1,500,000 of War Bonds, also in one night's work.

The Troc continues with Eddie Aguilar's rhumba band and 'Happy' Bass and his orchestra providing the music. The Riverside boasts SRO with singer George Hart, now in his seventh year, still in the limelight. The Fortune club pulls in a new show next week, spotting Billy Marvell and Laree Brown, roller skating team; Gueneth Ameron, singer, and Bette Allen, acrobatic and tap dancer. Hold over is the town's favorite Adrianna Galvez, Spanish songbird, and Bob Harris's music makers, now in their third year at the spot.

Buenos Aires

By Ray Josephs

John B. Nathan, Paramount rep, to Cordoba on biz.

Delia Garces inked to exclusive contract for '44 by San Miguel.

Wife and daughter of Guy Morgan, director of Republic, have arrived by plane from U. S.

Eva Franco's company passes 50-performance mark at Politeama in Spanish version of 'Blithe Spirit.'

Spanish company of Josefina Diaz and Manuel Collado opened at Liceo in 'El Suicida Alegre' ('The Happy Suicide').

Julio Lofiego, head of Lumiton, with number of studio's stars, to Mendoza for preem of 'Safo' at Gran Rex in that city.

Spanish warbler Juan Jose Padilla inked by Sono Film to play Escamillo in studio's parody of 'Carmen,' starring Nini Marshall.

Don Jaime Prades, former Metro publicity chief in Montevideo and for Columbia in B. A., named general manager of Pampa Film here.

Shooting started at San Miguel on 'Llego la Nina Ramona' ('Little Ramona's Here'), megged by Catrano M. Catrini, with Olinda Bozan, Oscar Vallicelli and Pepe Iglesias.

Rehearsals of two new revues started at Teatro Buenos Aires by Brazilian company Tro-Lo-Lo directed by Jardel Jercolia, 'Las Meninis Brazileiras' and 'A.E.I.O.U. Urca.'

Ernesto Vilches to head company at Comedia theatre in Spanish version of 'The Passing of the Third Floor Back,' translated by Eusebio de Gorbea. In cast are comic Maria Santos, Eloisa Canizares and film starlet Aida Luz.

Lucas Demare, megger, and assistant Hugo Fregonese with American cameraman Bob Roberts to Paraguay to select exteriors for A.A.A.'s 'Su Mejor Alumno,' based on former Argentine President Sarmiento's novel about his son Dominguito who was killed in battle in Argentine-Paraguayan war. Interiors being shot at San Miguel.

San Francisco

By Ralph Spoller

Bay Meadows race track opens Oct. 2.

Sonja Shaw is back thrushing at the Drake.

Charlie Snyder has taken over Gayety Club.

Benny Rubin has signed another stanza at Slapsy Maxy's.

Leo Carrillo rides into Frisco with rodeo Oct. 10 at Seal's Stadium.

Henry King will follow Joe Reichman into the Mark Hopkins Peacock Court Sept. 28.

Sophie Tucker goes into Bal Tabarin Nov. 4. Soph will have completed film chores by then.

Red Nichols, trumpeter, is conducting Henry Busse's band at the Palace hotel in absence of leader, who was stricken with appendicitis.

Joe Blumenfeld has acquired old Portola theatre, which has been a garage for the past 15 years. He will renovate and reopen as first run film house in November.

St. Louis

By Sam X. Hurst

'Doughgirls' will tee off the 1943-44 legit season at the American theatre Sunday (26).

Sam Taft, manager of the Drive-In theatre, Des Peres, Mo., convalescing from recent operation.

Don and Sally Jennings, ballroomologists, currently headlining floor show at Club Continental, Hotel Jefferson.

'The Damask Cheek' will open the 17th season of the St. Louis Little theatre Nov. . Gordon Sommers will direct.

Harry 'Papy' Cheshire, maestro of the KMOX hillbilly galaxy, now in Hollywood making his fourth flicker for Republic Pictures.

Vladimir Golschmann begins his 13th year as maestro of the St. Louis symph orch Nov. 6. Joseph Szigeti, violinist, will be the season's first soloist.

'False Security'

Continued from page 1

curity and that to offset the loss of certain accounts, whose current patronage of network radio is in a large measure traceable to their war profits, broadcasting must at the earliest concentrate all its promotional facilities on this element of peace-time advertiser.

Lack of materials and changeover of production had upon America's entry into the war deprived radio of a goodly number of its consistently loyal customers. In the interim radio has developed series and brand of success stories. It is the opinion of the foregoing sales executives that now is the time for the various time-selling factions of the industry to document these stories for the benefit of the war-scattered advertiser emigres and to start winning them back to the radio fold. A smart sa... man, these execs point out, maint... a friendly contact with an old or likely customer even when the latter isn't for the moment handing out orders.

Concrete Basis for Warning

The warning and advice as voiced by these sales execs are not without a concrete basis. They see an ominous significance in the daily reports of their salesmen. For instance, package goods accounts have of late revealed that radio cannot expect any additional business from them for some time to come. The packagers feel they have reached the peak of their advertising expenditures until the termination makes it again possible for them to increase production and distribution. The latter factors have nudged them into the position of spending more on advertising than the traffic can bear. In other words, the amount of goods they have available for sale is not enough to bring them a sufficient markup or profit in relation to the commitments already made for advertising the product.

This slowdown of advertising commitments in the packaging field, according to the executive sources, has already been reflected in daytime network sales. The night-time schedules are loaded with commercials but the daytime regions are still full of open spaces and the rate of daytime buying in these network spheres this season has been not only way behind the night-time trend but appreciatively under last year's status.

Hollywood

Ava Gardner divorced Mickey Rooney in Las Vegas, Nev.

Gordon Hollingshead on the mend after a week under oxygen tent.

Milt Howe checked out of RKO to open his own publicity agency.

Arline Judge demanding $6,303 in back alimony from Wesley Ruggles.

Murphy McHenry checked out of Paramount to join RKO publicity staff.

Patrick Desmond returned to pictures after physical rejection by the Army.

Kermit Maynard, film cowboy, broke three ribs in a bulldogging scene.

Henry Busse, orchestra leader, recovering from an emergency appendectomy.

Gordon Hollingshead home from the hospital, recuperating from a heart attack.

Lou Costello sold his Band Box nitery to Teddy Wittenberg and Sandy Menein.

Jesse L. Lasky surprised by his production crew with a birthday party on the Warners lot.

Lana Turner and husband, Steve Crane, leaving for a tour of eastern Army and Navy hospitals.

John LeRoy Johnston shifted from Hunt Stromberg to Frank Ross Productions as publicity director.

Whitney Bolton took Don King and Dorothy Campbell with him in his shift from Warners to Columbia publicity.

Ned Depinet and Edward Alperson, RKO execs, in from New York for studio huddles with Charles W. Koerner.

Karl Herzog, secretary-treasurer of PRC, in town to straighten out legal details of the purchase of Fine Arts studio.

Joan Marsh to Las Vegas, Nev., for a quick divorce from Charles Belden, writer, to replace her recent California decree.

Henry Busse laid up with bronchitis while Monogram shoots scenes of his orchestra without a leader in 'Lady, Let's Dance.'

Claire Alexander, screen actress, filed suit for divorce against V. A. Makzoume, once owner of the Victor Hugo restaurants.

Mexico City

Sam Rosoff, New York subway-builder, in town.

Free motion picture courses being offered by the National University.

Raquel Rojas, film dancer, back from an extended trip to Los Angeles.

Big turnout at the Philharmonic concert, proceeds for Belgium war victims.

Dolores del Rio and her mother moving to their new ranch home at Coyoacan.

J. Walter Thompson looking over local field and may open full-time office here.

Ana Maria, featured in the Spanish Ballet, made her radio debut over XEOY.

Ann Cutler, representing King Features, turning out Mexican stuff for her syndicate.

Healy and Mack have joined the Paco Miller's Pachuco revue now touring the provinces.

...isitor here is Mrs. Lorna Lindsley, American writer, who recently authored 'War Is People.'

Reforma hotel roof garden closed for the season; Ciro's, in same building, picked up most of the customers.

Hollywood crowd in town includes Veronica Lake, Jinx Falkenberg, Paulette Goddard and the ex-Mrs. Jack Oakie.

Reported English daily newspaper to start here soon. There are 50,000 Americans here now, without an English publication.

Talk of the town is the modern art exhibit at the Paseo de la Reforma galleries by Diego Rivera, Jose Clemente Orozaco and the ex-Mrs. Diego Rivera, Frida Khalo.

Charles E. Morrison of the Hollywood Mocambo nitery, in town looking toward opening a similar spot here. He signed Elvira Rios, local singer, for an indefinite stay at his Hollywood club.

Pittsburgh

By Hal Cohen

Ted Blake has gone to Philadelphia for another engagement at the Swan Club.

Eddie Spector to Minneapolis for meeting of symphony orchestra managers.

Irene Loomis out of the WACs and back to her secretarial post at WCAE.

Donna Geisler, the one-woman band, coming home after long overseas camp tour.

Tampa Ring of Magicians Society feted Dante, Randolph and Rajah Rabold here last week.

Fredric Schader in town ahead of Ed Wynn's 'Big Time,' replacing Joe Flynn as advance agent.

Joe Negri, young guitarist, has left Shep Fields' band and returned to 7th Avenue Hotel Lounge.

Margaret Casey, of M-G booking staff, engaged to Joseph J. McGeever, Jr., Allentown, Pa., steel man.

Literati

Bond Drive's P.A.'s

Press bureau of the local War Finance Committee, under John Price Jones, was finally completed just in time for the opening of the Third War Loan drive by Chester Hope, one-time associate editor of King Features ... general manager of Universal ... ice, who was in the Intelligence service in the last war as a lieutenant in the Navy. Hope had difficulty getting personnel because of the journalistic manpower shortage ... now has as ... city editor James Moran, former White House and foreign correspondent and bureau manager for the AP and UP. A number of well-known writers are on the sta ... covering all phas ... of the campaign, inclu ing:

Inez Lopez, novelist, an wife of Octavus Roy Cohen.

Lillian Day, ... playwright and short story writer.

Lillian Lauferty, novelist, and short story writer.

...arold Weld, Paris correspondent for Chicago Tribune and Universal service.

Charme Seeds, short story writer and ... blicist, wife of Charles Speaks, who runs a publicity bureau.

Jane Franklin, feature writer on Mirror.

Lyon Mearson, novelist, playwright, short story writer and magazine editor.

Clarence C. Green, instructor in English at Harvard, Lehigh and Tennessee.

Herbert Lawrence, editorial writer on Barron's.

Norman St. Denis, sports writer and son of Walter St. Denis, well-known sports editor.

Jesse Siegel, city editor Staten Island Advance.

Frank Vreeland, former screen ... nd stage critic and Hollywood writer and director.

Rose's P.A. ...roubles

Michel Mok's return to newspaperdom as special Washington correspondent for the N. Y. Post has disrupted Billy Rose's p.a. setup. Two ex-trade newsmen were slated to succeed Mok, but Eugene Burr (ex-Billboard) is faced by an Army call, so he won't take on the Diamond Horseshoe (Rose's N. Y. nitery) assignment.

Wolfe Kaufman, ex-'Variety' and later drama and film critic of the Chicago Sun, faces a situation with the Assn. of Theatrical Managers and Agents which must first be straightened out before he can handle the publicity on Rose's forthcoming 'Carmen Jones' legit.

Reader's Digest Gets Competition

Magazine Digest, Canadian rival to Reader's Digest, is set to make a pronounced bid for more U. S. circulation, probably at the expense of ... American competitor. Canuck pub has been streamlined and new combo editorial and circulation offices taken in New York. Lois Maxon is in charge of the N. Y. editorial staff, with editorial headquarters in Toronto.

Seemingly, Magazine Digest can get all the additional paper it would need if its U. S. readership goes on the rise. Reader's Digest, on the other hand, has had to take paper cuts, along with all other pubs in this country. Streamlining gives Magazine Digest a vastly different appearance from Reader's Digest, though it's still pocket size. Previously, appearances of the two al... ost matched.

Still another digest making a bid for sales here, Everybody's Digest, whose future had been uncertain after its initial issue, has finally gotten a paper allotment and will continue. Sponsors of Everybody's are Tom and Lorna Farrell, publishers of The Woman.

Change Pays Off

Metamorphosis of the Saturday Review of Literature from a strictly book review mag to one covering all the lively arts continues, and it's paying dividends. Circulation is now reported up to around 40,000, with ad revenue scoring a 35% rise for the last six months.

Failure of the Saturday Review to get on a paying basis until comparatively recently again proves that U. S., unlike Britain, simply won't go for a mag dealing solely with books. Old Funk & Wagnalls firm dropped a mint with its pretentious mag, International Book Review, before becoming convinced of that. And the old Bookman finally ex... ired of financial anemia, too.

Lot of money has been poured into the Saturday Review. Even Henry Luce, des ite phenomenal success with Time, Life, et al., couldn't make it go when he had it, and pulled out. When it was decided to expand policy of the Saturday Review recently, J. R. Cominsky was brought in as exec ... p. and he's been directing its ... Norman Cousins is the editor.

Salutes Show

...yle, ... Y. ...orld-Telegram war correspondent, kudoed show business' role in the war effort, and overseas entertainers in particular, in last Thursday's ... W-T. Article was devoted chiefly to Bob Hope and his troupe, whom Pyle met in Sicily, the correspondent according the tremendous hypo given the boys on the front line by the appearance of the film and radio star.

"Bob Hope," says Pyle, "is one of the best that ever went to Africa. He has the right touch with soldiers. He can handle himself as well in a hospital full of suffering men as before a rough audience of 10,000 war-coursed ones."

...yle takes vigorous exception to some overseas ... icers heard to complain: 'We're over here fighting a war, not to be entertained. Don't they know there's a war on?' 'The boys,' Pyle retorts, 'need and appreciate the Bob Hopes.'

Farmers Sue

Char ing that 'The Farm ... loc,' by Wesley McCune and published by Doubleday, Doran & Co., contained false and defamatory matter, the Michigan Farmers Guild has filed a $50,000 damage and libel suit against the publishers in the Wayne County (Mich.) Circuit Court.

According to Kenneth C. Weber, attorney for the Farmers Guild, McCune said that the organization was allied with John L. Lewis and the United Mine Workers in the attempt to organize dairy and other farmers in Michigan. He charges that the allegation was false and that it has injured greatly the reputation and business of the Michigan Farmers Guild.

See Further Newsprint Slash

Further newsprint cuts will be inevitable next year, War Production Board told newspaper publishers, following formal announcement that the cut for the last quarter of 1943 will be another 5%.

WPB Chairman Donald Nelson warned that next year's slashes may be far deeper because of the shortage of cutting pulpwood in Canada and the U. S. Even if Canadian soldiers should be furloughed to work in the forests, he said, it would be nine or 10 months before any benefit would be felt in the newspaper business.

Action comes despite congressional efforts to stave off the further lopping of newsprint supplies.

Pulitzer Indicted on Hunting Rap

Joseph Pulitzer, owner-publisher of the St. Louis Post-Dispatch, last week was indicted on three counts for violating the Federal migratory bird act at Stuttgart, Ark., widely known wild duck hunting grounds. Pulitzer is charged with having exceeded the limit on three different days last December. From his Bar Harbor, Me., summer home Pulitzer wired his newspaper that he would decline to make a statement at this time but would make one after the case is disposed of.

Penalty upon conviction of the misdemeanor is a fine of not more than $500 or a jail sentence not exceedin ... months.

Bogart as Whodunit

Departure in film fan mag interviews is that by Geoffrey Homes with Humphrey Bogart in Movieland for October, entitled 'The Case of the Curious Bogart.' It's in the style of Homes' book-length whodunits.

Homes is Don Mainwaring of the RKO studio press department, and he's been penning whodunits for year... He and Bogart have been personal friends for years.

Youngest Book-of-Month Author

Corporal Richard St. George, of the 32nd Infantry Division, ... the youngest author ever to be honored by the Book-of-the-Month Club. His book, 'c/o Postmaster,' a humorous account of the Yanks in Australia, is a club selection for October. He's 23.

St. George's selection carries with it a guarantee of $20,000. He's currently stationed in Australia.

CHATTER

Son in the Tom Heiners. Father is the mag scribbler.

Richard S. Dodson, Jr., named managing ... of This Week, the newspaper supplement.

Leo Posner, amusement editor of Il Progresso Italo-Americano, also doing radio-film column on Sundays.

...aura ... Hobson's 'The Trespassers' (S&S) is a first novel for the former promotion manager of Time, Inc.

... J. Robertson, editor of Easton, Pa., Express for the past seven years, has resigned to join the publication department of Bethlehem Steel.

...arney Nagler, of the Bronx Home News sports staff, has a piece in the current Coronet, and has sold the mag still another for winter publication.

...ill Hosey, night telegraph editor of the N. ... Mirror, leaves Oct. 5, having been appointed U. S. labor conciliator for the state of Washington.

Quite a turnout ... Toots Shor's for Frank Graham's party in honor of the N. Y. ... un vet sports writers shifting over to an associate editorship of Look mag.

Clinton B. Conger, UP war correspondent, home for a vacation, married Barbara Heath. Brother of the groom is Beach Conger, of the N. Y. Herald Trib staff.

William Dodge has purchased the Easton, ... Morning Free Press, recently converted from daily to weekly, and will publish it on Sundays, changing name ... Sunday Free Press.

Lester Bonney so wrapped up in a book he began while summering in Maine, he'll stay there until Christmas, at least. Feels he may spoil the mood by returning to New York sooner.

Leopold Stokowski's 'Music for All of Us' will be published Sept. 27 by ... imon & Schuster. Book has novel slant since the maestro tied up his musical analyses with everyday life.

John Philip Sousa, III, who is a member of the Washington staff of Time mag, will have his book-length family portrait, 'My Family, Right or Wrong,' published by Doubleday next month. Volume, oddly enough, does not mention his famed grandparent, the band leader.

Verne Burnett, vice-pres. of General Foods, has authored 'You and Your Public,' a book about industrialist relations with labor, stockholders, Government and the public, for publication by Harper & Bros. He is also the author of 'National Defense,' published in 1940.

Bil and Cora Baird of the 'Ziegfeld Follies' profiled in Satevepost.

Gertrude Stein's continued residence in southern France, apparently unmolested, remains a mystery to the literati bunch. She's an American Jewess which, because of the Nazi occupation, would mark her for considerable harrassment but apparently seemingly not.

Howard J. Green's story, 'My Daughter's Arithmetic,' will be published by Good Housekeeping.

Preston Sturges is writing his own life story, titled 'The Events Leading Up to My Death.'

Lieut. Felix Riesenberg sold his new novel, 'The Drifting Corpse,' to Alfred. Knopf for autumn publication.

New Coward Tune

Continued from page 2

one newspaper, which declared: 'We are bitterly disgusted and ashamed at Noel Coward's song. Do you think the British people will tolerate this?'

Tom Harrison, radio critic of the London Observer, called the song 'clever' and 'witty,' but nasty, too, a reductio ad absurdum of the theme that all Germans adore war and that those of us who distrust a peace of vengeance are crazy folk.'

The AP dispatch says that left wingers, rightists, servicemen and women, civilians, writers and ordinary radio listeners have given the playwright-composer a tongue lashing.

Coward is currently in the Middle East entertaining troops in camps, hospitals and bases.

Need 'Hymn of Hate'

Opinion in this country is that we need a good 'hymn of hate,' similar to the Germans' 'Horst Wessel' and 'We Sail Toward England.' Irving Berlin did a new version ... 'This Time' (for 'This Is the Army') with the 'hate,' the new lyrics reading, 'We're dressed up ... ill,' meaning, of course, the army outfit. However, it was changed to 'dressed up to win ... of deferment, to sensitivities.

OBITUARIES

PATRICK J. KEARNEY

Patrick J. Kearney, 69, former vaude performer and for many years straight man in burlesque, died Sept. 13 in Union City, N. J. Funeral service was held Thursday evening (16) by the Catholic Actors' Guild, of which he was a member and remains were shipped to Scranton, Pa., for a requiem mass and burial in Cathedral cemetery there on Friday (17).

Kearney had been ... various branches of show business during the past 50 years. In earlier years he had appeared in old school road melodramas and legit. After diverting to vaude for several years, he entered burlesque. He straighted for the best comics when burlesque was in its heyday. The few comedians still around claim Kearney was one of the best 'feeders' in show business.

... continued ... burlesque until the collapse of the Columbia wheel. He then aligned with Thomas Phillips in organizing burles ... performers into the Burlesque Artists' Association.

ARTHUR YOUNG

J. Arthur Young, 63, character actor, died Sept. 14 at his home in Kew Gardens, L. I. He was born in Chicago, Ill., and early in his career appeared with stock companies in Denver, Detroit, Washington, D. C., and Philadelphia.

Young was in the original production of 'Yellow Jacket,' and made his greatest success with Fay Bainter in 'East Is West.' He later appeared in 'Lost Horizon,' ... ight of January 16th,' 'Fredericka' and 'The Star Wagon.' More recently he appeared in 'The Male Animal' and early this year had appeared in 'The Barber Had Two Sons.'

He was a member of The Lambs, Equity, Actors' Fund and Episcopal Actors' Guild.

Survived by widow, brother and a sister.

MRS. ANNA ST. MARTIN

Mrs. Anna St. Martin, former legit actress known professionally as Jessie Lansing, died in Lansingburgh, N. Y., Sept. 18. She had appeared with Frank Mayo in 'Three Musketeers' and other legit productions, also in the vaude version of 'The Old Homestead.'

She retired from the stage after marriage. A daughter survives.

JOHN SUMMER

John Summer, 30, press agent, died Sept. 15 in Veteran's Hospital, Sawtelle, Cal., after two months of illness following his medical discharge from the Army. Before he entered the service he had handled publicity for Harold Lloyd, Walt Disney and Paramount.

EMIL LIME

Emil Lime, 44, acrobatic contortionist, died in New York Sept. 13. He had been the featured member of the Lime Trio, vaude group.

Survived by widow.

... **Schmidt**, 65, theatrical costumer, whose work began with the Louisiana Purchase Exposition in 1904, died in St. Louis last week. He was costumer for the Munici... Theatre Ass'n since its inception in 1918 and continued ... furnish... ...umes for the alfresco ... since.

Clay J. Smith, ... 26, bandmaster, died in Cleveland, Sept. 18. He was a pianist and had been playing in orchestras since 15. Survived by widow, daughter and parents.

Edwin ... Miller, 66, Universal studio film editor for 26 years, ...ied Sept. 14 in Los Angeles, following a heart attack.

Gail Arnold Johnston, 49, who directed Johnston's orchestra since death of father 10 years ago, died Sept. 11 in Cleveland.

Emil A. Miller, trumpet player in the late Louis Rich's radio and pit orchestra for nearly 20 years, died Sept. 16 in Cleveland.

George L. ..., 74, retired actor, died Sept. 14 at New Philadelphia, O.

MARRIAGES

Shirley Brown to M/Sgt. Alvin Cohen, in Pittsburgh, Sept. 16. Bride is a legit actress.

Dorothy Ketterer to Russell Zabra, in Pittsburgh, Sept. 13. Bride is with National Screen Service; groom is booker for Republic pix.

Ann Benedict to William Belsey, Jr., Sept. 17 in Los Angeles. Bride is radio scripter, groom is agency writer.

Nancy Coleman to Whitney Bolton, in Los Angeles, Sept. 16. Bride is a contract player at Warners; groom is publicity accelerator at Columbia.

Florence Magnus to Syd Chapman, Sept. 14, in Coldwater, Mich. Groom is western Michigan representative for RKO.

Olga Godec to Robert Scott in Cleveland, Sept. 12. Bride is nitery singer.

Ersell Woods to Les Goodwins, Sept. 19, in Beverly Hills. Bride is film actress; groom is film director.

Martha O'Driscoll to Lieut. Commander Richard Donald Adams, in Beverly Hills, Sept. 18. Bride is screen actress.

'I Don't Care'

Continued from page 2

importance of a picture plug in 20,000,000 homes.

Like the studio crowd, agency men have those clannish instincts and pour out their troubles to those who have a sympathetic understanding. And once the word gets around that so-and-so is a trouble-maker guest bookings will be few and far between. Once on the 'list' they'll be severely left alone and given the silent treatment, which is often fatal to a screen ...

Scouts Moan

Eastern talent scouts are bemoaning the fact that radio stars, formerly of the legit stage, are turning up disappointing as screen possibilities. When they return for stage shows, their long stay away from the visible acting medium shows up strongly, it's contended.

Stage shyness, because ... their having been away from that medium so long, makes them loom as highly dubious screen talent even though vets of long experience, it's pointed out.

BIRTHS

Mr. and Mrs. Jack Cleary, ... Sept. ... in New York. Father, ... audition director of ... work.

Mr. and Mrs. Phil Anderson, son, in Los Angeles, Sept. 13. Father is assistant to Pete Smith at Metro.

Mr. and Mrs. Abby Berlin, daughter, in Hollywood, Sept. 14. Mother was Iris Meredith, screen actress; father is an assistant director at Columbia.

Mr. and Mrs. Thomas Kettering, daughter, in Chicago, Sept. 15. Mother is Shirley Deane, best known in the 20th Century-Fox 'Jones Family' pictures; father is RKO exploitation man at Buffalo, N. Y.

Mr. and Mrs. Matt Barr, daughter, in Los Angeles, Sept. 13. Father is publicity director for KFI-KECA ... thore.

Mr. and Mrs. Harold Stout, son, in Fort Wayne, Sept. 10. Father is musician at WOWO-WGL, Fort Wayne.

Mr. and Mrs. Samuel ... ...ner, daughter, in Chicago, Sept. 18. Father is night club editor of the Chicago Daily News.

Mr. and Mrs. Russ Morgan, daughter, in Chicago, Sept. 16. Father is the band leader.

Mr. and Mrs. Ed Prentiss, ... in Chicago, Sept. 14. Father is radio actor in that city.

Mr. and Mrs. Henry Rogers, son, in Hollywood, Sept. 19. Father is a Hollywood press agent.

Mr. and Mrs. Sigmund S. Maitles, daughter, in Far Rockaway, Sept. 13. Father is with ad-publicity dept. of Columbia Pix homeoffice.

Mr. and Mrs. Frank Semnes, ... in Cleveland, Sept. ... Father is talent agent ... that city.

Mr. and Mrs. Paul Draper, daughter, in New York, Sept. 18. ...ather is the dancer; mother is the former Heidi Vosseler, ballet dancer.

Al Mastren, from Benny Goodman; Ed Kiefer, from Bob Chester, and Bill Grande form ... completely new trombone section joining Woody Herman this week. Cappy Lewis, trumpeter, who had moved from Herman to Tommy Dorsey, is also returning.

House Reviews

Continued from page 24

APOLLO, N. Y.

simplify to the point of getting the entire ensemble across at one time.

Hines has gathered about him plenty of top musical talent, especially some of the femme soloists, who are lookers and can do plenty on their respective instruments. Same goes for his new vocal quartet, the Blue Bonnets, four gals who are fresh in appearance and sell a tune with ease.

Vocalists Sarah Vaughn and Warren Evans are tip-top, both presenting a smooth appearance, poise and an ability to handle a lyric. Evans, who's made a name for himself via recordings, is a real find, the lad displaying pipes that wrap up a song.

Surrounding bill, including Jesse James and Babe Lawrence, hoofers, have appeared at the house before. House comedians George Wiltshire, Pigmeat and Vivian Harris get the best laughs of the evenin in a skit.

William Morris agency is booking

STANLEY, PITT

Pittsburgh, Sept.

Ble Barron Orch, Modernaires with Paula Kelly, Dick Buckley, Lyda Sue, Fran Scott, Carolyn Cromwell, Dick Mack, Mert Curtis, Tiny Wolfe, Maurice Spitalny Orch (16); 'Swing Shift Maisie' (M-G).

First show this afternoon (Friday) had to get along without the Blue Barron crew, and couldn't get train accommodations out of Louisville and had to travel by automobile. In addition to several of the guys being late, the truck carrying the instruments was involved in a wreck near Zanesville, and that added several more hours to the delay. Orch, however, was on hand for the second performance; in fact, Barron arrived in time to run on for a bow, in sport shirt and slacks, just at the curtain.

Maurice Spitalny and house crew an okay job of subbing and also manage to pad the layout a bit by reviving a recent overture of his from the stage, medley of 'Vagabond King' tunes. Show naturally ran considerably short, consuming only about 40 minutes instead of customary 60.

In Barron's absence, m.c. chores were handled by Dick Buckley, English mimic making his first appearance locally and mopping up. Brings a new twist to his impersonations, bringing four boys from the audience, sitting them on chairs with funny-looking hats and then sitting behind quartet and propelling them in the Charlie McCarthy manner while he does the different voices in a would-be radio program. A terrific howl and mob went for him in a big way.

Glenn Miller Modernaires are back again, with Paula Kelly, wife of Hal Dickinson, one of Modernaires, and herself former singer with several name bands, replacing Marion Hutton. Kelly gal fits the group like a glove and they're still just about the best of the harmony quartets extant. Do four numbers, all of 'em sockeroo, and the crowd wanted more, pounding their palms so consistently group had to come back and confess that they hadn't time to rehearse any additional tunes with the band.

Other turn on the bill is Lyda Sue, attractive acrobatic dancer who clicks solidly in a fast few minutes. Biz wasn't so hot for getaway because Stanley had an assistant manager outside announcing that Blue Barron wouldn't be at the first show. That turned flock of people away and house was considerably less than half full. *Cohen.*

ORIENTAL, CHI

Chicago, Sept. 18.

Ray Herbeck Orch (12) with Lorraine Benson, Allen Hughes, 3 Stooges, Maysy & Brach, Grauman Revue (4); 'Jitterbugs' (20th-Fox).

Management has dusted off its mammoth organ and bill is preceded by a community sing with Preston Sellers at the console with good response from the audience.

The acts are backed by Ray Herbeck's Orchestra. While not a very strong stage band the outfit manages to please generally with fairly good instrumentation and specialties.

Opening with 'I Want a Big Fat Mamma' which spotlights the kettle-drumming of Bill Martin and a song chorus by Chee Chee Carozza. Herbeck introduces 16-year old Bobby Peterson who gives trumpet impressions of Harry James, Clyde McCoy, Henry Busse and others to good response. Allen Hughes, baritone with a good voice vocals 'Sunday, Monday or Always' and 'People Will Say We're in Love' to nice applause and Bill Martin, drummer, does some fancy skinbeating on a tune called 'Blitzkrieg.' Lorraine Benson, featured femme soloist, does nicely with 'Slender, Tender and Tall,' 'Put Your Arms Around Me' and 'Baby, Do Something.'

Maysy and Brach open vaude portion of bill with clever stunts on the unicycle. Combining good sense of balance with showmanship and win merited applause.

Three Stooges stop the show with their broad, lowdown comedy antics. They have the audience roaring throughout although their routine leans toward the rowdy side. Despite this they goaled 'em for hit of the bill honors.

Saul Grauman Revue, three girls and a man, combine flash with talent and a good idea. Tee off with a fencing tap by two of the girls then a solo tap by another, with the trio doing a boogie woogie routine before the quartet go to work on the Stairatone. As the four dance on steps tunes such as 'Bells of St. Mary,' 'March of the Toys' and excerpt from the '1812 Overture' are produced by bells from pressure on the steps. Novelty goes over big. *Morg.*

EARLE, WASH.

Washington, Sept. 17.

Calgary Bros., Max & Gang, the Roxyettes, Jo Lombardi's House Orch; 'Destroyer' (Col).

Lights and production makes show a spectacular and entertaining diversion. Harry Anger works on the circus motif, with balloons and tinsel strips bringing on the Roxyettes for a novelty parasol number, the girls having variable sun shades and making geometrical patterns. They introduce Max and his gang. Max is an agile acrobat with some idea of eccentric dancing. His gang is a group of fox terriers, worked smoothly into his acrobatic routine. Clever act and five bows for Max.

The Calgary brothers always go good in Washington. Their routine is familiar, with the slow motion drunks, the hold-up, demonstrating muscle control and coordination. Roxyettes come on again for a 'Music Lesson' number in which they tap out tunes on orchestra bells with their fingers and toes. Overall is the melody from the loud speakers provided by an unseen blind songstress, Joyce Romero. She has a pleasant voice and has a radio program on WINX. *Arke.*

PALOMAR, SEATTLE

Seattle, September 15.

Dave Peters, Tyler & St. Clair, Martha Wright, Frances Wills, Ann Corio, Betty May, Irv Antes house orch (8); 'Heading for God's Country' (Rep.).

Stripper Ann Corio heads the bill this week in a hasty little sketch titled 'How to Undress With Finesse.' She undresses, or just about, and the customers love it; but it is an uninspired spectacle relieved only by her good looks.

Dave Peters, emceeing the show, brings on Tyler and St. Clair for a go at the xylophone, with couple scoring in a clever bit with puppets attached to their chests and sticks as feet for a dancing exhibition. Martha Wright, blonde looker, on next for vocals of 'You'll Never Know' and 'Begin the Beguine.' Gets over nicely and encores with 'Time on My Hands.'

Frances Wills in trey spot does a dance with a large brass ring as a prop, creating some novel patterns with the shining circle. She follows with an acrobatic dance to 'Indian Love Call' to a big hand.

Ann Corio then enters and bandies chatter with Peters, doing a take-off on Andy Hardy meeting his girl friend. A little blue, but not much else.

Miss Corio leaves, with promise of more to come, and Betty May, violinist plays and sings, then provides background for recitation by Peters which garners laughs. Peters, who works hard, also does a session of tap dancing, and Betty May comes back to play 'Indian Love Call.'

Curtain rises to disclose two bedrooms set up on stage, with Miss Corio undressing in one, and an unbilled 'Mrs. Jones' depicting what a horror undressing can be in the other. Offstage voice, Peters again, details right and wrong way to undress while Miss Corio divests, looking very nice indeed.

Big house at first afternoon show.

NATIONAL, L'VILLE

Louisville, Sept. 17.

Shep Fields Orch (12) featuring Meredith Blake, Rosalind Gordon, Ben Rochelle & Jane Beebe, Lew Hoffman; 'Swing Your Partner' (Rep).

Giving out from stage this week is Shep Fields' so-called 'new music,' and it's crowd pleasing. Fields' all-reed combo, with nine saxes and clarinet doubles making up the front row, really give 'em something in the way of solid music. Leading off with 'American Patrol,' band follows through with 'I Surrender Dear' and other pops. Gets nice reception on 'Lost Chord,' with the sonorous voices of the various pitched saxophones simulating an organ effect. A swell arrangement of lighting embellishes the music, and is tremendously effective.

Fields plays one number in his old 'rippling rhythm' style which he abandoned two years ago. Still sounds good. He makes his introes in a refined well modulated voice, and band reflects Fields' meticulous musicianship.

Vocalist Meredith Blake makes her best effort with 'Lost Chord,' and 'Pistol Packin' Mamma,' assisted by two band boys. The trio exaggerate the tune, and wham over a real hit with the audience. Lew Hoffman, juggler, gets laughs with his bouncing balls and hat routine. Makes a classy appearance in tails, and pleases the customers. Rosalind Gordon, dancer, exudes gracefulness and personality, with a pleasing routine of taps, getting a swell hand and encore.

Dance team of Ben Rochelle and Jane Beebe come on with standard ballroom stuff, then launch into a laugh and knockabout routine, which has the femme going in for some zany eccentric stuff, and her partner taking a rough going over as her foil. Pair are sure fire, and win a rousing hand. Had to beg off.

Fields' band closes with a sizzling rendition of 'One O'Clock Jump' with the teen agers bouncing in their seats, and which closes the show with a solid kick. Patrons of this house like the name bands they are gettin, and Fields' rates plenty high with the local jive lover.

House two-thirds full when caught at first show Friday (17). *Hold.*

RKO, BOSTON

Boston, Sept. 16.

Guy Lombardo Orch (13), plus Belett & English Bros. (3), Pelletiers, Lathrop & Lee; 'Adventures of Rookie' (RKO).

The Lombardo layout differs from year to year only in detail. Same rich diet of pop tunes thickly daubed with schmaltz, same quavering Lombardo vocal trio, same quiet, restrained presentation—and same wow response from the audience.

Band does 'In My Arms,' 'All or Nothing At All,' 'People Will Say,' 'Don't Worry,' 'No Ceiling on Love,' 'Frankie and Johnny' and so on, each offering various combinations of vocals by the Trio, Kay Penton and Billy Leach. Audience likes the results and lets the fact be known.

Show's specialties climax with Belett and the English Brothers in their standard vaude rough house, clicking neatly. The Pelletiers, in which Pelletier does ballroom terps with perp, seems to please, while Lathrop and Lee catch warm hand with smart dance routines.

A. M. biz here practically nil since school opened. *Elie.*

Raps CBS Rules

Continued from page 1

the network ran Monday in New York and Washington papers as the springboard for his own editorial.

Columbia's policy, according to Winchell, would tend to stifle the enterprise of reporters who are deeply concerned with uncovering alien enemies of America and other malefactors. The network, wrote Winchell, should know better than anyone else how such a policy could be easily outwitted and lead to 'vicious and irresponsible reporting.' Winchell cited as an example the biased treatment given by Fulton Lewis, Jr., of Lou Maxon's resignation from the OPA, not by editorializing but by merely reading Maxon's 'opinion' of Administration methods and offering not a word of the Administration's case.

According to Winchell, if another commentator sought at the time to contradict Maxon's charges he could not, under the CBS rule, utter them. Winchell added that he realized that 'the rule comes up at a time when a mob of influential office-holders are at odds with the Administration' and that, 'in a way, lumbia can't be blamed for wanting to keep its neck pulled in.'

Columbia's answ to all these counter viewpoints is that the function of a radio franchise owner is to offer the news without any personal twists or bends; that the commentator should limit himself to clarifying the news and investing his report with background, and that if there is to be any 'pulpiteering' or expounding of personal causes or philosophies it should be kept out of the news program and be treated on the same basis as any other controversial subject and in a rogram separate from the one containing just news.

Despite the CBS and White statements, the network has apparently not entirely maintained a policy against the expression of personal opinion in its news programs. Cursory examination of recent issues of the Weekly Digest of Radio Opinion, published by Radio Reports, Inc., reveals any number of such statements by CBS broadcasters.

Cecil Brown, early in August, in discussing the State Department program for Italy, 'whatever it may be,' said that the 'desire for a cheap victory may prove expensive in the long run' and referred to a ollyanna approach' to the proble .

William L. Shirer not long afterward asserted that 'the Atlantic Charter is a noble document, but what are needed are cold facts.'

Quincey Howe, referring to Hull's professed lack of knowledge about whether Stalin had been invited to Quebec, spoke of 'appalling conditions' in the State Department and added that 'many people feel' that Roosevelt has 'ignored liberal representation' in forming U. S. foreign policy.

Bill Costello declared: 'It is evident that the Allied nations have no special program,' and that the 'occupied countries want more than the high-sounding Atlantic Charter as a guide to their future status.'

Charles Collingwood spoke from London early this month of the State Department's 'grudging recognition' of the French Committee of Liberation.

Howe asserted on another occasion that the 'military achievements of the Soviets put our sacrifices and leadership in the shade.'

AFM Getting 10%

Continued from page 1

Petrillo runs for four years, effective Jan. 1, 1944, it may extend beyond the war's end. And post-war disc sales will probably zoom far above the modern peak 110,000,000 reached last year.

Decca's agreement with Petrillo calls for payments of one quarter cent on 35c labels, half cent on 50c sides, three-quarters on 75c sellers, full cent on $1 discs, 5c on $2 issues and 2½% of the retail price of all releases surpassing $2. There are no $2 and over discs currently.

These per-disc 'royalties' will be paid the bandleaders who record for Decca as part of their regular royalty checks. Sums will in turn be turned over to the AFM as additional taxes and will be placed in the union's general fund to support unemployed musicians. This method was worked out to avoid any possible accusation that the AFM is engaging in commerce, contrary to U. S law governing union activities.

Transcriptions

World Broadcasting Co., transcriptic outfit recently uired by Decca, is included in latter's agreement with Petrillo. ince the

It was reported late yesterday (Tuesday) afternoon that a hitch had developed in the Decca-AFM deal. This was to the effect that the AFM is now seek- direct payment instead of having the sums paid to bandleaders who, in turn, will be taxed for it by the union.

AFM has repeatedly asserted during the past months that under no circumstances would the transcription firms again be allowed to operate, the inclusion of World in Decca's settlement is viewed in the trade as evidence Petrillo was himself eager to settle. It is thought he feared the forthcoming decision by the War Labor Board, which has been studying the disc controversy, would not be favorable to the union. World will pay the AFM 2½% of its total income from its library only; commercial discs, used only once, then discarded, are not included.

So far there has been no mention of settlement huddles between Petrillo and Columbia, Victor and the other record manufacturers. But officials of virtually all of these outfits were conferences Monday (20) and yesterday, indicating action to come. Victor and Columbia are wary of following Decca's lead too hurriedly, however, they will probably await the reaction to the agreement by Decca stockholders and the Government. Union incomes are tax-free and since the money accruing to the AFM from Decca's sales is not being earned in any way but virtually assumes the status of subsidization, it is feared trouble may result. Same fears are held regarding Decca's share owners, who conceivably might object to paying a portion of their profits to the AFM in return for being allowed to do business.

However, it is pointed out that these outfits, particularly Columbia and Victor, which with Decca comprise the Big Three of recording, must eventually follow Decca's lead whether they like it or not (and there have been many indications of resentment against Decca for making a deal with Petrillo). They cannot afford to let Decca walk away with the pop-song market, which, except for scattered releases featuring the high-flying baritones (Sinatra, Haymes, Como), has been starved for fresh material for months.

No Scheduled Dates

Decca has not scheduled any recording dates as yet, but since its settlement with Petrillo became known it has been snowed under by calls from music publishers, unattached band leaders, etc. When it does resume recording it will probably be forced by circumstances to confine itself to top name artists on its roster due to the above-mentioned shortages.

Music publishers were elated by the break in the disc controversy. While it's true sheet sales have considerably increased the past months and larger pubs have not been injured too seriously by disc ban, the task of exploiting tune to the point where it could be classed a hit has been costly, in some cases prohibitively so. The real losers in the controversy have been the AFM musicians themselves. It has been estimated that the 13-month dispute has cost maestros and their men in the neighborhood of $4,000,000.

The names, the Dorseys, Harry James, Benny Goodman, Woody Herman, et al., collected royaltie for 1942 sales which closely approximated their collections for the previous year (1941) even though the Government's shellac restrictions went into effect in April and Petrillo's ban was clamped on in August. For the first six months of this year the royalty payments to the same outfits ill equalled the previous year's totals, and in some cases were higher. James, for example, was paid on the basis of 3,500,000 sales for six months; that equalled about $80,000. As cited above, the disc outfits have been selling every pressing they could turn out under the circumstances and, if it wasn't for the pop song problem, could continue almost indefinitely without settling with Petrillo.

Now, when the controversy is completely ironed out, this handful of outstanding names will find that their royalty checks will drop because the manufacturers will be forced to spread available materials among a slightly greater number of artists and over a higher number of releases. They will be unable to pour the majority of the material on hand into one or two hit discs, as Columbia, for instance, has been doing with James and Sinatra.

Petrillo's method of settling th disc controversy was again inconsistent insofar as radio stations not employing musicians were concerned. Nowhere in his agreement with Decca or World is there any thought in his side for years. However, it's of the situation that has been a thorn said he is preparing to campaign against them in the near future.

'PAWNEE BILL'S' WILL UPHELD IN OKLAHOMA

Pawnee, Okla., Sept. 21.

Will of the late Major Gordon W. 'Pawnee Bill' Lillie, contested by a brother, Albert Lillie, of Pawnee, who had charged undue influence and physical disability, was upheld here by District Judge Orus A. Shaw.

Major Lillie, famed wild west showman and pioneer Oklahoma, died more than a year ago, leavin the bulk of his $200,400 estate to hi sisters, Mrs. Effie Judy and Lena Green, both of Pawnee. ranch home was left to the oy Scouts but turned back to the estate for lack of funds to operate it.

Left only a small bequest by will, the brother, Albert, asked a third share.

Enshrine Film Stars

Continued from page 2

1,000 waxes of stars, dating from the beginning of the film industry to the present time, all in the costumes they wore in their outstanding pictures. In addition, there will be paintings of film notables by Howard Chandler Christy and other prominent artists, and sculptured images of high personages in the film industry.

The museum, besides its wax figures and portraits, will have a projection hall where excerpts from significant films will be shown, with lecturers explaining their importance in the development of the screen art. Grauman figures it will cost about $300,000 to get the project started, around the Christmas holidays.

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VARIETY

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GAG MEN HOLD COIN REINS

More Incentive to Playwrights Urged By Shumlin as Ease to Script Dearth

By HOBE MORRISON

'Producers should try to take less out of the theatre and should bring more to it.'

That's the belief of Herman Shumlin, whose productions in recent seasons have included such hits as 'The Watch on the Rhine,' 'The Corn Is Green,' 'The Male Animal' and 'The Little Foxes.'

At lunch the other day, Shumlin was discussing the theatre and its drawbacks, and what might be done about them. A serious, thoughtful, reserved man, he talks reluctantly, in response to persistent questioning. He avoids shiny platitudes or glib opinions, speaking cautiously and taking care not to be misunderstood.

Having devoted his life to the stage, Shumlin takes little stock in some of the perennial cure-alls and theories offered by others. But he's by no means a fatalist about it. He recognizes the theatre's ills and limitations, and he believes some things can be done to meet them. As one of Broadway's most active producers, he believes producers have a function in that direction.

Although noting the unprecedented

(Continued on page 54)

Retain USO Units For Vaude Tours

Under plans currently being mulled, many of the units performing for Yank troops both overseas and in army camps and navy bases in this country may remain intact when they check off the USO-Camp Shows route for commercial tours of vaudfilm houses. It's another aspect of the manner in which the post-war vaude picture is shaping up, in this case the USO-Camp Shows organization acting somewhat in the capacity of a production outfit in whipping units into shape.

Many of the performers who have toured the camps both here and abroad point out that the units have worked so well together in the army camps that they're planning to re-unite for the post-war commercial dates. As frequently pointed out by 'Variety,' it's a case, too, of building up their vast post-war audiences via

(Continued on page 8)

Even With Hitler Thrown In It Wouldn't Be Worth It

According to shortwave reports from Germany picked up in the U.S., the Volkische Beobachter, Hitler's personal mouthpiece, carried a story Sept. 19 stating that Paramount Pictures had offered $1,000,000 and Samuel Goldwyn $3,000,000 for the film rights to a victory march in New York, featuring Mussolini and captured Italian generals. The parade would be staged by Mayor LaGuardia.

The Beobachter story states that

(Continued on page 52)

Busking Pays Off

Chicago, Sept. 28.

Busking, popular during Prohibition, is being revived here with vigor by the younger element. Groups of three to seven youngsters, usually of high school age, travel from one cafe to another nightly and put on their acts.

Juveniles put their own nickels in the jukeboxes for the musical accompaniment to their songs, dances and impressions and then pass the hat. Some of the more talented groups have worked up a little circuit of their own, appearing in the same places at the same time each night and are said to be cashing in handsomely.

Krupa Clicks on USO Tour With Goodman; May Stick With Band

Gene Krupa drew such a big reception in his first few appearances with Benny Goodman's band on a USO tour last week that he may remain with the band after the camp run is completed. Goodman took Krupa out with him against the advice of USO-Camp Shows, Inc., which set up the camp dates, assuming full responsibility for the move.

Krupa's first date with Goodman was at an embarkation point nearby N. Y. and, according to agency men and USO officials who were along, the soldier reaction to the drummer was almost as hefty as that accorded the leader himself. This prevailed the following night, too, at Bainbridge, Md., Naval Station and subsequent dates in New England.

Goodman's insertion of Krupa in his band for the USO tour was a last-minute affair. Leader had let his drummer go after finishing a run at the N. Y. Paramount theatre and was unable to secure a suitable replacement in time for the camp dates. He then asked Krupa to go out with him.

POSTWAR UTOPIA

Economic Readjustment In Ohio Town Recorded on Discs, Film

What started out as an idea for a play about postwar economic adjustment, later became translated into a reality when the town of Yellow Springs, hio, held a 'Little Peace Conference' to lay plans for the return of its 250 servicemen from the fighting fronts. And now

(Continued on page 49)

LASKY'S 'H'WOOD CANTEEN'

Hollywood, Sept. 28.

Jesse Lasky will produce 'Hollywood Canteen' for Warners.

Every star on the lot goes into the film.

RADIO WRITERS HAVE WHIP HAND

Ad Agency Executives Now Dictated To, Instead of Dictating Salaries for Scripters — Experienced Gagsters Commanding Three-to-Five Times the Money They Earned Last Year

SELLER'S MARKET

The 'white-haired' boy in commercial radio today is the comedy writer. For the first time since the inception of the medium, the gag writer is in a position where he and not the buyer dictates the price. Ad agency executives shake their heads at this phenomenon of the business, but they wryly admit that they expect their status in this situation to grow progressively weaker as the war goes on.

Experienced comedy writers are now commanding from three to five times the money they earned a year ago, and the reasons for the emer-

(Continued on page 49)

Cecil Brown, Now Ex-CBS, Knee-Deep in Lectures, Books and Mag Yarns

Lucrative offers, including a bid for lectures at $1,000 per spiel, are being dangled before Cecil Brown, following his resignation from CBS last Thursday (22) because of the Paul White edict curbing news commentators' opinions.

W. Colston Leigh, who handles Brown along with a number of other war correspondents, characterizes the stormy petrel of the air waves as 'the hottest thing on the gabfest circuit today,' pointing to bids that have come in from virtually all parts of the country during the past week from women's clubs, town hall societies, etc., who are anxious to plunk down $750 and $1,000 each for 'the uncensored story.'

Several radio sponsorship nibbles have also come in, but rown is holding off on any commitments until he gets in at least some of the lectures and finishes his forthcoming

(Continued on page 54)

Networks Ban Tune As Too Conducive to Boozing

English tune, 'I'm Going to Get All Lit Up When the Lights Go on Again in London,' published by Peter Maurice, Ltd., and written by Hubert Gregg, has been banned by the radio networks as 'too encouraging to drinking.'

Shapiro-Bernstein, publishing the song in the U. S., has changed the title to 'I'm Going to . . . on Broadway,' with a new set of lyrics by John Klenner. However, lyrical content is still along the same idea.

Road Legiters' Camp Dates Seen Building Up Vast Postwar Audience

In addition to current Broadway attractions playing army camps in the metropolitan New York area on their free nights, negotiations were completed last week whereby legit shows on tour will be channeled into adjacent military posts throughout the country under similar arrangements.

Unusual significance is attached to the pledge of the managers and performers to play the camps while on tour since, in many instances, it's expected to bring the theatre to countless thousands of soldier boys who previously had never seen a Broadway legit production.

Similarly, the performers are mindful of its postwar overtones, since they see stemming from the camp shows project the building up of a vast audience reservoir that will be cued to the after-the-war theatre picture in the country, when legit shows, it's expected, will be routed into the smaller towns and hamlets to satisfy the new demands for live entertainment.

The legit-Camp Shows project for the metropolitan area, concluded at huddles last week with Bert Lytell

(Continued on page 54)

Mother's Day

Pittsburgh, Sept. 28.

On same day that a new play, 'Mother's Day' was scheduled to open last week in San Francisco, mother of the author who wrote it passed away in a Pittsburgh hospital. Author is Aleen Leslie, also radio writer ('A Date With Judy') and scripter for many of the Henry Aldrich pictures at Par.

Miss Leslie flew to Pittsburgh from Hollywood to be with her ailing parent couple of weeks ago but left to attend the preem just about 48 hours before her mother, Mrs. Nat Wetstein, succumbed to a lingering illness. Playwright's husband, Jacques Leslie, is in RKO's legal department on the Coast.

Elissa Landi Praises Canadian Women, Chides Yanks in the War Effort

Detroit, Sept. 28.

American woman got a dig from one of their own when Elissa Landi, currently appearing here in 'Tomorrow the World,' crossed the river to speak in Windsor, Ont.

In praising the war effort of Canadian women, she said, 'I think you're doing much more than American women. I think the American women can do it, but it just seems that they need a little booting, or maybe pinching a little, before they wake up to what must be done and to what they can do. They'll never need, I hope, to do as much as the women of Russia are doing, for it is to be hoped that war conditions in America will never be similar to those there.'

Although Austrian-born, Miss Landi is now an American citizen.

Big War Biz Scares Niteries

Headwaiters and nitery owners the country over, from New York to Frisco, are of the same opinion that (1) 'we feel almost like strangers in our own joints, what with so many strange faces among the customers'; and (2), 'this exaggerated, false spending is starting to scare all of us.'

Coatroom girls, captains and waiters attest to the same thing: they know only 5 or 10% of the patronage

(Continued on page 52)

Publicists Back Plan to Curb Data on Star Pay, Film Costs

Tall salary and high picture cost publicity, curbing of which has been avidly sought by the Hays office for years, now is being tackled by the Eastern Public Relations Committee, composed of major company home office ad-publicity chiefs. Agenda for combatting this long-prevalent, so-called evil was given the committee last week, with action both by N. Y. and Coast committees expected within a month.

N. Y. committee tentatively plans toning down publicizing of ad expenditures, cost of screen productions, and sales convention budget figures.

Though these three phases admittedly are only a small portion of the astronomical figures released on film costs and salaries making the film industry a first target aimed at by legislators now seeking new sources

(Continued on page 8)

JOE LEWIS, DURANTE, SOPH FOR N. Y. COPA

Monte Proser's Copacabana, New York class nitery, is all set with name talent until July, 1944. Proser, in order to avoid shortage of draws, has booked the nitery solid, setting Joe E. Lewis for two dates, Jimmy Durante and Sophie Tucker, offering a $500 raise over their last appearances at the place order to close contracts quickly.

Lewis comes in Oct. 7 for eight weeks, followed by Durante on Dec. 2 for 12 weeks. Sophie Tucker comes in first week in March for four weeks, with Lewis skedded back in April for a final 12 weeks.

Quent Reynolds Due For a Radio Series

Quentin Reynolds, Collier's correspondent back from the Italian campaign, will probably do a radio series. Mark Hanna is agenting that for him.

The vet war correspondent isn't as optimistic about a quick victory as are some of the other ether quarterbacks. He doesn't see Italy won before next spring, for instance. Reynolds has two cabled stories coming up in next week's Collier's and the week thereafter detailing his reasons why. Emphasis is on the Salerno campaign, a severe setback at first for us.

Jolson, Harry Akst Back From 8-Wk. Overseas Tour

Back in this country after eight-week tour of bases in the Middle East combat zones, where he entertained Yank troops for USO-Camp Shows, Al Jolson is in Miami Beach, where he clippered in Friday (24) from the overseas jaunt. The singer is due to arrive in New York tomorrow (Thursday), where he'll check in at USO-CSI headquarters.

His fourth offshore trip for USO-Camp Shows, Jolson says he spent more time at more places than on any previous tour. His accompanist, Harry Akst, returned to New York on Monday (27). Star is due soon on the Coast, where he reports at Columbia for the forthcoming Jolson biog film, 'Minstrel Boy.'

Katherine Dunham, Ph.D.

It's not generally known that Katherine Dunham, the colored film, nitery and concert dancer, whose tropical revue is currently a click at the Martin Beck, N. Y., is also an anthropologist of note and boasts a Ph.D. from the University of Chicago. For her master's thesis, Miss Dunham submitted a series of article. on primitive and folk cultures which have since been incorporated in art and anthropological books and magazines.

Her interest in the dance as a primitive social manifestation won her Julius Rosenwald Foundation Fellowship several years ago which took her to Jamaica, Martinique, Trinidad and Haiti.

Similarly, Pearl Primus, the colored dancer at Cafe Society Downtown, who goes into the Billy Rose 'Carmen Jones' musical, has a master's degree from Columbia, stemming from her interest in the same subject.

Bing's Ripley

Washington, Sept. 28.

Newest Bing Crosby story to drift east deals with a recent he put on at Camp Anita, Army Ordnance Center. Camp occu ies the old racetrack grounds there.

'It was the first time,' commented Bing, 'that I ever went home from there breaking even.'

LILLIAN GISH RETURNS TO LEGIT NEXT WINTER

Lillian Gish is expected to make her return to legit in the new Michael Hogan play, 'Maggots in the Cheese,' which Al Margolies has skedded for winter production on Broadway. Miss Gish during the past year made a film comeback.

Title of play will probably be changed by the time show goes into rehearsal Dec.

Major Roscoe Ates May Stay On in the U.S. Army

Memphis, Sept. 28.

Stuttering Roscoe Ates may never stammer again.

Now Major Ates of the Army Air Force, the film funnyman with the tangled tongue revealed here Tuesday (21) that he hasn't stumbled over a syllable once during his 15 months in the Army.

'What's more, I won't do it again until the war is won and then only if I go back to the movies,' the major revealed to his long-time friend, Jim Scott, manager of the Chisca hotel. 'Matter of fact, I've come to love the Army so that I'm seriously considering remainin in the service permanently.'

Major Ates was en route from Houston to a new assignment in Atlantic City, accompanied by Major Robert Nordley. At the shore city, he'll assume his new duties as Special Service Officer for the Army Air Forces in charge of providin - tertainment.

June Knight, Divorced, Returning to Hollywood

Memphis, Sept. 28.

londe, statuesque June Knight finally settled her Arkansas marital battle with wealthy Arthur Cameron last week for $50,000 and a divorce.

The erstw ile actress of Broadway and Hollywood reached an out-of-court agreement through her lawyers with the Texas oil tycoon in the suit originally filed Feb. 8 and bitterly contested throughout the summer.

Attorneys for Miss Knight, who did not appear in person in the courtroom for the final act to her torrid divorce drama, said she had agreed to relinquish all claim to the Cameron fortune in exchange for the cash settlement and a divorce decree in her favor.

The court also ordered that Cameron pay $3,000 legal fees to her lawyers, Former Gov. Jimmy Allred of Texas and W. Henry Rector of Little Rock.

Miss Knight said she's returning to Hollywood to resume the career she gave up to wed Cameron Aug. 24, 1938.

66th WEEK !

KEN MURRAY'S

"Blackouts of 1943"

El Capitan Theatre, Hollywood, Cal.

"If you never see another stage show, drop in on Ken Murray's 'Blackouts' and you've seen the tops of the entertainment field since the days of Barnum's first 3-ring circus."

JOE E. BROWN

VAUDE CANDIDATES FROM OTHER FIELDS

Many names and near-names from various spheres of show biz are being offered for personal appearances in vaudfilm houses.

Heading the list are Pola Negri, currently making her film comeback in RKO's 'Hi Diddle Diddle'; Peter Donald, m.c. of Mutual's 'Guess Who' and raconteur of 'Can You Top This' on NBC; Donald Dickson, at one time with the Metropolitan Opera Co. and more lately the baritone star of the NBC Edgar Bergen-Charlie McCarthy program; Anne Brown, the original Bess in George Gershwin's 'Porgy and Bess,' and Chick Chandler, film player, who closed Saturday night (25) in Michael Myerberg's ill-fated 'Star Dust,' which folded in Baltimore.

Noel Coward's 'Germans' Song Not for the U. S.

Noel Coward's 'Don't Let's Be Beastly to the Germans,' tune which has stirred up a great deal of controversy in England, won't be put out in this country, according to Chappell Music, which fears too much controversy might ensue.

March of Time was slated to do the song last week on its weekly radio show, but after failing to get permission from the publisher and Coward, gave up the idea. Author was particularly adamant about not giving his okay to do tune here in this country.

Lyric is satirically anti-Nazi despite the ameliorating connotation of the title.

Ramon-Renita Resume

Mexico City, Sept. 21.

Mexico's famous dancing team of Ramon and Renita has come out of retirement. The team, which achieved a rep in the States some years ago, quit last year when Renita (Mrs. of the team) had a baby. Meantime, Ramon Reachi operated a booking agency here and directed dances for Mexican films.

First job for Ramon and Renita since the retirement is a new Mexican musical film. They'll also direct and dance in 'Firefly,' to open here Nov. 5 at the Iris.

THE BERLE-ING POINT

By Milton Berle

Was on the radio for nine war bond rallies last week and also sold them over the telephone. They had a wonderful system. If you bought a $1,000 war bond you could speak to Walter Winchell. A $500 war bond and you could speak to Bert Wheeler. A $100 war bond, Choo-Choo Johnson. I sold more 25c. stamps than anybody in the country.

A woman called up and I said, 'This is Milton Berle speaking.' She said 'I know that, but I'll buy a bond anyway.'

My little nephew Michael can't get out of the Third grade because his teacher is a Republican. She doesn't believe in a Fourth term.

If you know how, I wish you'd show me,
How to get tickets for Oklahomy!

The way soldiers are developing such colorful vocabularies the Army must be feeding them plenty of oathmeal.

Some of the girls in the Follies know exactly what they want in a husband. Any jerk with jack is jake.

Did you hear about the Hollywood couple who married and lived happily even after?

Would you say that hotel detectives are really members of a Guest-apo?

Buying bonds from your bank account,
Will help increase our tank account!

Hollywood Runaround

By Radie Harris

Hollywood, Sept. 2

Watching Jimmie Durante go through a scene with a two-year-old on the Metro lot the other day, the tot acted like such a veteran, that I asked her mother if this was her first picture.

'No,' she answered, 'it is her second.'

Whereupon the child drew herself up to all the dignity years and announced, 'Before, I was Eve Curie!'

Exclusively Yours

Dean Murphy, the voice of F. D. R. in 'Yankee Doodle Dandy' is to be loaned by Metro to Sam Goldwyn to be the President's favorite impersonator again in a Danny Kaye sequence for 'Up In Arms'...Joan Arliss will soon be a Columbia gem...do all those sotto voce recordings and tests of Kitty Carlisle at Warners mean that she's the ultimate choice for 'The Life of Helen Morgan'?...Ralph Forbes, having completed 'Frenchman's Creek' (Par), is New York bound to confer with Ruth Chatterton (the ex-Mrs. Forbes) about the possibility of being her co-star in a Theatre Guild revival, if future film commitments don't interfere...as soon as Joel McCrea leaves for overseas, Frances Dee will also desert pictures to fulfill her life-long ambition to do a play on Broadway...Sam Levene says he'll believe in Santa Claus if he can join that 'Mexican Hayride' with June Havoc...Eddie Small will get 'Up In Mabel's Room' under way as his initial UA production, before starting 'The Life of Valentino'...Blanche ing, under contract to Metro for the past six months, has yet to have a camera turned on her...Bette Davis returned from New Hampshire and went directly to Laguna Beach to rest before plunging into 'Mrs. Skeffington.'

W. C. Fields and Edmund Gwenn, meeting at the Savoy, had a nostalgic reunion reminiscing about the time they appeared on the same bill in an English music hall a quarter of century ago...'Teddy' was appearing with Irene Vanbrugh in that old vaudeville standby, 'Twelve Pound Look,' and W. C. was doing his now famous cigarbox acrobatics...the Cheviot Hills Country club will soon be taken over by motion picture interests, which will run it exclusively for the Hollywood mob...if Howard Harris and Sid Zelenko are drinking Maxwell House coffee this week, it's because they are chief contenders to fill in the writer's spot left vacant by Phil Rapp...Harry Cohn is already worrying about Orson Welles' imminent departure for London to co-produce (with Alec Korda), direct and star in 'War and Peace,' for fear that Rita Hayworth won't want to be the bride he leaves behind...Eddie Davis, about whom the zaniest comedy could be written, will write most of the blackouts for George White's 'Scandals'...When Edna Best, now on the radio staff of Young & Rubicam, called Ronald Colman to clear him for a big commercial show, Ronnie replied, 'I'm sorry, you'll have to contact my agent, Nat Wolf, who, I believe, is also your husband.'

One In a Million

When 'The Hollywood Canteen' is screen immortalized via Warners, it will be Delmar Daves, scripter of the original 'Stage Door Canteen,' who will not only pen the yarn but do the directing.

Daves, the white-haired director on the lot since his first effort, 'Destination Tokyo,' will capitalize on all the publicity given the 'millionth man' to visit the Canteen, and will use him as the pivotal hero around whom every Warner personality will revolve. And don't be too surprised to see Cheryl Walker, the 'Eileen' of 'Stage Door Canteen' continue as the junior hostess with whom 'Mr. Millionth Man' leaves his heart behind.

Memo to ye ed: Your 'Hollywood Runaround' will be back to the ' York Runaround' for the issue of Oct. 6.

Streamlined 'Shrew'

Dawn Powell is doing the book for the streamlined version of Shakespeare's 'The Taming of the Shrew,' which Al Margolies is putting into production for a Broadway opening this winter. Irving Graham has also been engaged to do the score.

'Shrew' will be a costume show and presented along the same lines as 'The Boys from Syracuse,' the modernized version of 'The Comedy of Errors,' which George Abbott presented on Broadway several seasons back as a musical.

Margolies is currently negotiating with the Arthur Lyons agency for the two leads and director. Show goes into rehearsal late in October, when it will be given a new title.

WB CONTRACT LIST HITS PEAK AT 203

Hollywood, Sept. 28.

Six new players added to the contract list at Warners boosted the roster to 203, the highest point in the history of the studio.

Number includes 83 players, 28 of whom are in the armed forces. Remainder of the list is made up of producers, directors, writers and composers.

Lunt-Fontanne, Others Arrive in London

London, Sept. 28.

Comedian Willie Shore, singer Bob Russell and Alfred Lunt and Lynn Fontanne have arrived in London to entertain American servicemen.

Gypsy Rose Lee's Mother Injured in Auto Mishap

Mrs. Anna Thompson, mother of Gypsy Rose Lee and June Havoc, was critically injured Monday (27) in New York as the result of an automobile accident.

Mrs. Thompson, a passenger in a car driven by Patricia Donovan, crashed into a concrete upright under the West Side Highway shortly after 1 a.m.

BINYON, BEMELMANS COLLABING ON PLAY

Army Captain Claude Binyon is collaborating with Ludwig Bemelmans on a composite dramatization of the latter's two books, 'Hotel Splendide' and 'I Love You, I Love You, I Love You.'

Show will be a musical, which Bloomingdale will produce Broadway this winter.

Fate of Performers In France Still Uncertain

The fate of quite a few of the moneyed French professionals, who thought they had a semblance of refuge on the Riviera, is now a matter of concern to their U. S. friends. Some were native-born French and others of French citizenship, by naturalization, among them a few non-'Aryan' extraction.

The pincers between the Franco-Nazis and the revolting Italians leaves the San Remo-Monte Carlo-Nice-Cannes strip in grave uncertainty as to their safety.

Cantor-Lastfogel to Work Out a 'Hospital Circuit'

Eddie Cantor and Abe Lastfogel, USO-Camp Shows prexy, will huddle on the Coast next week on setting up of a 'hospital circuit' for the entertainment of wounded servicemen shipped from the fighting fronts. Cantor, who has long felt the need for a fully-organized circuit to bring cheer to the sick and wounded boys, will head a troupe of filmites who will tour the various hospitals under USO pices.

Tour will begin as soon the comedian completes work on his 'Show Business' picture for RKO. Lastfogel leaves N. Y. for the Coast on Friday (1). He'll remain there for about nine or 10 weeks in connection with the Camp Shows fall and winter domestic and overseas schedule.

EQUITY WOULD REPLACE 4A'S

AFL and CIO Decide Not to Merge Labor Shows; to Tour Separately

Move recently initiated aimed at a merger of the show usiness ventures now in preparation by the American Federation of Labor and the CIO. based on the contention that the separate enterprises may iden the AFL-CIO labor breach instead of cementing relations, has been dropped, with the two organizations preferring to go their own ways on the projects. Both are gearing their respective productions to portraying the vital role of labor in helping to speed the victory, though it was felt in some labor and show biz quarters that it could best be accomplished a collaborative gesture.

AFL project will take the form of a pageant, to be presented in Madison Square Garden, N. Y., Nov. 9, ith a tour of the country slated to follow. Representatives of all theatrical unions met last week (22) with stage, radio and screen reps to formulate plans for the pageant, which, based on present plans, will be one of the most spectacular ever shown in N. Y. or elsewhere. Title will be 'We're on Our Way—to Victory.' Attending the session, which was preceded by a luncheon at the Astor hotel, were ex-Mayor James Walker, Bert Lytell, AFL exec Matthew Woll, Erno Rapee, Ed Sullivan, Major Leslie Thompson, William Morris, Jr. and many others from show biz. As pointed out by Charles Yale Harrison, of the N. Y. Labor War Chest, 'The pageant is not a benefit, but an expression by N. Y. entertainment unions of the part which organized labor is playing in the war.'

The CIO show, "Roll Up Your Sleeves,' goes into rehearsal in two weeks, with a full season's road tour being booked before its opens in N. Y.

BERLIN'S 'ARMY' CUFFO AFTER IT HITS LONDON

London, Sept. 28.

When Irving Berlin and the all-soldier cast of 'This Is the Army' reopens here, it will be a cuffo show for servicemen exclusively. Show will tour as a single unit instead of being divided into two sections as originally planned.

After a West End engagement for Allied soldiers stationed in and near London, it'll tour the various bases throughout England and Ireland.

Rehearsals In N.

Prior to shoving off for the fighting front Irving Berlin's 'This Is the Army' will have two dress rehearsals in New York, probably at Mecca Temple, sometime next week. The run-throughs will be strictly private, performances being held in order to fix the routining.

The offshore 'Army' contingent will carry a complement of 110 men as against 150 used originally. ate of departure has not been set, nor will it be revealed.

Mass Reading Slated For Air Force Show

Moss Hart hold a mass reading of his new Army Air Force show, 'Winged Victory,' on riday (1), probably at the Windsor theatre, N. Y., with rehearsals skedded to get under way on Saturday (2). As yet not a single cast member has read the script, Hart preferring that he read it to the entire personnel immediately start of rehearsals.

'Victory,' it's isclosed, will have 150 speaking parts, with a cast of upwards of 200, including a number of civilian actresses. The entire personnel, including backstage crew, etc., will comprise 300.

Gilbert Miller has been named chairman of a civilian committee which will raise $100,000 for the production, with the various subscribers to get back what they put in. Show will open at the 44th Street theatre, N. Y., on Nov. 18 after a two-week tryout in Boston.

Not Jealous?

Hollywood, Sept. 28.

Glamorous messenger gals who replaced the boys on the picture lots by reason of the boypower shortage, will function from now on as messengers and nothing more.

Some of the gals doubled for a while as guides, escortin visitors to the various sets, until the glam stars complained that the streamlined guides were attracting too much attention.

Complete Control of Pic Emphasized By Mgt. In Nixing 600G 'Father' Bid

In explaining the rejection of the newest bid of $600,000 from David Loew and Arthur Lyons for the picture rights to 'Life With Father,' show's producer, Oscar Serlin, reiterated that the financial consideration is the least important factor. He stated the time element is hardly material, for if 'Father' was filmed 10 years from now, the story would not be dated. Serlin, with Howard Lindsay and Russel Crouse, the authors, have made the unprecedented stand that they must be in complete control of the picture's details, so that 'Father's' principal character (Clarence Day) will reach the screen as they conceived him to be. They are meticulous in aiming to see that the picture be in good taste.

Four studios are interested in securing the 'Father' rights, with four definitely out. Stated that it is mostly a matter of working out details of a contract, while the show's management won't be hurried, as the play is still faring well enough on the stage. Others named as considering 'Father' are David O. Selznick (Vanguard), Warners, Mary Pickford and Samuel Goldwyn. Declared out are Metro, Paramount, Columbia and Universal.

Topped Others by 100G

Hollywood, Sept.

Loew-Lyons' bid of $600,000 guarantee for 'Life With Father' topped others by $100,000.

The L-L offer was against 50% of the profits, ulating immediate production.

NORMAN CORWIN, METRO SAID TO BE NEAR DEAL

Norman Corwin, who winds up the 'Passport for Adams' sustainer on CBS next Tuesday night (5), is mulling what is reported to be an exceptionally attractive film-writing offer from Metro. However, he'll return to New York for confabs with CBS program executives before making a decision about it. He's due east about Oct. 15.

The writer-director contract to RKO several years ago and, after his 'Bill of Rights' broadcast on all networks, had an offer from Metro at a figure understood to have been $1,000 a week. However, he refused to be tied to a term deal, so turned it down. That aspect is believed to have been ironed out in the latest Metro proposition, and he would have some say in the selection of his assi so he is expected to sign.

Jeanne Cagney Sought For Berle-Hayman Play

Milton Berle and Clifford Hayman, who have Allen Boretz's comedy, 'All the People,' skedded for Broadway production this winter, are negotiating with Jeanne Cagney for a leading role.

Berle and Hayman plan to put the show into rehearsal about Dec 1.

SEEKS TO HEAD 1 BIG TALENT UNION

Although Equity went on record as favoring the idea of one big talent union, it is insistently pointed out that no feasible plan has ever been worked out for such a consummation. That's why there was a string to its okay on merging with the American Federation of Radio Artists and the American Guild of Musical Artists last week.

What Equity would prefer is that the other talent unions merge with it and that Equity then be wholly representative of all actors and artists. It is argued that Equity, being the best known and probably the most influential of the various actor groups, besides being the strongest financially, is the most logical parent union. AFRA and AGMA have been in existence for about six years, while Equity has been successfully operating for more than 25 years. Screen Actors Guild is another important talent union, but without it a merger does not appear to have a satisfactory outlook, while the vaude group, American Guild of Variety Artists, is still a problem, but would also be a necessary factor in one big union.

Time for Correction

Pointed out that Equity let go the jurisdiction of nearly all the other talent unions, dating from the time it failed to organize Hollywood. For years there was criticism of those moves which permitted the picture, radio and musical artist (inclusive of

(Continued on page 54)

$75,000 Cash and 25% Over $500,000 the Terms For 'Tomorrow the World'

Screen rights to 'Tomorrow the World' which Lester Cowan bought calls for a down payment of $75,000, plus 25% share of the gross over $500,000. After the producer Theron Bamberger demanded and found he could get $350,000 for the screen rights, he decided on a percentage deal instead. The 500G is figured as the probable production cost. Shooting on the picture is tentatively slated to start in January, with release scheduled for next June. Distrib not yet set.

In accord with the Dramatists Guild minimum basic contract, coauthors James Gow and Arnaud d'Usseau will split 60% of the proceeds from the film sale, with producer Bamberger (Lester Mayer, associate) getting the remaining 40% to share with his backers. Although contracts for the sale have not actually been signed, Sidney R. Fleisher, the Dramatists Guild arbiter, has approved the terms, so the deal is officially set.

'Tomorrow' is a current hit at the Barrymore theatre, N. Y., and a second company is at the Cass, Detroit.

BENNY BAKER'S 'DATE' WITH VINT FREEDLEY

Benny aker has been signed for Vinton Freedley's forthcoming Broadway show, 'Blind Date,' slated to go into rehearsal in mid-October. Jerry Lester is already set and Freedley is trying to get Ann Miller for the lead.

Comedian Ba almost had his ambition to play a serious role realized last week. Just prior to leaving for N. , he was called to test for role in Paramount's 'Hitler's ang,' but at last minute was notified that he was signed for the Broadway musical. Baker was slated to test for part of Hermann Goering.

Aurora's Film Bow

Hollywood, Sept. 28.

Carmen Miranda's sister, Aurora, checked in at Universal to make her film debut in 'Phantom Lady.'

Pair did a sister act in Brazil, but Aurora is billed simply as Aurora, without the Miranda tag.

Gen. Osborn, Under Fire, Faces Loss Of Camp Shows, Army Film Powers

Washington, Sept. 28.

Brig. Gen. Frederick H. Osborn, head of the Army Special Services division, was nominated to the Senate today to be appointed a major-general.

President Roosevelt submitted the nomination.

A directive now before Secretary of War Stimson and approved by the general staff will strip Brig. Gen. Frederick H. Osborn, of the Special Services Division, of many of his powers.

When and if Stimson signatures the directive, Gen. Osborne will lose camp entertainment, now directed by Lt. Col. Marvin Young; the Army Motion Picture Service directed by R. B. Murray, jurisdiction over recreation and sports, and other important military duties. It will leave his Services of Supply with authority over research, education and indoctrination courses. All film activities under Gen. Osborn will be switched to the Signal Corps under Col. Kirke B. Lawson, head of the Army Pictorial Division. This would mean shifting of Lt. Col. Frank Capra's activities to the new setup.

Gen. Osborn, as a Hyde Park neighbor of the president, was a personal appointment by Roosevelt. Regular army officers and West Pointers variously have been reported as resenting the broad activities given to the one-starrer, wh was, without previous military experience. Gen Osborn took charge of the Division when it was known as th Morale Branch and when Maj. Gen. James A. Ulio (now Ad-

(Continued on page 8)

Or What Have You?

Hollywood, Sept. 28.

Rental studio owner, who has become an indie roducer, wanted to borrow a femme lead from a major studio and was given a quick brushoff. Before the week ended, the major studio wanted to borrow camera crane from the owner of the rental studio, who had been nixed brusquely when he wanted to borrow the femme. Mechanical equipment being so scarce nowadays, the major company swapped its femme lead for a hunk of machinery for one picture.

And born.

Survives 'Crucifying' In Sideshow, Dies Of Heart Attack in Mex.

Mexico City, Sept. 28.

Harry Von Wieckede, the 'fakir' who attracted huge crowds to a downtown sideshow recently where he was 'crucified' for 21 days, died in a local hotel room last week (21).

He had been in his hotel room only four hours after returning from a hospital, where he had been confined since Sept. 15, when the gold nails were moved from his hands and feet after the 21-day test. It had been advertised he would remain 'crucified' for 100 days. A doctor had ordered the spikes removed.

A heart attack was believed fatal. Little was known of the fakir, who was about 35 and was reported to be both German and Swiss. He had been 'crucified' three times previously in South and Central American countries.

FETCHIT STEPS INTO 30-DAY CHI JAIL BIT

Chicago, Sept. 28.

Stepin Fetchit dejectedly started to serve a 30-day sentence in the Bridewell last Thursday (23) for contributing to the delinquency of a minor, when Judge Joseph B. Hermes, in Jury Court, overruled a motion to vacate judgment.

Judge Hermes had promised Fetchit a continuance if he started on a tour of Army Camps by last Tuesday, but Fetchit failed to make the necessary arangements, so had to go to jail. He was sentenced on July 31 after a 16-year-old Negro girl had been found in his hotel room.

Columbia's Record-Less Album for Sinatra Disks

Columbia Records will market an unusual item later this week or early next. It is made up of an album under the name of Frank Sinatra, which will be sold, minus records, for 50c. Since Columbia has recently issued four individual discs by the singer, the number of pressings the blank book can hold, the company feels that Sinatra fans will want something to store them in.

Columbia has put out in the past couple months, 'People Will Say We're In Love'-'Oh, What a Beautiful Morning,' 'Sunday, Monday, Always'-'If You Please,' 'You'll Never Know'-'Close to You' and 'All or Nothing At All,' last made with Harry James while Sinatra was with that band.

Ruggles' Korda Pic

'esley Ruggles will direct forth Alexander Korda picture in England for Metro. Film will star Robert Donat and Merle Oberon (Lady Korda).

Mr. and Mrs. 'esley Ruggles accompany the Kordas back to England in November.

WILLKIE'S THREE-WAY CALL AT ZANUCK MANSE

Hollywood, Sept. 28.

Wendell Willkie spent the week-end in the Darryl Zanuck mansion in Santa Monica, tripling as house guest, chairman of the 20th-Fox board of directors and story adviser on the forthcoming picture, 'One World.'

Picture will be one of the company's highest budgeters for the 1943-44 20th-Fox program. Willkie and Zanuck conferred on company business with Spyros Skouras, who planed out for New York, with a one-day stopover in Denver.

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Bond Cavalcade Gets Warm H'wood Reception After $1,080,000,000 Tour

Hollywood, Sept. 28.

Hollywood Bond Cavalcade wound up its national campaign last Saturday (25) in San Francisco with around $1,125,000,000 for Uncle Sam's cash box. Combined with the Airmada shows, special theatre preems and bond selling activities via radio, entertainment industry has raised in the neighborhood of $2,500,000,000 during the Third War Loan campaign. The Airmada accounted for $250,000,000, while preems and other theatre activities by last week had rolled up around $337,000,000 in bond sales.

Hollywood's bond cavalcade of stars came home Sunday (26) to a reception at Glendale station that was as heart-warming as any they received on the 10,000-mile tour of 15 cities.

As the Red, White and Blue special pulled in, a Navy band flanked by a group of stars gave out with 'California, Here I Come.' A crowd of 6,000 also was on hand to join the acclaim. Civic dignitaries joined in the welcome and wires from Washington Treasury officials paid high tribute to the cinema troupe. Secretary Morgenthau expressed his gratitude in a wire to the managers of the tour, Kenneth Thomson and Charles K. Feldman, as follows: 'I do want every member of the cavalcade and all others in various branches of the motion picture industry—production, distribution, exhibition—to know that the Treasury Department is appreciative of the fine American spirit you have all shown in the Third War Loan. You have undoubtedly made a fine contribution to what now appears to have been a highly successful effort.'

Ted Gamble, national director of the war finance committee, Treasury Department, called the tour the 'greatest home-front job of this war.' He added: 'In traditional industry fashion, an expression of willingness to do anything and everything possible was immediately forthcoming. All of the many activities which the industry has undertaken have been fulfilled in true showmanlike manner. Please extend my

(Continued on page 24)

Hersholt's Bond Pitch To Danes Sells $225,000

Minneapolis, Sept. 28.

Coming to Minneapolis to address 100 delegates to the Danish Brotherhood of America convention and to speak at a celebration, Jean Hersholt turned Third War Loan bond auctioneer at the dinner meeting. He auctioned off a piece of pie for $100,000, then re-sold it again and again. When the pie wore out, he substituted autographed photographs and 'sold' them to the highest bidders for the bonds. A handshake went for $22,000. All told, bond purchases aggregating $225,000 resulted.

Hersholt said his experience getting to Minneapolis would make a plot for a film thriller. He left New York at 7 a. m., flew to Chicago and arrived there just in time to miss the plane connection for Minneapolis. Then he chartered a plane and arrived here 'just in the nick of time' for the Brotherhood dinner.

From Minneapolis Hersholt returned to Hollywood.

New Camp Lee Airer

Camp Lee, Va., Sept. 28.

A new weekly radio show, 'Bunk Fatigue,' has been launched by the Quartermaster Replacement Training Center over WRNL, Richmond, 7:30 to 8 p. m., originating in the 13th Regiment area.

Lt. Robert Eastright, Special Service Officer of the 13th, wrote and produced the first show, with Pvt. Jack Hurdle as director. Lt. Eastright was a New York and Hollywood script writer, and Hurdle was director and producer of such radio shows as 'Maxwell House Coffee Time,' 'Prudential Family Hour' and 'Junior Miss.'

6,000 Workers in Armed Forces

Hollywood, Sept. 28.

More than 6,000 male film studio workers, about one-third of the industry's normal personnel, are now in the armed forces. Statistics were disclosed by Y. Frank Freeman at meeting of the Motion Picture Producers Assn.

Soldier Show Scripts

New War Dept. directive, as published exclusively in 'Variety' last week, calling on commands of the army posts throughout the country to set up their all-soldier entertainment activities, has resulted in a flood of inquiries as to where suitable material can be obtained.

War Dept. points out that, by writing in to the Special Services Division, Washington, setting forth type of material required, it will be sent upon request. Entire 'show biz library' has been set up for just such a purpose.

200 Scripts Submitted In Servicemen Contest; Deadline Set for Nov. 1

More than 200 manuscripts have been submitted to date in the $10,000 playwrighting contest for men and women in the services, which is sponsored by the National Theatre Conference. The two scripts adjudged winners will be presented on Broadway.

Servicemen stationed in this country, as well as in theatres of operation overseas, have until Dec. 1 to submit their entries. Deadline, previously fixed for Nov. 1, was set back to allow NTC to use the National Entertainment Industry Council's donation of $250 as prize money in a new class of competition, radio plays. Augmenting NTC's $1,000 in cash for 50 prize winners in four classes of writing (long plays, one-acts, skits, and musical comedies), will be NEIC's $150 contribution for the two best half-hour radio plays and $100 to be split evenly among the authors of the four best 'spot' scripts.

As an added fillup, 17 institutions announce 23 post-war scholastic awards to playwrights singled out for recognition by contest judges. Aggregate value of scholarships and fellowships amounts to $9,500. List includes, among others, Carnegie Tech, Cleveland Playhouse, Dock St. theatre, Pasadena Playhouse, Univ. of California, Washington and Yale.

Playlets at Camp Lee

Camp Lee, Va., Sept. 28.

'The Army Play by Play' will be presented by the Camp Special Service Office here Oct. 11-13, with soldier-actors participating in four soldier one-act plays.

Sgt. Don Stevens is coordinating the production under the supervision of Captain Brace Conning.

Back the Attack! Buy Extra Bonds!

Here They Come, Mabel

Hollywood, Sept.

Next director chore for Ray McCarey is 'Up In Mable's Room,' to be produced by Edward Small for United Artists release.

Filming starts when McCarey winds up his current RKO job, 'Dangerous Journey.'

Rep. Sets Seabee Film, With Preem Skedded For L.A. Advance Base

Hollywood.

Editor, 'Variety':

A few West Coast amusement notes from seaman's log:

Republic has beat other producers to the draw with the first film honoring the United States Navy's Construction Battalions — the fighting engineers. John Wayne and Susan Hayward signatured for leads. Dennis O'Keefe has second male spot, having been slotted in for George Reeves, previously inked in, but since inducted into military service. Miss Hayward will have only femme role in film, budgeted at $1,500,000 and captioned 'Fighting Seabees.' Edward Ludwig will direct. Lieut. Comdr. H. S. Hunter, USNR, has been named technical advisor.

Republic Producer Albert J. Cohen has announced production's premiere will be at Port Hueneme (Wah-nee-mee), Seabee advance base depot, outside Los Angeles. Actual script shooting will also be largely done at Port Hueneme, when casting is completed.

Production will be first honoring Seabees, Navy's fighting engineers, who are now on duty at bases in many parts of the world, with many thousands in training at various Seabee bases on the continent.

A Seaman Looks City Over

Earl Carroll's Hollywood theatre-restaurant consistently remains a top

(Continued on page 26)

Nat'l War Fund Drive

While there will be no collections in theatres for the National War Fund campaign Oct. 4-Nov. , Arthur L. Mayer last week stated that the War Activities Committee would help to put the drive over.

Film industry making screens available for War Fund appeals, while trailers and other exploitation media will be supplied.

Col. Lawton Heads All Army Pix Work

Washington, Sept. 28.

Transfer of film production activities of Army Special Services to the Pictorial Division of the Signal Corps, under Col. B. Lawton, has been completed.

Function of such well known pix people as Lt. Col. Frank Capra and Lt. Col. Anatole Litvak will remain unchanged as will the production job in Hollywood and els . Chief differences is that all the film work has been put together under one man in the Signal Cor s. Only exception to this rule is the Army Air Forces motion icture setu , w continues as a separate unit.

NEIC's Meeting Reviews Morale Achievements

National Entertainment Industry Council met last night (Tuesday) at the Astor hotel, N. Y., to further ambitious program aimed at hypoing morale on the home front and among the men in the armed forces. Review of its accomplishments to date, particularly the role NEIC has played in the Third War Loan drive, highlighted the session.

Powwow was the first held since NEIC's inaugural program at the Waldorf-Astoria last June, when representatives from all branches of show business pledged support in a national pool of industry talent and facilities to aid in speeding the victory. In the interim a coordinating committee has been meeting weekly to expedite the program.

In the absence of chairman George J. Schaefer, currently on the Coast, James A. Sauter, NEIC's coordinator, presided.

Soviet to Widely Exhibit Litvak-Capra Film Short

Soviet embassy representatives in this country were so impressed with the 'Battle for Russia' documentary produced by Lt. Col. Anatole Litvak under supervision of Lt. Col. Frank Capra, that moves have been initiated for its release in all Soviet Russia theatres.

Film, fifth in the series of seven 'Why We Fight' orientation pictures prepared for showing to men in the Army, was given a special screening for the Soviet legation in Washington last week, when a Soviet spokesman described the picture as 'by far the most effective picture yet produced on Soviet Russia in the war.' Spokesman further expressed the belief that for propaganda value it exceeds anything yet produced in the Soviet Union.

Release of the film for Russian distribution is being sought by the Soviet Cinema Committee under arrangements similarly initiated recently when the fourth of the series, 'Battle of Britain,' was turned over by the Office of War Information to the British Ministry of Information for showing in London theatres.

McLeod Gives Up Ghost

Hollywood, Sept.

Jules Dassin took over the direction of 'The Canterville Ghost,' Charles Laughton starrer at Metro, following the withdrawal of Norman McLeod, original pilot.

McLeod had a clash of opinion with upper execs and asked to be relieved of the job.

N.Y. to L.A.

Mary Blair
Hal Wallis.
Herbert Yates.
Lt. Comm. Eugene J. Zukor.

Red Cross Sets Up 'Airevues' to Play Bases in Britain

London, Sept.

At the request of Col. aily, Special Service Officer of 8th Air Force, the American Red Cross has formed special units known as 'Airevues' which will cover complete circuit of ARC Aeroclubs situated in air fields in Great Britain. Four complete units were scheduled to start Sept. 19.

Deal was set by Paul Goldblatt, Comptroller of Entertainment of ARC and Dwight Deere Wiman, Director of Entertainments of ARC, with units to be produced by Leighton K. Brill, assistant director, in charge of field zones.

Units are being based at a central point for two weeks and will be transported daily by the Army to and from installation where they're appearing, with booking scheduled through U. S. Air Force Special Services Officers.

Each unit will comprise entertainers, mostly femmes.

Titles of first two units are 'On the Beam,' and 'Visibility Good.'

British and Americans Decide to Combine Pix On Tunisian Campaign

Washington, Sept. 28.

The combined British-American feature length film on the Tunisian campaign is scheduled for completion about Nov. 1. Commercial release in this country will be about a month later.

Lt. Col. Frank Capra is now in London working on the pic with British expert . U. footage was originally designed for a separate pic, independent of the British shots. Decision to combine was finally reached because of the time element, according to reports. War moved so fast that two pix on a subject several months old appeared to be one too many.

Under plans tentatively worked out, the British will handle distribution in this country on a strictly commercial basis. British Information Service will utilize the same channels as for their own official releases.

Letting of official Army footage on a commercial basis marks a clean break with precedent. However, there is nothing in the Army rules to forbid it. Probability is that the U. S. Army share of the net will be earmarked for Army Emergency Relief, or some similar fund.

Meantime, it is reported that the Army may also push for public release of 'Battle of Russia,' newest of the Frank Capra indoctrination films. Only one shown publicly in this country has been 'Prelude to War.' If the report is correct, the Army will have to tangle with OWI, which is not at all anxious to launch any more feature length pix to go out on a free basis and scramble commercial distribution schedules.

L.A. to N.Y.

Ed Alperson.
Richard Arlen.
George Balzer.
Robert Benchley.
Mr. and Mrs. Myrt Blum.
O. Henry Briggs.
Samuel Bronston.
Walter Bunker, Jr.
Dennis Day.
Ned Depinet.
Francis Harmon.
Peter Harrison.
Leland Hayward.
Phil Harris.
Louis Herscher.
Milton Josephsberg.
Sam Lanfield.
Walter Lantz.
Mary Livingstone.
Herman Mankiewicz.
Joe Mankiewicz.
Llewellyn Miller.
Ernst Pascal.
Meta Reis.
Roy Rogers.
George Seaton.
Sam Shain.
Ann Sheridan.
Spyros Skouras.
Andrew Stone.
Margaret Sullavan.
Charles Taft.
John Tyers.
Christy Walsh.
Lewis Allen Weiss.

Uncle Sam's Callboard

Sgt. Bevan's Decorations

Springfield, Mass., Sept. 28.

The air medal with two oak leaf clusters were awarded Sunday (26) at Westover Field in Chicopee to Mrs. Walter L. Bevan on behalf of her son, Staff Sgt. Donald J. Bevan, 23, now a prisoner of war. Sergt. Bevan, a former staff artist with the N. Y. Daily News, was employed in the art department of the Paramount theatre here before going to N. Y.

The air medal and one oak leaf went for five combat missions over enemy occupied continental Europe, while the second went for five other missions and was recommended by Maj. Gen. Doolittle.

Chouinard's Chore

Washington, Sept. 28.

Corp. Geri Chouinard, former USO-Camp Shows entertainer, directed the recently produced 'WAC-tivities of '43,' at Camp Pickett, Va., musical show staged by the WACs at the post. Company had a cast of 65.

Chouinard, clerk of the headquarters company Pickett, was drafted for the job.

Major Teitelbaum to Coast

Washington, Sept. 28.

Major Bert Teitelbaum, former Warner art director, returns to the Coast in a few days to resume production duties at the Army Air Corps studios in Culver City.

He was here for several months at the headquarters of the Air Corps' motion picture division in the Pentagon Bldg.

Fonda in D. C.

Washington, Sept. 28.

Lt. Henry Fonda is here on duty with the U. S. Navy.

Lt. Comm. Zukor to L.A.

Lt. Commander Eugene J. Zukor, son of Adolph Zukor, chairman of the board of Paramount, returned to his Los Angeles naval base Monday (27) after a week's furlough in the east. In the Navy since October.

(Continued on page 10)

DUFFUS QUITS OCT. 1; HOMETOWN PIX IDEA

Washington, Sept. 28.

Carlton Duffus, assistant field director with the U. S. Treasury bond drives, whose resignation becomes effective Oct. 1, has submitted a new idea to the Army for the production of industrial incentive films.

Duffus proposes using newsreels to make shots of men overseas for exclusive showing in their home towns in the U. S. Duffus arranged a similar plan for the Treasury Department minute men.

War Dept. may okay the plan, in which case Duffus may be invited to operate. Duffus, with a theatre operating background, has not disclosed his future plans in the meantime.

PLAN 250 NEW THEATRES

RKO, Universal Reported Seeking To Buy In on Mex Film Companies

Mexico City, Sept.

Mexican film business is booming, with Hollywood magnates reportedly trying to buy in.

Reports are current that Universal and RKO want to invest in Mex pictures, but so far have been unsuccessful.

One of the film companies approached with a Hollywood offer was Clasa, one of the best in the country. The American producers reportedly offered to buy 40% of the stock outright, advance the cost for each picture and bring in American actors and technicians. Under the plan it would control distribution through Latin-America and the rest of the world and would shoot Spanish version of American films in local studios.

Offers have been turned down, it's claimed, because the Mexican producers fear it would mean eventual domination by Hollywood.

Mexican film production, both in quality and quantity, has shown such terrific gains that it's attracted attention in world markets. For several months, American script writer Robert Tasker and directors Norman Foster and Herb Kline have been here working on Mexican pictures on invitation of the Coordinator of Inter-American Affairs.

Walt Disney crew is here preparing a 'Good Neighbor' picture, and recently Disney, Louis B. Mayer and James Fitzpatrick were decorated with the Aztec eagle medal by the Mexican government for helping improve understanding between Mexico and the U. S.

PRC BUYS STUDIO AT AUCTION FOR $250,000

Los Angeles, Sept. 28.

Final turnover of real estate and buildings of Fine Arts to Producers Releasing Corp. became effective at a public auction on the courthouse steps. Representatives of PRC took over the property with a bid of $250,000 in cash and the assumption of responsibility for $33,000 in back taxes.

New owners take formal possession of the studio on Oct. 1, under the title of PRC Studios, a new Delaware corporation, with O. Henry Briggs as president, Leon Fromkess, v.p., and Karl Herzog sec-treas.

'Dawn' and Possibly One More Par Pic May Go UA

Deal is reported under discussion for the sale of one and maybe two Paramount pictures to United Artists, latter being in need of a couple fall releases to fill out its schedule.

Singleton Par will probably give UA is 'The Hour Before the Dawn,' which was produced for Par by William Dozier and directed by Frank Tuttle, with cast including Franchot Tone, Veronica Lake, Binnie Barnes, John Sutton and Henry Stephenson.

Last year when UA bought three features and the Harry Sherman westerns from Par, a fourth feature was discussed but Grad Sears, v.p. of UA, at that time wanted to leave the fourth in abeyance until he saw whether he needed it or not.

UA Takes Lederer Pic

Hollywood, Sept. 28.

United Artists closed a deal to distribute 'Voice in the Wind,' a Francis Lederer starrer produced on the Talisman lot by Rudolph Monter and Arthur Ripley.

Contract is in line with the United Artists plan to accumulate a few outside productions to round out its releasing program for the year. It is a war story with backgrounds in Europe and the West Indies.

'The Pirate' in Hand

Hollywood, Sept.

Henry Koster draws the director assignment on 'The Pirate,' to be produced by Joe Pasternak at Metro.

Picture will be based on the Broadway play which starred Lynne Fontanne and Alfred Lunt.

He'll Be Hard to Find

Hollywood, Sept. 28.

Columbia signed Paul Lukas for the top male part in 'Address Unknown,' slated for late autumn production.

Story is backgrounded in San Francisco with a Nazi spy angle.

British Quota Revamp Looms; See Expansion In U. S. Market As Aim

Proposal to revamp the British quota setup and force a better break for British-made features in this country looks in the cards, according to latest reports received in N. Y. Such a revision to give British pictures playdates in the U. S. is being talked or actually mulled in England, latest advices indicate. American distribs show inclination to cotton to the idea so far. While willing to spot any number of British features for distributing in U.S., it rated as having boxoffice possibilities, all major companies thus far are holding a united front against such pressure arrangement.

Details of any quota switch have been kept secret thus far, though Britain's film leaders have warned they will get more playing time in the U.S. 'or else.' This undoubtedly would contemplate some percentage arrangement as now done on production in the British Isles. American film companies via the quota setup, now, are required to produce a certain number of features in England annually, actual total being based on the number each U. S. company distributes every 12 months over there. New setup might specify that for every so many features distributed in Britain year, the American company must take a certain percentage of British product for distribution in U.

Yen of British film companies to get extensive distribution in the U.S. is nothing new, but has been gradually building up since 1939. Even before Britain entered the war, British picture industry chiefs were alleging that there was a conspiracy on the part of American companies to keep British films out of this market.

Revision of the British quota law may never pass since additional pressure on American distributors already is developing in Britain, namely via J. Arthur Rank. Holding near 80% of ace theatres in big keys of the British Isles, he reputedly is in a position to ignore present American rental demands.

Understood on reputable authority that U. S. major distributors now are attempting to hold together and not sell to Rank-controlled theatres unless he buys on sought American terms. Big question is whether this stand can be maintained because it's no secret in British trade circles that he would concievably make a deal with two or three U. S. majors just to force the others into line. This would enable Rank to get American product on his own terms.

Reports from London indicate that from Rank's domination of Britain's film business will stem numerous developments tending to enlarge the British position not only in the U. S. but in the world market.

Goetz's Legit Plans

Harry Goetz, winding up production of 'Tropicana' on the Columbia lot, plans to devote himself entirely to legit production upon his return to New York from the Coast.

He's partnered with Jed Harris in a legit production unit financed by 20th-Fox.

Gilroy Exits RKO

Hollywood, Sept. 28.

Bert Gilroy leaving RKO after 12 years as a producer.

Among his recent pictures was the 'Mexican Spitfire' series.

CHAINS CONSIDER POPULATION SHIFT

Virtually all of the leading theatre chains in the United States and many independent operators have placed under way a huge postwar theatre construction program, representing an expenditure of from $25,000,000 to $30,000,000. Producer-distributor chains are also setting plans for extensive new theatre building in South America, concentrating heavily on Brazil, and in Mexico.

Taken into account so far as America is concerned, is the relocation of population, due to wartime requirements, which has brought about an acute theatre seating shortage. At the present time a minimum of some 250 new theatres, covering key cities as well as smaller situations, are already on the drafting boards. Building plans now being drawn include provisions for new theatre construction in such cities as N. Y., Washington, Detroit, Cleveland, L. A., San Francisco, Chicago and numerous other situations.

Permanent Increases

Major circuit operators believe that the increased population and relative importance of war plant centers will largely remain where it is now located following the war and are planning to increase theatre seating capacity to take care of the additional business. The West Coast, Washington and Detroit areas are cited as instances where migratory population is likely to stick, thus calling for a revision of theatre policies.

Also figuring in calculations is the abuse which many theatres have been subjected to during wartime, many theatres being neglected due to inability secure replacements and materials for alterations.

Competent theatre operating and building authorities state that many theatres now operating will be abandoned either because they have outlived their usefulness due to shifting population, or because they have been too badly neglected to warrant reconstruction. Some of the new theatres are planned for erection on the outskirts of war manufacturing areas.

Postwar theatre construction plans indicate that many modern features in the way of building materials as well as in novel type of buildings will be adopted. The postwar picture house is also likely to prove relatively economical in cost of construction as well as operation, according to building circles.

Many appliances, such as air conditioning, now in the hands of the Government, will likely be released after the war. Government is now holding an estimated 1,000 air conditioning machines, and it is believed that this equipment will be sold to theatre operators gradually, so as not to glut the market, at a considerable markdown from original cost. In this way the Government will recover a great part of the original cost of the equipment while theatre operators will be given an oppor-

(Continued on page 8)

Britain Puts Postwar Clamp on Building Of New Pix Houses

London, Sept. 17.

Board Trade states no new cinemas can be built for three to five years after end of war unless 'essential.' Latter covers big town centers without pix houses because of bombings or new housing areas.

Indie exhibs are clamoring for a national scheme by which no building permits will be given unless there is proof of public demand.

Peskay's Bronson Pix

Sales repres for Samuel Bronston Productions, which Ed Peskay originally set with the Samuel Goldwyn sales organization, may be turned over to Peskay again.

First will likely be 'Jack London,' which Bronston has completed for United Artists release.

Brent Signs With Int'l

Hollywood, Sept.

International Pictures has signed George Brent to a five-year contract, with the privilege of appearing in outside pictures.

First job will be in the Clarence Brown production, 'Tomorrow Is Forever.'

RKO's Big $3,220,583 Net Profit, 26 Weeks, As Against 643G Loss

RKO, Inc., net profits for the 26 weeks ending June 30, 1943, were $3,220,583 as compared with a loss of $643,360 for the same period in 1942. Gross profits from operations for the first half of 1943, before taxes and depreciation, were $6,493,438 as compared with $1,410,801 for the first six months of 1942.

Provision for income taxes for the first half of 1943 was $2,600,000, with $646,540 for depreciation. Extraordinary studio writeoffs and reserves were at $633,804 for the first half of 1942 with none listed for the same period in 1943.

Provision for the Federal income taxes for 1943 approximates consolidated tax return liability on a 42% basis, while 1942 taxes (calculated at 45%) cover aggregate liability on an individual tax return basis.

EBERSON'S $1-A-YEAR APPOINTMENT BY WPB

John Eberson, prominent New York theatre architect, has been appointed theatre specialist for civilian supplies attached to the War Production Board.

Eberson, who will continue his usual private business operations out of his New York office, plans to spend three days weekly in Washington in his $1-a-year post.

Eberson will represent theatres principally in regard to their requirements in order to maintain operations as near normal as possible. The Government, looking upon theatres as essential in maintaining morale on the home front, has been looking for suggestions for keeping theatres fully in operation.

Eberson will endeavor to make supplies for replacements in theatres available where this can be done without interfering with the war effort. He assumes his new post today (Wed.) with an office in the Federal Security Building in Washington.

Pete Harrison, Film Producer, on 2d Epic

Hollywood, Sept. 28.

Pete Harrison, publisher of Harrison's Reports, has discovered James Fenimore Cooper, an early American novelist one had to read in English-A in freshman class at high school.

In addition to his editing and publishing, Harrison has recently produced 'The Deerslayer' in collaboration with E. B. Derr for Republic release, and is now preparing another Cooper novel, 'The Last of the Mohicans,' with Derr as associate for the same studio. Meanwhile, he will publish his weekly reports by remote control.

Pounding Hot 'n' Heavy

Hollywood, Sept. 28.

RKO's writing mill is grinding at the highest speed of the year, with 41 scribes working on 26 stories.

Schedule calls for seven productions by David Hempstead, five by Robert Fellows, four by Maurice Geraghty, three by Val Lewton, two each by Bert Gilroy and Herman Schlom and solo jobs by Frank Ross, Eddie Cantor and John Auer.

Spitz East to Set Possible Plans For Bill Goetz's Own Distrib Org

With plans for their elaborate production unit virtually William Goetz and Leo Spitz are reportedly aiming to set up their own distribution outfit also. Spitz is due east from the Coast the latter part of this week, with huddles reportedly skedded in N. Y. on methods by which he and Goetz can circumvent obstacles that stand in their path, such as the present limiting of raw stock to 11 distribution companies, matter of setting up exchanges, etc.

It's understood that both Goetz and Spitz are agreed on getting into the distribution field if at all possible, rather than arrange a releasing tieup with United Artists or RKO, the two companies most prominently mentioned date in that connection.

Plans for distributor setup, it's reported, have been in the talking stage for several weeks, with Spitz's trip to N. understood to be concerned primarily with doing something concrete toward its eventual fruition.

With apparently unlimited funds at their command, the Goetz-Spitz International Pictures Corp. has already lined up a producing organization comprising a roster including Nunally Johnson and Clarence Brown, with a bid also in for Sam Wood as a producer. George Brent and Gary Cooper have also been pacted for picture deals. Thus far, four productions have been set, with Gypsy Rose Lee's 'Belle the Yukon' probably the initialer. Outfit has also put in a bid for the picture rights to the new Moss Hart Army Air Force show, 'Winged Victory.'

On Goldwyn Lot

Hollywood, Sept. 28.

International Pictures, hitherto without permanent producing space, signed a contract to make its pictures on the Samuel Goldwyn lot.

Company, headed by William Goetz and Leo Spitz, has four pictures coming up and demanding up-to-date studio facilities. Films are 'Belle of the Yukon,' 'Casanova Q. Brown,' 'Tomorrow Is Forever' and 'Once Off Guard.'

International Pictures signed Edward G. Robinson as male star in the wartime picture, 'Once Off Guard.' Tale of Britain under bombardment will be produced by Nunnally Johnson.

Monty Banks In Between Korda and 20th-Fox Bids

Monty Banks who, while awaiting the return of his wife, Gracie Fields, from Sicily, where she entertained Allied troops, successfully launched a class N. Y. eatery, El Borracho, and is now flirting with two picture deals.

Sir Alexander Korda wants Banks as his aide, to headquarter in London, while he (Korda) can commute to America, and 20th-Fox is talking a directorial deal to Banks who graduated from acting ranks long ago into his own production-direction of English pictures.

Meantime, Miss Fields returns to Hollywood for another semester starting Oct. 11 for Pall Mall cigarets on the Mutual network (a switch from last year's Blue, with Carl Hoff's band assisting). The click of her Monty Woolley co-starrer, 'Holy Matrimony,' will also bring her back for another 20th-Fox film, possibly with Woolley.

Hal Wallis Back West

After spending the weekend in Washington, Hal B. Wallis, Warner producer, trains out for the Coast today (Wednesday).

While in the east 10 days, he has mainly been conferring with Irving Berlin, Cole Porter and Herman Shumlin on forthcoming productions in which they figure.

Film Cos. Plan to Enlist U. S. Gov't Aid in Protecting Foreign Stake

American picture companies, considering the huge stakes involved in a likely $150,000,000 annual postwar market (annual rentals in Britain alone currently estimated at $80,000,000), may invoke the aid of U. S. Government agencies in seeking protection of their current and future theatre, distribution and production positions in England and elsewhere.

Indicative of the theatre holdings involved abroad is the single $19,000,000 investment in Gaumont-British alone by 20th-Fox via the 49% interest in the Metropolitan & Bradford Trust, of which Metro purchased about half from 20th for $5,000,000 several years ago.

Film industry toppers, meantime, have decided to personally investi- conditions abroad and various -pany heads are planning to dis- s the British situation with J. Arthur Rank, now England's dominant picture man. Spyros Skouras last week went to the Coast for final studio huddles before his departure for England. Plans now are for Larry Kent, executive aide to Skouras, to follow the latter abroad. Richard Dwight, legal counsel for 20th, may also go to London, although this is not yet set. Possibility is that the 20th-Fox execs may leave for England by the end of this month if transportation is available, each going at a different time.

Following discussions among Metro execs last week it was decided that one of the company's top officers should also go to England.

Rank has so far dealt only with reps of major companies and feeling is that people with full authority should take up the problem in an effort to reach an understanding.

While Rank's various moves are generally regarded as an attempt to force wider distribution for British films in the United States, while curtailing U. S. distribution in England, some execs concede that Rank may have some legitimate complaints and an effort will first be made to seek an amicable adjustment of differences.

Extras Who Can Speak Lines Called Actors Under SAG Proposal

Hollywood, Sept. 28.

Anyone who speaks lines in pictures is an actor, according to an interpretation by the Screen Actors Guild as provided in the autonomy plan presented to 4,000 extras who'll meet Sunday night to hear a complete proposal and later cast mail ballots. Regardless whether Class B members break away from SAG to set up their own organization or tag along with the Guild, exclusive jurisdiction over stunt performers and line readers will be retained by SAG.

Extras were further advised that it's doubtful whether Class B members can ever be granted a vote on Guild issues as long as the Guild maintains its present structure. This is because Class B members greatly outnumber the 'A' group and their vote would dictate Guild policy.

Entrance fees amounting to $83,507 were collected by the Screen Actors Guild for year ending Aug. 31. New class 'A' members contributed $45,833 and 'B' members remaining. During same period SAG collected $93,967 from class 'A' members and $94,513 in class 'B' dues. Total income, exclusive of entrance fees was $194,665, while operating expenses amounted to $188,095.

Thornton With Levey

Hollywood, Sept.

C. W. Thornton, former general manager for Hal Roach, signed with Jules Levey as business manager of the new company organized to make pictures for United Artists release.

First feature is 'The Hairy Ape,' from Eugene O'Neill's stage play, starring William Bendix.

Young's Jap Encore

Hollywood, Sept. 28.

James Young, former Hearst correspondent in Tokyo whose 'Behind the Rising Sun,' is proving b.o., has sold another yarn for filming.

Frank Melford bought his 'I Worked for Hirohito' and with it goes the assignment to Young as associate producer.

Manana Cycle

Hollywood, Sept. 2

Film producers are looking ahead, at least in titles.

Coming up are 'And Now Tomorrow' and 'Tomorrow's Har- at Paramount and 'Tomorrow Is Forever' Inter- national Pictures.

DRAWING UP SLATE FOR SWG ELECTION IN NOV.

Hollywood, Se . 28.

Screen Writers Guild appointed a committee of 10 to nominate candidat for the election in November. Understood Mary C. McCall, favored to succeed herself as prexy.

On the committee are Allan Scott, Jane Murfin, Morton Bryant, Betty Reinhardt, Maurice Rapf, Brenda Weisberg, John Larkin, Arthur Horman, Adrian Scott and Sheridan Gibney.

Jan.-June Film Biz Tops 1942 Period By 16.5%

ipoff on big cinema biz is seen in the summary of Federal tax receipts for the first six months this year.

They hit $77,980,500 in the six-month period ended on July 1 as against $86,889,263 in corresponding period of 1942, also a boom year, an increase of $11,071,237, or 16.5%.

July's Amus. Taxes Jump

Washington, Sept. 28.

July theatre admissions stood well above the same figures for July, 1942, according to the latest Bureau of Internal Revenue tax collection figures.

Nation's admission and nitery taxes amounted to $16,178,305, as against $13,862,336, for a year earlier. About 95% of the taxes are estimated as coming from film houses.

New York's 3d Internal Revenue District (all of Manhattan above 23d St.) also fell in line, although the Broadway area has frequently bucked the national trend. Manhattan's theatre tax payments totaled $1,849,987, contrasted with $1,645,034 of a year earlier. Broadway night clubs also picked up, turning in taxes of $197,568, more than twice the $92,944 of July, 1942.

Taxes on phonograph records were almost $199,000, despite the Petrillo ban, over $58,000 above the preceding year. Taxes on the sale of radios and musical instruments continue to slump, still reflecting the shortage of equipment. Coin-operating devices paid the government a smart $5,357,243, or more than twice as much as a year earlier, strong proof that the public is looking around for places to spend its surplus cash.

Bill Cagney and Daggett Continue N.Y. Huddles

Instead of leaving for the Coast Saturday (25) as originally skedded, William Cagney, head of Cagney Productions, and his ad-publicity director, Charles Daggett, are remaining over in N. Y. for a week of huddles on future plans and to complete negotiations for additional story material.

Whether or not Bill Cagney's next will be a James Cagney starrer or a one-picture deal for United Artists will probably depend on just how soon the film star checks out of Hollywood for a six-week tour of army camps and navy bases for USO-Camp Shows. Cagney, currently on the Coast after winding up with the Hollywood Bond Cavalcade Saturday (25), is awaiting the setting up of his route by the Coast USO-CSI execs.

Whether the Thorne Smith fantasy 'The Stray Lamb' or 'Port Royal,' original pirate story with a Carribean locale, will be done first as a James Cagney starrer, will probably be decided during the huddles this week.

They'll Come Out of It

Hollywood, Sept. 28.

Jinx Falkenburg and Joan Davis draw co-starring roles in 'Beautiful but Broke,' a musical, at Columbia.

Filming starts Oct. 16, with Irving Briskin producing.

Studio Contracts

Hollywood, Sept. 28.

Janis Carter inked player pact at Columbi .

Mary Anderson's option picked up by 20th-Fox.

Vicci Styles handed acting ticket by David O. Selznick.

Howard Freeman drew actor contract at Columbia.

Marilyn Johnson er ticket at Columbia.

Barre Lynden inked writer pact at 20th-Fox.

Mona Freeman, Powers model, signed by Paramount.

aul Langton, stage , contracted by Metro.

ina Romay, vocalist with avier Cugat, handed pact by Metro.

Lewis Allen's director ticket renewed at Paramount.

Judy Clark drew player contract at Columbia.

Veronica Lake renewed by Paramount.

Edmond reon inked player pact at Paramount.

Harry Clay option picked up by KO.

Jackie Palie inked player ticket at 20th-Fox.

Andy Rice drew scripting contract with Harry Sherman.

Frederick DeCordova signed as dialog director by Warners.

Steve Winston, actor, renewed by RKO.

Tom Burton's player renewed by RKO.

Lynn Merrick's actin tended by Columbia.

Bill Kennedy's actor option picked up by Warners.

Betty Walker's minor player contract with Paramount approved by court.

Major Companies Eye Ernie Pyle's Tome On African Ground Forces

All major film companies, at the suggestion of high U. S. military officials, looking for a yarn dealing with the ground forces, are showing strong interest in Scripps-Howard writer Ernie Pyle's 'I Wish You Could Have Been There,' first titled 'With the Yanks in Africa.'

While the more spectacular branches of the service such as the Marines, Coast Guard, Navy and Air Corps have been getting plenty of attention on the screen, Army officers have expressed a desire for a picture about the typical American doughboy—the guy who holds down a land front.

Pyle's tome, being published by Holt, is being offered at a price of $150,000, with down payment of around $75,000 plus additional coin figured in relation to book sales.

Lester Cowan has also entered the bidding, first contacting Army officials in Washington and later talking to the publishers.

WB's 'Walsh Girls'?

Warners is dickering for the screen rights to 'The Walsh Girls,' by Elizabeth Janeway, wife of Elliott Janeway, Life mag writer. Asking price is $35,000.

Among other books holding interest of picture companies currently is 'Liana,' novel by Martha Gellhorn, Ernest Hemingway's wife, which Scribner's is publishing in the fall. Mrs. Hemingway is scheduled to go abroad shortly for Collier's.

Coast Story Buys

Hollywood, Sept. 28.

Universal purchased 'South of Dixie,' a Latin-American tale, by Sam Coslow.

Don Barry, Republic cowboy actor, sold 'A Magnificent Tramp' to RKO.

Niven Busch sold his war story xcellent Defense,' to Felix Feist, Universal director.

Metro bought 'The Fledgling,' stage play by Jacques Duval.

Josephine Lawrence sold her novel, 'A Tower of Steel,' to 20th-Fox.

PRC acquired screen rights to two Mark Twain yarns, "The American Claimant" and 'The Gilded Age.'

20th-Fox purchased 'Continental Summer,' novel by Albert E. Idell.

Maugham's Asking Price

Screen rights to Somerset Maugham's new novel, 'The Razor's Edge,' are being offered to all major studios at the highest price ever set for a novel. Jacques Chandiun, Maugham's agent, who went to the Coast to set a deal, is reported asking over $250,000 for the film rights.

Following Red Book serialization, Doubleday will publish.

Lefty's Notebook

By Joe Laurie, Jr.

Coolacres, Cal., Sept. 28.

Dear Joe:

I've always been a nut about fairs and circus and their people. I ran across a bunch of notes made from copies of the Harleian Collection which is now in the British Museum. It is the greatest collection of fair and circus bills, pamphlets and data in the world. I thought you may be interested in a few items which proves that there is very little new, especially in the Fair and Circus business.

Performers in the middle ages were called 'Glee-men.' This term included dancers, jugglers, tumblers, posturers (contortionists), motion-makers (puppet shows) and exhibitors of trained performing monkeys and quadrupeds. Jugglers did the same feats with balls and knives as they do today. They did what we call 'the shower,' which means balls in the air going after each other rapidly while describing a semi-circle from right to left. They balanced cartwheels. A fellow called Saxton Brunn, in 1776, 'juggled three forks and a sword with a plate put horizontally upon the point of a knife, a sword fixed perpendicularly on the top of which is another plate, all turning with a remarkable swiftness.'

'Practise of displaying in front of shows large pictures of the wonderful feats, and curious objects to be seen within,' prevailed in the 16th Century and probably long before that.

The Original Shill

In 1740 a Glee-man's life wasn't so easy. Here is a description of what they had to do. 'First an actor must sleep in the pit, and awake early to throw fresh sawdust into the boxes; he must shake out the dresses, and wind u the motion jacks; he must teach the dull ones how to act, rout up the idlers from the straw, and redeem those that happen to get into the watch-house. Then, when the fair begins, he should sometimes walk about the stage grandly and show his dress, sometimes he should dance with his fellows; sometimes he should sing; sometimes he should blow the trumpet; sometimes he should laugh and joke with the crowd, and give them a kind of touch-and-go speech, which keeps them merry and makes them come in. Then he should sometimes cover his slate robe with a great coat, and go into the crowd, and shout opposite his own booth, like a stranger who is struck with its magnificence. It never fails to take an audience. Then he steals away, mounts his stage, and strut, and dance, and sing, and trumpet and roar over again.' There you have the original shill.

And away back in 1660 there were medicine shows. Here is a short item of a critic of that time that kinda pans the Fairs. ''Tis from this number (meaning audience) that the mountebank obtains audience and credit, and it were a good bargain if such customers had nothing for their money but words, but they are best content to pay for drugs, and medicines, which commonly doe them hurt.' The same critic tells about the old pickpocket racket. 'Tis out of this credulous crowd that the ballad singers attrackt an assembly, who listen and admire, while their confederate pickpockets are diving and fishing for their prey.'

The first record I have come across of 'professional courtesy' is in 1748; when the great Garrick came up to Yate's booth at the Bartholomew Fair and offered to pay for admission the man said, 'We never take money of one another.'

Birth of Hoke

The word Hocus-Pocus used by magicians for generations is derived from an assumed name of one of the craft in the 15th Century: 'He used the words Hocus Pocus Tontus Talontus, vade celeriter jubeo—a dark composition of words to blind the eyes of the beholder.'

In 1757 Yates and Shuter invented the device of announcing to the players by a 'cant word' (code) that there was another audience collected in front and that the performances might be drawn to a close as soon as possible. Shuter's mystic words was 'John Audley' shouted from the front. Showmen have used this device up to the present time. Burlesque did it with bells and lights backstage to warn the actors that a censor was out front. And circus sideshows still use a code word to 'cut the show' when there's a crowd in front waiting to get in.

There were trained horses many, many years ago. Shakespeare must have seen one because in his 'Love's Labor Lost,' when Moth puzzles Armado with arithmatical questions he says, 'The dancing horse will tell you.' William Stokes, famous vaulter of the reigns of the latter Stuarts, introduced vaulting horses. Joseph Clark was another great show character of those days. He was a posturer. The bill reads: 'He has such an absolute command of all his muscles and joints that he could disjoint his whole body.' In 1702 there was a famous entertainer called Clench. 'He imitates horses, huntsmen and a pack of hounds, a doctor, an old woman, a drunken man, bells, the flute and an organ with three voices by his own natural voice. The only man that could ever attain so great an art.' They even had a whistler called 'The Spectator,' who imitated the notes of all kinds of birds.

13th Century Charlie McCarthy

The ladder dance was performed on a light ladder, which the performer shifted from place to place, ascended and descended without permitting it to fall. It originated in the stilt dance which was practised in the 13th Century. Then there was the fellow 'who with stentorian lungs can break glasses and shatter window panes with the loudness of his vociferation. Wonderful man who talks in his belly, and can fling his voice into any part of the room. (Edgar Bergen's ancestor, no doubt). In 1772 they advertised a Miss Rose who did imitations of 'many interesting parts of the capital actresses in tradgedy and comedy.' (Brother, they even had 'em then!)

In 1898 there was a young man that dances 'an Entry, Salabrand and a Jigg. And a woman that dances with six naked rapiers; also a young woman that dances with 14 glasses on the backs and palms of her hands and turns round with them above 100 times as fast as a windmill turns.' (I saw a girl do this trick lately with just one glass of water and made one turn. I guess she doesn't believe in one good turn deserves another.)

Best to the gang. Sez

Your pal,

Lefty.

Vocal Characters Win New Trial Vs. 'Snow White'

The $300,000 damage action brought against Walt Disney Productions, Ltd., and RCA (Victor) Manufacturing Corp. by Adriana Caselotti, the voice of 'Snow White,' and Harry Stockwell, the voice of 'Prince Charming,' in the Disney film, 'Snow White And The Seven Dwarfs' (RKO) was restored to the N. Y. supreme court trial calendar last week.

The action was declared a draw early this year when a N. Y. supreme court jury disagreed after deliberating more than seven hours. The suit was tried before Justice Feli venga.

The plaintiffs charged that under an oral agreement with the film company, their voices were only to be used for the film. The agreement was violated, it is alleged, when Disney licensed RCA, Victor to reproduce their voices on records.

The large volume of records sold, the plaintiffs allege, made it impossible for them to make personal appearances and recordings. Trial is expected to begin early in November.

ARNDT TO OWI

Washington, Sept.

Howard Arndt, Paramount News' city and sports editor, has arrived here from New York to take over the newsreel desk in the News Bureau of the Office of War Information.

He will aid the reelers arrange shots of government-sponsored events and set up stunts for filming.

Metro Closes National Theatres Deal For Block of 12 Pix; Fox-Wisc. Pends

Metro, selling a group of 11 pictures, to which a 12th will be tacked, under plans after it has been screened, has closed a deal for the block with National Theatres chain, excepting for the Fox-Wisconsin group, which is near to closing. Jack Flynn, western division sales manager, is personally handling the Fox-Wis. negotiations, which will bring the deal to over 500 theatres.

Eddie Aaron, chief or circuit sales for Metro, and George Hickey, Pacific Coast district sales manager, set the National Theatres deal, while another on which Aron worked, that of the McNeill-Naiffy chain in northern California, is being followed through by Hickey. Aaron having returned to the homeoffice after several weeks in the field.

Metro has also closed with the Warner circuit for its initial 1943-44 block and with several of the Paramount partners, while others are in negotiation, including Wilby-Kincey circuit in the southeast; on which E. K. (Ted) O'Shea, eastern-southern division manager, is personally working. O'Shea has already set a deal with the Malco string, a Paramount partnership operating in Tennessee, Arkansas and Mississippi, while J. J. Maloney, central division head, has negotiated a contract for Metro's first block with the Interstate.

Republic-M. & P.

Republic has set its 1943-44 program with the M. & P. circuit, a Par partnership operating 110 theatres. Martin J. Mullin and Chester Stoddard represented the circuit in the deal, with James R. Grainger, president of Rep, over sales, and his Boston branch manager, Jack Davis, acting for the distributor.

100 First-Run 'Kid' Reissues

The Warner reissue of Jimmy Cagney's 'Oklahoma Kid' has been spotted in over 100 first-run theatres to date, including Paramount, Loew and other circuits as well as independent houses. Additionally, it will play various Warner houses of importance.

RKO has closed a deal for currently-available product with the McNeill-Naiffy circuit, operating in northern California. Robert Mochrie, general sales manager for RKO, participated in the negotiations during his recent trip west.

RKO's U Pix for 2 Years

Hollywood, Sept. 28.

A product deal covering the next two years was signed by the RKO theatre circuit with Universal last week. Edward Alperson, head of RKO theatre division, concluded deal with William Scully, v.p. in charge of sales for Universal.

Alperson returned to New York yesterday (28) after arranging for renewal of the expiring pact.

MICH. SHOWMEN'S ASS'N RAIDED FOR GAMBLING

Detroit, Sept. 28.

Local showmen are looking for a way to wash out the local Michigan Showmen's Association clubroom following a police raid there at 2:15 a.m. last Wednesday.

What police charge they found there was not dignified showmen discussing the theatre but horse tips of a different color. The vice squad detectives haled into court the 36 occupants of the Showmen's clubroom and declared that what they found there were 35 known gamblers and a 'guy' who said he had worked as a press agent, the sole theatrical touch.

What's more the cops toted in chuck-a-luck games, 58 decks of cards, dice, horse bet slips, ... in such quantity that Judge W. McKay Skillman ordered the entire 36—including the character who said he had worked as a press agent—to trial ... gambling charges today.

Schenck Again Heads Poli Drive on Coast

Hollywood, Sept. 28.

Joseph M. Schenck, chairman for California in last winter's campaign of the National Foundation for Infantile Paralysis, will serve in that capacity again.

Drive will start shortly after the first of the year and continue the President's birthday ball late in January.

Fuller's Pair at Par

Hollywood, Sept. 28.

Paramount assigned direction of 'You Can't Ration Love' and 'Marseille' to Lester Fuller, former Broadway stage director, as his first feature chores.

Both pictures will be produced by Michael Kraike, under general supervision of Walter MacEwen.

Par's Three-Star Navy

Hollywood, Sept. 28.

Dick Powell was assigned by Paramount to make three of a kind as tops in the filmusical, 'True to the Navy,' in which Veronica Lake and Eddie Bracken draw the other star roles.

Service film will be produced by Fred Kohlmar under general supervision of B. G. DeSylva.

Selznick's Bank Loan Figures in Chaplin's Suit Vs. UA, 20th, Etc.

Attorneys for Vanguard Films and Selznick ...roductions disclosed on Friday (24) that negotiations have been going on for some time for loan ... m the Bankers Trust Co., N. Y., by Vanguard Films, which will probably reach $2,000,000. This was revealed after attorneys for Charles Chaplin withdrew a motion in N.Y. supreme court to appoint a referee to take depositions of two bank officials in connection with a motion to quash an alleged process of service against Vanguard and Selznick productions, on the ground that both are California corporations ... avid O. Selznick Productions, Inc., is now a dissolved California Corp., the attorneys stated.

Chaplin's action is a derivative stockholders suit to recover $2,000,000 as damages for alleged breach of trust against David O. Selznick, Selznick Productions, Vanguar... ilms (a Selznick subsid), 20th Century-Fox Film and United Artists Corp.

Chaplin seeks an accounting profits from a deal that Selznick entered into with 20th-Fox for the sale of 'Keys to the Kingdom,' 'Claudia' and 'Jane Eyre,' which Chaplin alleges were bought with UA money that was loaned to Selznick.

The two bank officers, Alexander Ardrey, v.p., and Harry Watkins, assistant v.p. of Bankers Trust, had submitted affidavits to Chaplin's attorney, it was ascertained. Supreme Court Justice Fer... inand Pecora ordered the affidavits be submitted next week; after that he will rule on the motion to vacate service as to Vanguard and Selznick Productions.

According to the law firm of White & Case the affidavits will show that Ardrey is chief loan officer for the bank for the West Coast and New York, and that the negotiations have been conducted in California. The attorneys argue that all defendants are on the Coast, including the plaintiff. It will also try to prove that Ernest L. Scanlon, treasurer and a member of the board of Vanguard, came to New York not to consummate the loan, but to increase it. The loan is in relation to the new film that Selznick is going to produce 'Since You Went Away,' the attorneys stated.

'WILSON' 14TH IN TECHNICOLOR AT 20TH

Hollywood, Sept.

Addition of 'Wilson' to the list of Technicolor productions at 20th-Fox makes a total of 14 for the 1943-44 program, the largest number of tinters to be made by any studio.

Color pictures in work are 'In Old Chicago,' 'Buffalo Bill' ... 'Home in Indiana,' 'Sweet Rosie O'Grady' and 'The Gang's All Here' are completed, and 'Heaven Can Wait' has already been released. In preparation are 'State Fair,' 'Laredo,' 'Where Do We Go From Here,' 'Bowery After Dark,' '...on of Flicka,' 'Greenwich Village' and an untitled musical.

Studios Need Terp Tutors

Hollywood.

Widespread Army draft ... studios searching all fields for dance producers, with 20th-Fox especially pressed for terp handlers.

Understood that Fox is interested in Al White, Jr., recently discharged from the Army ... andled 'Star and Garter,' New ... or musicomedy for Mike Todd, St. Louis Municipal Opera Co., as well as top niteries throughout the country; and Fred Evans, dance director at Chicago theatre, Chicago, who ... also been doing Chez Paree shows.

Three Fined $750 Each, Sentences Suspended For Obscene Pictures

Philadelphia, Sept. 28.

Three men, who were identified in Federal court as cameramen for quickie Hollywood film companies, were fined $750 each and given probationary sentences yesterday (Mon.) on charges of having made obscene motion pictures. The defendants had pleaded nolo contendere.

The defendants were W. Merle Connell, W. E. Grogan and Robert L. Lee. Federal Judge J. Cullen Ganey imposed suspended sentences for ... months on Connell and Grogan, while Lee, who was allegedly head of the Pacific Cine Films, Inc., received a year's suspended sentence and placed on probation for two years.

William H. Horsley and T. H. Emmett, officials of Hollywood Film Enterprises, charged with having distributed the films, pleaded not guilty and elected to stand trial.

Two Philadelphians, John H. Shade, Jr., and his wife, Olga, said to have been eastern distribs, also pleaded not guilty and will be tried.

RAW FILM ALLOTMENT SAME IN LAST QUARTER

Washington, Sept. 28.

Raw film allotments for the studios will be unchanged during the last quarter of the year, starting Friday (1), Harold Hopper, allocation chief for the War Production Board, announced yesterday (27). In addition, he added, it is virtually certain that there will be no change in the studio requests for materials for sets.

These requests will be cleared by the end of the week, Hopper said the requests for material were all within the quotas and all appeared reasonable.

Particulars Asked By Republic in Libel Suit

Answers filed by Republic Pictures Corp. and Republic Productions, Inc., named as defendants in a $50,000 libel action brought by Frank Capano, music publisher, were filed in N. Y. federal court last week. The film companies made a general denial of all charges and at the same time sought a bill of particulars.

Complaint is based on the picture, 'Hit Parade of 1943,' produced by the defendants. In the film Capano alleges that a character designated as one Rick Farrell, played by John Carroll, portrays a music publisher, which, Capano alleges, is a characterization of himself. Also, that the defendants released publicity matter in connection with the film which contained defamatory matter about him.

Mono's $99,144 Net

Monogram Pictures' net profit for the year ending June 26 totalled $99,144 as compared with $157,103 a year ago. Showin... was made despite $64,605 provision for Federal income and excess profits taxes plus $20,000 reserve for employees' bonus.

W. Ray Johnston, president, ... stockholders ... annual statement that income for the first two months of the current fiscal year was running well ahead of the first eight weeks a year ago. He said the company had increased its feature picture budget substantially in the past year. Monogram has completed 13 out of 42 pictures announced for the 1943-44 season.

Sally Blane in Mex Pic

Mexico City, Sept. 21.

Hollywood ...tress Sally Blane, Loretta Young's sister, is to debut here in a Mexican pic, 'La Diligence' ('Stagecoach'), which her husband, Norman Foster, is to meg at Azteca studios here.

Production is scheduled to ... Oct 1. Cast includes Esther Fernandez, Stella Inda ...nd Ricardo Montalban.

Clark Is Expected to Outline Exhibs' Demands at Consent Decree Huddle With Distribs; N.Y. Powwows Oct. 4

Already armed with various decree plans and hundreds of recommendations from exhibitors, expected that many additional proposals will come through to Tom C. Clark, assistant attorney general, in time for his scheduled huddle with distributor representatives next Monday (4). Clark has twice been forced to postpone the N. Y. session he wants to hold with the distribs, due to press of other matters. Washington but the delays, meanwhile, have given greater opportunity to exhib associations and theatre operators to air their views, present suggestions, etc.

Clar... is expected to lay his cards on the table at the Oct. 4 meeting, making it clear what the majority of exhibs are clamoring for. At this session with the distribs, the assistant attorney general will probably present the general views of exhibs as well as his own and ask that they (the distribs) make counter-recommendations. After the latter are in, Clark plans holding a meeting with exhibitor leaders and then follow that up with a meeting to be attended by producer, distributor and exhibitor members.

While Clark is keeping exhibitor letters and questionnaires confidential, the distribs know the contents of the Allied questionnaire and decree proposals made by various leading exhib organizations. The latest coming to ...istrib attention was a brief filed with Clark last week by the Unaffiliated Independent Exhibitors of N. Y., whose members comprise 65 subsequent-run operators. Jesse Stern, an exhi... is president.

Demands

In addition to attacking the present decree due mainly to increased film costs and monopolistic practices it has bred, the UIE asks for the elimination of percentage pictures for subsequents or a percentage rate that decreases as the run increases; elimination of preferred playing time in percentage contracts for sub-runs; elimination of guaranteed rentals for such pictures; and for percentage terms that are based on costs of operations and management returns of the independent exhib.

The UIE also pleads for groups of 15 pictures with a cancellation clause, ...ivorcement of theatres by distribs and elimination of competitive buying, si...ilarly ... various other organizations.

In view of the fact that the tendency of exhib associations and independent operators is strongly in favor of larger blocks, plus cancellation up to 20%, and identification of pictures not tradeshown, it is believed that if Clark revamps the decree in that direction the Society of Independent Motion Picture Producers will offer strong opposition.

It was the SIMPP which went vigorously to bat against the United Motion Picture Industry plan for that reason and not discounted that its complaints carried much weight with Thurman Arnold when he turned down the UMPI proposals.

Powwows To Last 3-4 Days

Washington, Sept. 28.

Big Five consent decree powwow, which opens in New York next Monday (4) will probably last for three or four days, according Assistant Attorney General Tom Clark, who is handling the case for the government. Session was scheduled to start yesterday but was moved back at the request of reps for one of the film companies.

Meantime, Department of Justice anti-trust divisi... has just upped Deputy ...ttorney General Ernest S. Meyers to chief enforcement officer ... all anti-trust consent decrees. In this post, Meyers will handle violations of existing and future decrees on all motion picture consent cases. He will not, however, play any part in the N. Y. negotiations.

Dana's Star Wound Stripe

Hollywood, Sept. 28.

Dana Andrews draws star rating in the wartime picture, 'Purple Heart,' one of Darryl Zanuck's personal productions at 20th-Fox.

Picture precedes 'Wilson' and 'One World' on the Zanuck schedule, starting Oct. 4, with Lewis Milestone as director. Story deals with action in the South Pacific.

Rockefeller Center's El Strike Dislocated But Didn't Stop Biz

Strike of ...uilding maintenance employees ... Rockefeller Center, N.Y., ... resulted in crippling of elevator service last week, caused serious dislocation of show ...usiness activities. Situation was particularly acute on Thursday (23) when many agents ...nd others from show biz tenanting the upper floors of the huge development, actually transacted business on the ground floor corridors, where many kept appointments and gave dictation to stenogs.

When negotiations between the strikers and Rockefeller management broke down Thursday, leaving thousands stranded on the ground floor with no alternative but to hike it up the stairways, hundreds gave up in disgust, most of them gravitating to Radio City Music Hall and other film houses. Center is one of the chief hubs of show biz activities, with a considerable part of its floor space taken up by agents, ...niversal and RKO Pictures, legit producers, radio, etc.

At evening rush hour Thursday (23) only 90 of the 195 elevators in the 14 buildings of the Center were in operation, with result that several agents on the upper floors, after waiting several hours and refusing to foot it, spent the night in their offices. Legit producer Vinton Freedley, who occupies an office on the 60th floor, was set to do likewise, but managed to get down at 8:30 p.m., after a two-hour wait.

Friday (24) and Saturday (25) service was slow, but adequate, with 72 elevators operating. By Monday (27) conditions had been restored to normalcy.

CUMMINGS SUES U TO ABROGATE CONTRACT

Hollywood, Sept. 28.

Robert Cummings, screen actor, has filed suit against Universal, asking a termination of his contract with the studio as of May 29, and demanding $10,250 which he claims due him on contracted salary of $1,500.

Cummings was suspended when he refused to play in 'Fired Wife.' He had been told, he asserted, the cast would include Teresa Wright, Charles Coburn and Eddie Anderson, but later learned none of these players had been assigned to picture. Further, he claims, studio officials have deliberately attempted to 'run him ragged' and to 'teach him a lesson.'

Extras' $13.13 Daily Wage Average Is Highest Yet

Hollywood, Sept. 28.

...verage daily wage of $13.13 was paid to extras through ... the highest in the industry's ... Daily placement average for month was 1,147 as compared to 1,246 previous month, but no calls in the $5.5 bracket swelled the total.

Central ...ast.ng, statement, less than 1,500 extras calling for indicates only a small percentage of the 4,200 'B' members of the Screen Actors Guild cut n ... 360,350 melon.

Lukas in 'Address'

...aul Lukas signatured by Columbia for lead in Kressman Taylor's best-selling 'Address Unknown.' Sam ...ood will produce and it'll be ...irected by William C. Menzies.

'Fibber' Pic for Wallace

...ollywood, Sept. 28.

...irector chore on 'Heavenly Days,' the next 'Fibber McGee and Molly' picture at RKO, ...to Richard Wallace.

Filming is slated to start early in November, with Robert Fellows producing.

Sahara

Hollywood, Sept. 25.

Columbia release of [illegible] release. Stars Humphrey Bogart. Directed by Zoltan Korda. Screenplay by John Howard Lawson and Korda. Adaptation, James O'Hanlon; story, Philip MacDonald, based on incident in Soviet photoplay, 'The Thirteen'; camera, Rudolph Mate; editor, Charles Nelson; assistant director, Abby Berlin. Previewed at [illegible], Sept. 21, '43. Running time, [illegible] MINS.

Sergeant Joe Gunn.....Humphrey Bogart
Waco Hoyt.....Bruce Bennett
Fred Clarkson.....Lloyd Bridges
Tambul.....Rex Ingram
Giuseppe.....J. Carrol Naish
Jimmy Doyle.....Dan Duryea
Capt. Jason Halliday.....Richard Nugent
Ozzie Bates.....Patrick O'Moore
Jean Leroux.....Louis T. Mercier
Marty Williams.....Carl Harbord
Peter Stegman.....Guy Kingsford
Capt. Von Schletow.....Kurt Krueger
Major Von Falken.....John Wengraf
Sergeant Krause.....Hans Schumm

: punchy action, realistic melodrama and sustained audience inter- . 'Sahara' rates as one of the best of the current crop of war dramas. These factors, combined with Humphrey Bogart in starring spot to generate high voltage for the marquee, insures profitable biz in all datings, with indications for holdovers in the keys.

Story background displays Libyan desert fighting in 1942, when the British were hauled back to the El Alemein line. It vividly focuses attention on exploits of an American tank crew headed by Bogart to escape the onrushing Nazis, and battles against desert sands and lack of water.

Picture gets off to a fast start, with Bogart heading his 28-ton tank south on the desert in drive to regain the British lines. Along the way he picks up six Allied stragglers: Sudenese soldier Rex Ingram with latter's Italian prisoner, J. Carrol Naish; and a downed Nazi pilot, Kurt Krueger. Bogart pushes on with his assorted passengers to reach a water hole at an old desert fort which provides a trickle but enough to sustain the group. Nazi motorized battalion also heads for the water supply, with Bogart deciding to make a stand to slow up the German column while sending south for British aid. In furious battle and assault, defenders successfully hold off the Nazis until latter surrender to obtain water—with only two surviving members of the unit, Bogart and Patrick O'Moore, remaining to capture the 100 odd Germans.

Script is packed with pithy dialog, lusty action and suspense, and logically and well-devised situations avoiding ultra-theatrics throughout. It's an all-male cast, but absence of romance is not missed in the rapid-fire unfolding of vivid melodrama. Direction by Zoltan Korda deftly spotlights the intimacies and comradeship of the Allied soldiers who are through together for mutual protection in the desert battle zone.

Bogart dominates the action throughout, turning in an outstanding performance that ranks with any of his previous assignments. He's provided with excellent support through deft casting. Naish delivers a standout characterization as the Italian prisoner; Ingram clicks as the Sudenese soldier; Louis T. Mercier catches attention as the Frenchman; and Krueger ably handles the role of the Nazi flyer. Bruce Bennett and Dan Duryea score as the American tank crewmen. Richard Nugent, O'Moore, Lloyd Bridges, Carl Harbord and Guy Kingsford provide strong support.

Production mounting is topnotch throughout, with desert providing major portion of the footage. Photography by Rudolph Mate is excellent. *Walt.*

Whistling in Brooklyn

Metro release of George Haight production. Directed by S. Sylvan Simon. Stars Red Skelton; features Ann Rutherford, Jean Rogers, 'Rags' Ragland, Ray Collins, Henry O'Neill, William Frawley, Sam Levene, the Brooklyn Dodgers. Screenplay, Nat Perrin; camera, Lester White; editor, Ben Lewis. Tradeshown in New York, Sept. 28, '43. Running time, 87 MINS.

Wally Benton.....Red Skelton
Carol Lambert.....Ann Rutherford
Jean Pringle.....Jean Rogers
Chester.....'Rags' Ragland
Grover Kendall.....Ray Collins
Inspector Holcomb.....Henry O'Neill
Detective Ramsey.....William Frawley
Creeper.....Sam Levene
Detective MacKenzie.....Arthur Space
Detective Finnigan.....Robt. Emmett O'Connor
Whitey.....Steve Geray
Steve Conlon.....Howard Freeman
Manager of the Bowers.....Tom Dillon
And the Brooklyn Dodgers

Sturdy programmer will fit nicely into major situations for top spotting on duals.

It's another in the series of Red Skelton comedies beginning with 'Whistling in the Dark' and revolving about a radio program crime wizard who is called upon to get out of real jams. This yarn deals with a mysterious criminal referred to as 'constant reader' who makes a practice of killing off cops among other people. The radio crime detective is suspected.

Situations and motivation obvious. Comedy dialog and gagging are familiar but effective. Baseball sequence, with Skelton as a bearded player trying to save the nice inspector, is surefire.

Skelton turns in a first-rate performance despite a sketchy theme and thin lines. Jean Rogers, as the cub girl reporter, photographs well and handles assignment easily. Ann Rutherford, the heart interest, is adequate.

Director S. Sylvan Simon rates a nod for maintaining action at a lively level. *Mori.*

Corvette K-225

Hollywood, Sept.

Universal release of Howard Hawks production. Stars Randolph Scott, James Brown. Directed by Richard Rosson. Original screenplay by John Rhodes Sturdy, Lieut. R.C.N.V.R.; camera, Tony Gaudio; convoy photography, Harry Perry; [illegible], Edward Curtiss; [illegible] directing, [illegible]; special effects, John Fulton. Previewed at Filmarte, Sept. 23, '43. Running time, 98 MINS.

Lieut. Com. MacClain.....Randolph Scott
Paul Cartwright.....James Brown
Joyce Cartwright.....Ella Raines
Stoney O'Meara.....Barry Fitzgerald
Walsh.....Andy Devine
Crickett.....Fuzzy Knight
Stone.....Noah Beery, Jr.
Admiral.....Richard Lane
Smithy.....Thomas Gomez
Rawlins.....David Bruce
Jones.....Murray Alper
Gardner.....James Flavin
Evans.....Walter Sande

'Corvette K-' [illegible] the melodramatic adventures of one of those small fighting ships that have checkmated the Nazi subs in the North Atlantic. Will be a profitable grosser for the regular runs, with reception in Canada and Great Britain certain to hit hefty figures due to display of heroics of the Dominion naval forces.

Picture, made in cooperation with the Canadian navy, has been in preparation and production for virtually a year, with director Richard Rosson making trips across the Atlantic on a corvette with a camera crew to obtain authentic sea shots. Aside from displaying work of the corvettes in accompanying convoys and battling sub packs, film's dramatic yarn reminds of Warners' 'Action in the North Atlantic.'

Randolph Scott is a lieutenant commander in the Royal Canadian Navy who's back on shore after having one corvette shot out from under him. He selects a new ship building on the ways, and indulges in tepid romance with Ella Raines before shoving off with his new K-225. The fast wave-hopper is assigned to convoy duty with group of ships being assembled for trip across the Atlantic. Passage has usual amount of melodramatics — plowing through storm at sea; attack by Nazi planes; location of the lurking subs and stiff battle between the corvette and U-boats. But convoy finally reaches port of safety in northern Ireland.

Extensive footage is devoted to intimacies of the crew of 60 aboard for the journey, with contrast in the various characters on display. Barry Fitzgerald is a salty seaman; Murray Alper and Andy Devine team for several minor comedy routines; and Fuzzy Knight catches good share of supporting footage. Scott is okay as the commanding officer, while James Brown acceptably handles the role of the cadet officer who rebels at Scott's iron rule, but finally becomes a hero of the sea battle. Miss Raines is virtually lost in the shuffle of men and events, while others in support include Thomas Gomez, David Bruce, James Flavin and Noah Beery, Jr.

Story takes too much footage for getaway, with early portion dragging considerably to offset the melodramatics and pace of the episodes when the ship puts to sea. Major audience interest will be aroused by the authentic shots displayed of the various phases of the convoy trip, with one particular highlight scene of a Nazi plane smacked by anti-aircraft fire, its trailing fire and resultant crash into the sea.

Production mounting is okay, with maritime camera work by Harry Perry, who made the corvette trips across the Atlantic, hitting the spectacular on several occasions. *Walt.*

Always a Bridesmaid
(SONGS)

Universal release of Ken Goldsmith production. Features Andrews Sisters, Patric Knowles, Charles Butterworth, Grace McDonald, Billy Gilbert. Directed by Erle C. Kenton. Screenplay by Mel Ronson from original story by Oscar Brodney; camera, Louis Da Pron. In N. Y., Se[illegible] 2[illegible], '43. Running time, [illegible] MINS.

The Andrews Sisters.....Themselves
Tony Warren.....Patric Knowles
Linda Marlowe.....Grace McDonald
Nick.....Billy Gilbert
Col. Winchester.....Charles Butterworth
Mrs. Cavanaugh.....Edith Barrett
Riggs.....O'Neill Nolan
Annie.....[illegible] Rooney
[illegible]

Bunch of capable people are wasted in this trite, little musical. While obviously only intended as a secondary entry, the general mishandling seems out of place with such sincere performers as Charles Butterworth, Patric Knowles and Grace McDonald. Even the Andrews sisters do not fare too well because forcibly injected with their singing into proceedings. 'Always a Bridesmaid,' a rather far-fetched title, may appeal to teen-age jitterbugs as a supporting feature.

Scripters have taken the Lonely Hearts club as the background for some far-fetched alleged promotional stunts being probed by the d.a. and a secret operative from the city detective bureau. A faint effort is made to carry out the angle that a phoney rubber manufacturer is using the club as headquarters for

Miniature Reviews

'Sahara' (Col). Melodramatic and suspenseful saga geared for smart grosses in all bookings and holdovers in the keys.

'Whistling in Brooklyn' (M-G). Strong programmer.

'Corvette K-225' (U). Melodramatic with a convoy escort across the Atlantic. Nominally profitable biz in regular.

'Always a Bridesmaid' (U). Andrews Sisters top lightweight musical, strictly for the duals.

'The Avenging Rider' (RKO). Cliff 'Ukulele Ike' Edwards lifts this routine action dualer.

'El Sillon y la Gran Duquesa' (Argentina-made). Comedy starring Olinda Bozan well done with unusual plot twists.

his promotional scheme. But this is lost in the desire to go on with the singing and jitterbug dancing of the Jivin' Jacks and Jills. It ultimately winds up with the assistant d.a. being wangled out of the pinch by the city operative, the comely Grace McDonald. After that the story winds up with some more song and dance.

Even the possibility of a romantic affair between the assistant district attorney and Miss McDonald is lost in the deluge of musical fare—and mugging by Billy Gilbert. Situations are further marred by silly dialog, most of it fresh from the Iowa corn fields. Gilbert is depicted as the angel (small restaurant owner) who puts the Andrews Sisters on the radio and finally opens a nightclub.

The Andrews look and sing better than usual, but every time they appear it's the signal for a lapse from even the slim plot developments. They are singing a group of tunes in this.

Butterworth, as the promoter, seldom has a chance to be funny. Knowles conducts himself creditably as the assistant d.a.; but given small opportunity. Grace McDonald shapes up as a femme likely to be heard from, further, indicating development as an actress with each succeeding picture. Gilbert, as the restaurant man, tries hard, but isn't too funny. Story and dialogue writers depend too much on him for humor while neglecting Butterworth.

Presence of Jivin' Jacks and Jills still remains a mystery although admittedly a capable jitterbug dancing combo. They clutter up too many sequences. Edith Barrett makes something of a rather unimportant role, that of the unattractive matron who's willing to stake the promoting Butterworth. *Wear.*

The Avenging Rider
(ONE SONG)

RKO release of Bert Gilroy production. Features Tim Holt, Cliff 'Ukulele Ike' Edwards, Ann Summers. Directed by Sam Nelson. Screenplay, Harry O. Hoyt and Morton Grant; camera, J. Roy Hunt; editor, John Lockert. At Dual, New York, N. Y., week of Sept. 21, '43. Running time, [illegible] MINS.

Brit.....Tim Holt
Ike.....Cliff 'Ukulele Ike' Edwards
Jean.....Ann Summers
Grayson.....Davison Clarke
Red.....Norman Willis
Sheriff Allen.....Karl Hackett
Deputy.....Earl Hodgins
Sheriff Lewis.....Edward Cassidy
Blackie.....Kenneth Duncan
Baxter.....Bud McTaggart
Wade.....Bud Osborne
Harris.....Bob Kortman

If it's possible for an actor to steal a second-rate western, then Cliff Edwards does that with 'The Avenging Rider.' His mugging, one ukulele number and all-around shenanigans give this otherwise routine actioner a lift.

Story is one of mistaken identity. Edwards and Tim Holt unwittingly fall in with the murderers of their partner, a gold mine owner, and are accused of his death and stealing $25,000 worth of gold bars. They are jailed, break out, spot the true murderers, are jailed again, make another break and finally wind up nabbing the holdup leaders.

All of this entails considerable riding and shooting. Much of it is repetitious, but there's hardly a dull moment. Holt, unlike Edwards, hasn't mastered scene-stealing tricks. Nevertheless, he makes a youngish, fast-moving 'avenging rider' who is made to perform slugging wonders despite the handicap of a bullet wound in the arm. Ann Summers, femme lead, appears in two or three sequences. Her lines are few and actions limited.

Camera work is weak from the lighting standpoint. Direction is standard.

El Sillon y la Gran Duquesa
(ARGENTINE-MADE)

Buenos Aires, Sept. 8.

EFA production and release starring Olinda Bozan; features Alberto Bello, Ernesto Vilches, Osvaldo Miranda, Billy Days, Maria Ester Buschiazzo, Francisco Docampo, Lucia Barause; story by Alejandro Verbitsky, E. Villalba Welsh, based on a Russian novel; directed by Carlos Schlieper. Reviewed at the Monumental, Buenos Aires. Running time, 62 MINS.

An interesting comedy, 'El Sillon y la Gran Duquesa' is notable mainly for ingenious story and work of Olinda Bozan. Dialog is fast and snappy and plot twists sometimes border on farce, but it all holds together.

Yarn deals with a Russian grand duchess expatriate living in Argentina. She longs for her old-time life in czarist Russia, meets a duke, also a White Russian, the possessor of a tremendous secret. Inside dope turns out to be the location of an armchair under tapestry of which are hidden keys of a mansion in Russia where the crown jewels have lain since the revolution. He's seen the chair, recognized it in the theatre where a ballet is being given.

Duchess and friend go into theatre but complications set in. There are three chairs exactly alike on the stage, and from there on no holds are barred as the couple try to find the chair. Most likely prospect has been copped by a lady of the evening, and the duke almost gets to the point of marriage in order to find the hidden fortune. Search involves various characters, some of them fairly close to stock.

Slapstick occasionally heavy, but telling has been fairly well done, with Miss Bozan as the rich gal who marries the duke particularly noteworthy. Alberto Bello is tops as the duke himself, and Osvaldo Miranda and Billy Days are o.k. in supporting roles. *Ray.*

Publicists

Continued from page 2

of taxation, PRC eastern group feels that it is a beginnin

Plan for accomplishing curb on screen production figures and conventional sky-high budget announcements will be sought at future huddles. Pointed out that the Coast p.a. group would have to help principally in halting publicity on film costs to the extent of asking directors to cooperate in soft-pedaling figures.

Stock

Elimination of dollar publicity on star and film executive salaries represents a tougher task, it was admitted after the PRC session last week, although at several stockholder meetings it's been pointed out that there is a way of circumventing at least part of this. Suggested by some shareholders that adoption of the same policy used by other industrial companies might be advisable; namely, giving large stock bonuses in lieu of giant salaries, with offices and stars actually receiving the same amount, but with the actual salary held to a minimum. By distributing company shares in place of such big salaries, recipients would get the same remuneration, but via dividends. Fact that it has worked satisfactorily with big industrial corporations, with the elimination of unfavorable publicity, is pointed up as seeming okay for film companies.

. . . the sole way of avoiding publicizing giant salaries because always showing up in Securities and Exchange Commission reports. Recently, the large salary lists in the picture industry have been aired and published four or five times per year. SEC issues an annual report, then often a prelim report and sometimes a quarter statement or amended list of salaries. Then, in addition, the Treasury Dept. releases virtually the same figures. Thus the public's attention is called to the salary expenditures in the picture business not once, but several times each year.

ublicizing of price tags on stories and plays, as well as weekly box-office business in theatres were rated as virtually impossible to halt. It was stated that boxoffice returns represent no particular evil because not broken down to amounts received . . . picture. Possibility of curtailing total business, or expectancy of grosses per film, however, are being explored.

250 New Theatres

Continued from page 5

tunity to install new equipment at relatively low cost. Gradual disposal of Government equipment is anticipated in order to avoid a shutdown of plants manufacturing such equipment.

Many of the new theatres planned, which will contain a great many modern mechanical devices developed since Pearl Harbor, will mostly run from 700 to 1,000 seats. Cost is estimated on a $150-per-seat basis or from $105,000 to $150,000, except for key situations where some of the new theatres will be much larger.

Small Town Bldg., Too

Warsaw, Ind., Sept.

John Ralph Boice, owner of the Strand, Warsaw, purchased the Conrad garage building on East Center street, opposite Hotel Hays, to be used as a site for a new theatre he plans to erect at the end of the war.

Gen. Osborn

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jutant General of the U. S. Army) checked into Walter Reed hospital for an operation.

Stirred Up Tempest

There was much resentment among New Dealers when Osborn imported Lt. Col. Egbert White, of New York (connected with the advertising firm of Batten, Durstine & Osborn), to organize the Army weekly Yank. White called in many anti-Roosevelt advisers, ran things to suit himself, it's alleged, and commissioned friends in advertising agencies to assist him. White has since been replaced as executive officer of Yank, and is in charge of special editions of Stars and Stripes' overseas.

The directive for the reorganization, prepared while Secretary Sti son was in London, was placed on the desk of Assistant Secretary McCloy. He refused to sign the order and left it for Stimson to pass upon. Under the order most of Osborn's duties would be transferred to a new division under Maj. Gen. Joseph W. Bryon, charge of Post Exchanges.

Gen. Osborn has powerful friends in Washington in high places and he may get the order sidetracked. In the organization of Yank he reportedly went ahead without consulting the general staff and when plans were completed submitted his draft. Maj. Gen. Leslie McNair, chief of the ground forces, was against Yank; at least he prepared a memorandum which gave a number of reasons why it was unnecessary and only one or two reasons why it was necessary. Gen Osborn, aided by Col. Munson, succeeded in getting the necessary authority and appropriation.

Gen. Osborn was roundly criticized for lack of showmanship in organizing and directing camp shows which toured the military establishments. It was only when Abe Lastfogel and Charles Feldman took charge of booking and routing talent, it's claimed, that the Red, White and Blue circuit began to move. Col. Young has been the coordinator with Special Services, and all agree he's done a good job.

The recent attack on the American Legion which Capt. Hartzell Spence ran in the Yank has brought about demands from servicemen that enlisted men only run the newspaper weekly, much as Stars and Stripes was conducted World War I.

Back of the proposed reorganization of the Special Services is believed to be a feeling among regular army officers that Gen. Osborn's division has not functioned efficiently, that he is a poor administrator and that there is a growing demand on Capitol Hill that Special Services be made the subject of an inquiry by Congress.

Retain USO Units

Continued from page 1

the camp show s, with the result that the units will have already identified themselves with a large segment of the nation's post-war audiences. As one comedian pointed out: 'If they liked our unit in camp, there's no reason why we shouldn't click later. GI humor will be the prevailing note in the post-war vaudeville era.'

Aside from the fact that the camps are proving a testing ground for the vaude units, many of the entertainers will also be channeled into Broadway productions, under plans currently being set. Irving Berlin, who is taking his 'This Is the Army' outfit overseas, is already looking ahead to a production featuring performers who have entertained overseas, with possibility that entire units may be retained intact because of their boff performances before fighting Yanks.

Bob Kerr, radio producer, is planning for Broadway production this fall a two- -day vaude show featuring performers who have played overseas. Show, to be called 'Short Snorters Frolic,' will be a weekly radio feature, with plans also skedded for picture based on the vaude show.

Similarly, Yvette, who with her GI group of 14 entertained Yank troops in England for several months, is planning to set up a similar unit in the near future for a tour of camps and bases in this country with the idea of retaining the outfit for a swing of vaudfilm houses when she checks off the camp circuit.

'Army' Mighty $70,000 in 1st Week At Chi, 'Rising Sun' 28G, 'Rhine' 25G

Chicago, Sept. 28.

Judging from the interest shown in 'This Is the Army,' picture is headed for some heavy grosses at the Chicago. Got off to a flying start Thursday night (23) with a special bond subscription performance which drew a $53,000 house and unless business falls below expectations it should do a mighty $70,000 in its first week, which began Friday (24). Admission prices have been titled 10c all along the line for the engagement.

Aided by personal appearances of James R. Young, Margo, Anne Shirley and Robert Ryan on the opening days, 'Behind the Rising Sun,' coupled with 'The Adventures of a Rookie,' looks like a hefty $28,000 at the Palace. 'Watch On the Rhine' opened big at the Roosevelt, with $25,000 in prospect, and 'For Whom the Bells Toll' at the State-Lake will hit around $46,000.

Estimates for This Week

Apollo (B&K) (1,200; 40-75)—'Holy Matrimony' (20th) and 'Mardi Gras' (Par) (2d wk). Fairish $8,000. Last week, same.

Chicago (B&K) (4,000; 50-85)—'This Is Army' (WB). Mighty $70,000. Last week, 'Let's Face It' (Par) (2d wk) and Ted Lewis orch and revue on stage, fine $39,000.

Garrick (B&K) (900; 40-75)—'Let's Face It' (Par) (3d wk in Loop) and 'Submarine Alert' (Par). Mild $7,000. Last week, 'Dixie' (Par) (5th week in Loop) and 'Fighting Sea Monsters' (Indie). Snug $8,000.

Grand (RKO) (1,150; 40-75)—'Mr. Lucky' (RKO) and 'Falcon in Danger' (RKO) (3d wk). Smooth $8,000. Last week, pleasing $7,500.

Oriental (Iroquois) (3,200; 28-69)—'Honeymoon Lodge' (U) (2d run) and Shep Fields orch on stage. Pert $22,000. Last week, 'Jitterbugs' (20th) (2d run) and Three Stooges and Ray Herbeck orch on stage, ditto.

Palace (RKO) (2,500; 40-75)—'Behind Rising Sun' (RKO) and 'Adventures of Rookie' (RKO). Hefty $28,000. Last week, 'Mr. Lucky' (RKO) and 'Falcon in Danger' (RKO) (2d wk), trim $20,000.

Roosevelt (B&K) (1,500; 40-75)—'Watch On Rhine' (WB). Big $25,000. Last week, 'Bataan' (M-G) (5 days, 3d wk) and 'Watch On Rhine' (WB) (2 days), pleasant $12,000.

State-Lake (B&K) (2,700; 75-$1.10)—'Bell Tolls' (Par) (4th wk). Strong $46,000. Last week, powerful $50,000.

United Artists (B&K) (1,700; 40-75)—'Lily Mars' (M-G) (4th wk). Dandy 14,000. Last week, same.

Woods (Essaness) (1,200; 40-75)—'Hitler's Madman' (M-G) and 'Harrigan's Kid' (M-G). Neat $9,000. Last week, 'Appointment Berlin' (Col) and 'What's Buzzin' Cousin' (Col) (5 days, 2d wk) and 'Hitler's Madman' (M-G) and 'Harrigan's Kid' (M-G), good $9,700.

Boswell-Venuti Up 'Danger' to $17,000 In Sky-High Mpls.

Minneapolis, Sept. 28.

Bob Hope on the State screen ('Let's Face It') and Connee Boswell and Joe Venuti on Orpheum stage are all that's needed to keep current aggregate loop takings up to the sky-high level where they've been roosting for a long time.

Holdovers number three. Of the trio, 'So Proudly We Hail' and 'Mr. Lucky' are holding up best. The former is in its fourth week and the latter in its second. 'Behind the Rising Sun,' in its second canto, shows signs of sinking.

Estimates for This Week

Aster (Par-Singer) (900; 20-30)—'Falcon on Parade' (RKO) and 'Melody Parade' (Mono). Headed for strong $2,000 in four days. 'Red River Robin Hood' (RKO) and Yanks Ahoy' (UA) open today (28). Last week, 'Somewhere in France' (UA) and 'Spitfire's Blessed Event' (RKO), fine $2,500 in five days.

Century (P-S) (1,600; 40-55)—'Mr. Lucky' (RKO) (2d wk). Moved here after very big first week at State. Stretching toward fine $7,000. Last week, 'Bombardier' (RKO) (2d wk), mild $4,500 in six days, making good $16,500, however, for 13 days.

Gopher (P-S) (1,000; 35)—'We've Never Been Licked' (U). Fast $4,500. Last week, 'Nobody's Darling' (Rep), good $4,000.

Lyric (P-S) (1,091; 40-55)—'Behind Rising Sun' (RKO) (2d wk). To this spot following hefty Orpheum first week. Will do well to reach $5,000 with help of Saturday midnight show preview. Last week, 'Proudly Hail' (Par) (3d wk), neat $6,400 (Saturday midnight show preview total included), bringing total for three weeks to nearly $37,000, terrific, and sending film to World.

Orpheum (P-S) (2,800; 40-55)—'Background to Danger' (WB) and Connee Boswell, Joe Venuti band on stage. Combination zooming to a forte $17,000. Last week, 'Behind Rising Sun' (RKO) slumped after speedy start and finished to disappointing $15,000.

State (P-S) (2,300; 40-55)—'Let's Face It' (Par). Although some of the critics rated picture below usual Bob Hope standard, customers are pouring in and a big $16,000 looms. Last week, 'Mr. Lucky' (RKO), terrific $17,000.

Uptown (Par) (1,100; 30-40)—'Dixie' (Par). First neighborhood showing. Smashing $4,500 indicated. Last week, 'Human Comedy' (M-G), $5,000, very big.

World (Par-Steffes) (350; 40-75)—'So Proudly We Hail' (Par) (4th wk). Third stop for this pic, which started at State and remained there a fortnight, then moved to Lyric and is finishing up here. Big $3,000 anticipated. Last week, 'Spitfire' (RKO) (2d wk), good $2,500 on top of healthy $7,500 first week.

'Phantom' Lively 19G, Denver Ace

Denver, Sept. 28.

'Phantom of the Opera,' heading dual combo, is easily leader here this week playing day-date at the Denver and Esquire. 'So Proudly We Hail' is still strong at the Denham on its fourth session but goes out so 'For Whom the Bell Tolls' can start its roadshow run.

Estimates for This Week

Aladdin (Fox) (1,400; 30-65)—'Watch Rhine' (WB) and 'Spotlight Scandals' (Mono), after week at each Denver, Esquire. Nice $6,500. Last week, 'Claudia' (20th) and 'Good Luck, Mr. Yates' (Col), after week at each Denver, Esquire, nice $6,000.

Broadway (Fox) (1,040; 30-65)—'Army' (WB). After three weeks at Rialto and two weeks at each Denver, Esquire, Aladdin. Good $6,500. Last week, 'Sky's the Limit' (RKO) and 'Petticoat Larceny' (RKO), after week at Orpheum, good $4,500.

Denham (Cockrill) (1,750; 30-60)—'Proudly We Hail' (Par) (4th wk). Big $12,500. Last week, 'Proudly We Hail' (Par), big $14,000.

Denver (Fox) (2,525; 30-65)—'Phantom Opera' (U) and 'Footlight Glamour' (Col). Day-date with Esquire. Bangup $16,000. Last week, 'Watch Rhine' (WB) and 'Spotlight Scandals' (Mono), also at Esquire, big $16,500.

Esquire (Fox) (742; 30-65)—'Phantom Opera' (U) and 'Footlight Glamour' (Col). Also at Denver. Good $3,000. Last week, 'Watch Rhine' (WB) and 'Spotlight Scandals' (Mono), also at Denver, fine $3,500.

Orpheum (RKO) (2,600; 30-65)—'Behind Rising Sun' (RKO) and 'Spitfire's Blessed Event' (RKO). Thin $7,700. Last week, big $17,000.

Paramount (Fox) (2,200; 30-50)—'First Comes Courage' (Col) and 'Nobody's Darling' (Rep). Okay $8,500. Last week, 'Captive Wild Woman' (U) and 'Larceny With Music' (U), fine $10,000.

Rialto (Fox) (878; 30-65)—'Claudia' (20th) and 'Good Luck, Mr. Yates' (Col), after week at each Denver, Esquire, Aladdin. Nice $3,000. Last week, 'Army' (WB), (3d wk) after two weeks at each Denver, Esquire, Aladdin, big $4,000.

'GREAT LIFE'-VAUDE STURDY 15½G, INDPLS.

Indianapolis, Sept. 28.

Grosses are slightly reduced from recent highs, in some cases, but better than average all down the line. 'It's a Great Life,' with Ann Corio and Herb Miller's band on stage, is taking the tall coin at the Circle, with 'Heaven Can Wait' well out in front of the straight filmers at the Indiana.

Estimates for This Week

Circle (Katz-Dolle) (2,800; 30-55)—'It's a Great Life' (Col) with Herb Miller's band, Ann Corio and acts on stage. Stage bill gets credit for okay $15,500. Last week, dandy $12,000 for 'Watch on Rhine' (WB), playing single at 50c top.

Indiana (Katz-Dolle) (3,300; 30-50)—'Heaven Can Wait' (20th). Sock $13,000 playing alone, added proof that single features can do the business at this house after a smash $16,000 last week on 'So Proudly We Hail' (Par).

Keith's (Indie) (1,200; 30-55)—'Lady in Distress' (British), with Al Kavelin orch and acts. Guy Kibbee and Gus Van in person pace bill to strong $5,800 in four-day run. 'London Blackout Murders' (Indie) and vaudeville took $5,100 in same time last week.

Loew's (Loew's) (2,450; 30-50)—'Destroyer' (Col) and 'Good Luck, Mr. Yates' (Col). Fair $10,000. Last week, swell $12,400 for 'Swing Shift Maisie' (M-G) and 'Appointment in Berlin' (Col). Best gross to date for 'Maisie' series here.

Lyric (Katz-Dolle) (1,600; 30-50)—'So Proudly We Hail' (Par). Potent $6,300 on moveover after superb first week at Indiana. Last week, solid $5,500 for 'Behind the Rising Sun' (RKO) and 'Adventures of a Rookie' (RKO), also on moveover.

First Runs on Broadway

(Subject to Change)

Week of Sept. 30

Astor—'Thousands Cheer' (M-G) (3d week).
(Reviewed in 'Variety' Sept.

Capitol—'Johnny Come Lately' (UA) (2d week).
(Reviewed in 'Variety'

Criterion — 'Hit the Ice' (U) (2d week).
(Reviewed in 'Variety'

Globe—'The Man From Down Under' (M-G) (2d week).
(Reviewed in 'Variety' Au

Hollywood—'This Is the Army' (WB) (10th week).
(Reviewed in 'Variety' Aug. 4)

Music Hall—'So Proudly We Hail' (Par) (4th week).
(Reviewed in 'Variety'

Palace—'Fired Wife' (U).

Paramount—'A Lady Takes a Chance' (RKO) (3d week).
(Reviewed in 'Variety' Aug.

Rialto — 'The Kansan' (UA) (1).
(Reviewed in ' June 16)

Rivoli — 'For Whom the Bell Tolls' (Par) (12th week).
(Reviewed in 'Variety' July 21)

Roxy — 'Wintertime' (20th) (29).
(Reviewed in 'Variety' Sept. 15)

Strand—'Thank Your Lucky Stars' (WB) (1).
(Reviewed in 'Variety' Aug. 18)

Pitt Off; 'Sparrow' Flutters, $16,000

Pittsburgh, Sept.

First really off-week the town has had in last couple of months. New pix are the also-rans, with the holdovers getting the better play, 'Claudia' continuing to roll along sensationally at the Fulton in second week and 'So Proudly We Hail' turning a neat penny at the Warner on moveover from Penn. Otherwise, however, there isn't much doing. 'Wintertime' took a shellacking from the crix at Harris and is pulling out after a mild week; 'Johnny Come Lately,' despite generally favorable reviews, is merely so-so at the Penn, and combo of 'Fallen Sparrow' and Dick Rogers-Merry Macs is at the Stanley, theatre doing its poorest stanza in a long time.

Estimates for This Week

Fulton (Shea) (1,700; 30-60)—'Claudia' (20th) (2d wk). Looks headed for at least $11,000 this session, best h.o. figure house can remember in many a moon, and should easily get another fortnight. Last week, 'Claudia' cracked sensational $15,000 and went a few hundred bucks over.

Harris (Harris) (2,200; 30-60)—'Wintertime' (20th). Rated poorly in the press and the public seems to be sharing that opinion by staying away. Doubtful if it'll better $9,000, only mild. Last week, 'Holy Matrimony' (20th) was a disappointment at $9,500 for such a highly-regarded entertainment.

Penn (Loew's-UA) (3,300; 30-60)—'Johnny Come Lately' (UA). They're not buying James Cagney's first indie venture and it will be lucky to grab $14,500. May be the first Penn picture in several months to quit downtown after a single week; usually they move on to Warner and then the Ritz. Last week, 'So Proudly We Hail' (Par) plenty healthy at $22,000.

Ritz (WB) (800; 30-60)—'Best Foot Forward' (M-G) (3d wk). Musical wasn't very strong at either of its first two stops, Penn and Warner, and is winding up the downtown circuit about the same way. Won't better $2,300, just fair. Last week, 'Watch On Rhine' (WB), also third week, around $2,450.

Senator (Harris) (1,750; 30-60)—'Holy Matrimony' (20th) (2d wk). Shifted here from the Harris and by comparison doing better at this spot than it did at the other. That's probably due to the excellent word-of-mouth that has sifted through town on the Monty Woolley-Gracie Fields starrer. Should come close to $3,200. Last week, 'Destroyer' (Col), also on moveover from Harris, around $2,700.

Stanley (WB) (3,800; 30-75)—'Fallen Sparrow' (RKO) and Dick Rogers band with Merry Macs. Doesn't look like much more than $16,000, poor in light of what house has been doing lately. Last week, 'Swing Shift Maisie' and Blue Barron's band with Modernaires, only fair, too, at $19,000.

Warner (WB) (2,000; 30-60)—'So Proudly We Hail' (Par) (2d wk). Hefty grosser at Penn duplicating at its second site and should have little trouble grabbing $7,500. May even stretch itself into another week here. Last week, 'Best Foot Forward' (M-G), which likewise came here from the Penn, n.s.h. at $5,000.

B'way Spotty; Cagney's 'Johnny' Plus Vaude Best New Entry, $65,000, 'Hit Ice' 25G, 'Tartu'-Lunceford 33G

Holdovers in the downtown N. Y. area lessened during the past week with opening of several new pictures, but business on the whole somewhat spotty. Admission to theatres on free Monday (27) through purchase of a bond held down the take on that day. The past weekend was generally good.

Among new entries, 'Johnny Come Lately,' at the Capitol with a stageshow, is strongest. A robust $65,000 or better is sighted with aid of the in-person show which includes Allan Jones, Virginia O'Brien, Henny Youngman and the Morton Gould orchestra.

State, going first-run this week with 'Adventures of Tartu,' is hitting a swift pace and should get $33,000 or better. Jimmie Lunceford band is on the stage there. 'Hit Ice' is doing stoutly at the Criterion, where it ended its initial seven days last night (Tuesday) at $25,000 and begins the second week today (Wednesday). Also new to the street is 'Man From Down Under,' which came into the Globe Saturday (25). It's not doing so hot, though okay enough at $10,000 to be held over. 'Hi-Diddle Diddle' only fair at the Palace at $16,000 and stays just the one week.

Among the holdovers, very good is 'So Proudly We Hail' at Music Hall, which should get $96,000 or more this week, its third, and will remain over. Likewise virile is 'Lady Takes a Chance,' with Vaughn Monroe in person, which brought the Paramount a nifty $70,000 on the second frame ended last night (Tuesday). 'Thousands Cheer,' at the Astor, maintains fine b.o. pull, the second week concluded Monday night (27) having reached $26,000.

Roxy today (Wednesday) ushers in a new show following two excellent weeks with 'Holy Matrimony,' Carole Landis, Paul Draper and Jerry Wald orch, second having been $69,000. Incoming bill is 'Wintertime,' and, in person, Bert Lahr, Paul Haakon, Patricia Bowman, Lucille Manners, others.

Estimates for This Week

Astor (Loew's) (1,140; 55-$1.10)—'Thousands Cheer' (M-G) (3d wk). Wound up second stanza Monday night (27) at $26,000, strong, while initial seven days mounted to socko $29,000.

Capitol (Loew's) (4,820; 35-$1.10)—'Johnny Come Lately' (UA) and, in person, Allan Jones, Virginia O'Brien, Henny Youngman and Morton Gould orch. In spite of notices that were generally not good, a nice first week's gross of $65,000 or over will be chalked up. Begins second week tomorrow (Thursday). The fifth week for 'DuBarry' (M-G) and Horace Heidt was around $30,000, fair enough.

Criterion (Loew's) (1,700; 35-$1.25)—'Hit the Ice' (U) (2d wk). New Abbott-Costello comedy doing very well here, first seven days through last night (Tuesday) getting $25,000. Ahead of that 'Destroyer' (Col), on its third week got $20,000, excellent.

Globe (Brandt) (1,416; 35-85)—'Man from Down Under' (M-G). Not so forte at $10,000 but enough to be held over. The fourth stanza for 'Salute to the Marines' (M-G) built to $14,000, good.

Hollywood (WB) (1,499; 44-$1.25)—'This Is Army' (WB) (9th wk). Slowing up a little but still nice coin at $25,000 this week (9th), while last frame (8th) was $28,500. Remains on.

Palace (RKO) (1,700; 44-$1.10)—'Hi Diddle Diddle' (UA). Under hopes at only fair $16,000 and will not be held. 'Fired Wife' (U) comes in tomorrow (Thursday) instead. Last week, third for 'Sky's the Limit' (RKO), $15,800.

Paramount (Par) (3,664; 35-$1.10)—'Lady Takes Chance' (RKO) and Vaughn Monroe (3d wk). Continues big, the second week through last night (Tuesday) hitting $70,000; the first was a sock $80,000.

Radio City Music Hall (Rockefellers) (5,945; 44-$1.65)—'So Proudly We Hail' (Par) and stageshow (3d wk). Maintains excellent gait, this week (3d) looking at $96,000 or over, swell, and holds further. Last week (2d) went to $103,000.

Rialto (Mayer) (594; 28-65)—'Seventh Victim' (RKO) (2d-final wk). No more than about $6,000, mild, seen on the holdover, as against good $9,200 on preceding seven days. 'The Kansan' (UA) follows.

Rivoli (UA-Par) (2,002; 85-$2.20)—'Bell Tolls' (Par) (12th wk). Lightened somewhat on 11th week to under $25,000 but still very profitable and remains on; previous week (10th) for roadshow picture was nearly $30,000.

Roxy (20th) (5,886; 55-$1.10)—'Wintertime' (20th) and Bert Lahr, Paul Haakon, Patricia Bowman and Lucille Manners in person, open here today (Wednesday) following two fine weeks with 'Holy Matrimony' (20th), Carole Landis, Paul Draper and Jerry Wald orch, second being $69,000, the first $80,000.

State (Loew's) (3,450; 35-$1.10)—'Adventures of Tartu' (M-G) and Jimmie Lunceford. Very good week of $33,000 or over indicated. Last week, 'Best Foot Forward' (M-G) (2d run) and held-over Ed Sullivan and Harvest Moon Dance Winners, near to $30,000, fine.

Strand (WB) (2,756; 35-$1.10)—'Watch on Rhine' (WB) and Abe Lyman orch, Jerry Lester, others, on stage (5th-final wk). Down to about $30,000 on the blowoff, just fair, while last week (4th) was $36,500, good. 'Thank Your Lucky Stars' (WB) and the Sammy Kaye band come in Friday (1).

'Stars' Paces Philly, $41,700

Philadelphia, Sept. 28.

'Thank Your Lucky Stars' is pacing the field this week with very little competition. Most of the other entries are holdovers with only three newcomers, 'We've Never Been Licked,' 'Bomber's Moon' and 'Gals, Inc.' Latter is teamed with Sammy Kaye's orchestra at the Earle.

Estimates for This Week

Aldine (WB) (1,303; 35-75)—'Proudly We Hail' (Par) (4th wk). Still potent at $13,300 on heels of neat $16,100 for third sesh.

Arcadia (Sablosky) (600; 35-75)—'Dixie' (Par) (2d run). Satisfactory $4,200. Last week, revival of 'Gone With Wind' (M-G), fairish $2,800 for second week.

Boyd (WB) (2,560; 35-75)—'Claudia' (20th) (2d wk). Solid $18,900 following excellent $26,500 for opener last week.

Earle (WB) (2,768; 35-85)—'Gals, Inc.' (U) with Sammy Kaye orch. Film no help to Kaye, but combo still good for $23,000. Last week, 'Kingdom for Cook' plus Dante magic unit, fine $25,900.

Fox (WB) (2,245; 35-75)—'Best Foot Forward' (M-G) (2d wk). Sloughing off to $14,900 after husky $24,800 plus $4,000 at special Sabbath showing at Earle last week.

Karlton (Goldman) (1,000; 35-75)—'Bomber's Moon' (20th). First time house has featured a first-run since taken over by William Goldman, doing neat $9,000 for opening try. Last week, 'Stormy Weather' (20th), fair $6,000 for second run.

Keith's (Goldman) (2,200; 35-75)—'First Comes Courage' (Col) (2d run) (2d wk). So-so $4,200. Opening week for this run good $7,000.

Mastbaum (WB) (4,692; 35-75)—'Thank Lucky Stars' (WB). A bangup $37,500 in addition to tuneful $4,200 for one-day stand at Earle (Sunday). Last week, 'This Is Army' (WB) bowed off with sock $30,000 for nine days of fifth week.

Stanley (WB) (2,916; 35-75)—'Let's Face It' (Par) (3d wk). Holding up satisfactorily with $15,200. Round two did fine $18,000. 'Behind Rising Sun' (RKO) preems tomorrow (Wed.).

Stanton (WB) (1,475; 35-75)—'Never Licked' (U). Poor $7,500. Last week, 'Swing Shift Maisie' (M-G) good $7,800 for third week.

'Stormy' Bright $16,000 In Buffalo; 'Badmen' 11G

Buffalo, Sept. 28.

Plenty of holdovers here this week, but pace is not much slower. 'This Is Army,' at Great Lakes, continues top grosser on second week and 'Claudia' is next on holdover at Buffalo. 'Stormy Weather' is ace new entry at the Century.

Estimates for This Week

Buffalo (Shea) (3,500; 35-55)—'Claudia' (20th) (2d wk). Near potent $15,000. Last week hefty $20,000.

Great Lakes (Shea) (3,000; 35-55)—'This Is Army' (WB) (2d wk). Powerful $23,000, or over. Last week, terrific $38,000 including preview.

Hipp (Shea) (2,100; 35-55)—'Above Suspicion' (M-G) and 'Alaska Highway' (Par). Bettering robust $10,000. Last week, 'Swing Shift Maisie' (M-G) and 'The Kansan' (UA) (3d wk), fancy $8,300.

Lafayette (Basil) (3,200; 35-55)—'Frontier Badmen' (U) and 'Follow Band' (U). Pleasant $11,000. Last week, 'First Comes Courage' (Col) and 'Redhead Manhattan' (Col), bangup $13,000.

20th Century (Ind.) (3,000; 35-55)—'Stormy Weather' (20th). Bright $16,000. Last week, 'Falcon in Denver' (RKO) and 'Bell-Za-Poppin' [illegible] okay $12,000.

'Proudly' Dual Tops Detroit, Great 33G, 'Kingdom'-'Never Licked' Dull $22,000

Detroit, Sept. 28.

Only two fresh bills find their way into film row here, with holdovers continuing to get a strong play.

Top spot will be taken over by the Michigan, going strong with 'So Proudly We Hail' and 'Henry Aldrich Swings It' for a duo. Fox is fair with only other new combination, 'My Kingdom for a Cook' and 'We've Never Been Licked.'

Estimates for This Week

Adams (Balaban) (1,700; 55-75)—'Bombardier' (RKO) (2d wk) and 'Scattergood Survives Murder' (RKO). Former moved in from strong week at Fox and given a freshener for nice $9,300. Last week, 'Claudia' (20th) and 'Appointment in Berlin' (Col) (3rd wk), good $9,600.

Broadway-Capitol (United Detroit) (2,800; 55-75)—'Mr. Lucky' (RKO) and 'High Explosives' (Par) (3rd wk). Pair moved over from Michigan and good for okay $14,000. Last week, 'Revenge Zombies' (Mono) and '7th Victim' (RKO), okay $14,000.

Fox (Fox-Michigan) (5,000; 55-75)—'Kingdom for Cook' (Col) and 'Never Been Licked' (U). Dullish $22,000. Last week, 'Bombardier' (RKO) and 'Captive Wild Woman' (U), great $33,000.

Madison (United Detroit) (1,800; 55-75)—'Air Force' (WB) and 'Youngest Profession' (M-G). Back in loop for fair $4,400. Last week, 'Crash Dive' (20th) an 'Hard Way' (WB), average $4,600.

Michigan (United Detroit) (4,000; 55-75)—'So Proudly We Hail' (Par) and 'Aldrich Swings It' (Par). Great $33,000 sighted. Last week, 'Mr. Lucky' (RKO) and 'High Explosives' (Par) (2d wk), nice $19,000 after first week's strong $27,000.

Palms-State (United Detroit) (3,000; 55-75)—'Army' (WB) (5th wk)). There's little decline in this one, which is sighting choice $15,000 after a brisk $18,000 last week.

United Artists (United Detroit) (2,000; 55-75)—'Swing Shift Maisie' (M-G) and 'Adventures of Tartu' (M-G) (2d wk). Great $16,000 after first week's surprise $21,000.

'LUCKY STARS'-VAUDE FINE $25,000 IN D. C.

Washington, Sept. 28.

'For Whom the Bell Tolls' is Washington's bell-ringer, with estimated $40,000 clocked in the first seven days and $32,000 in sight on the holdover. It's beating 'Gone With Wind' because of more turnovers. The other jackpot feature is 'Thank Your Lucky Stars,' acclaimed by critics and headed for a swell $25,000. 'Behind the Rising Sun' is due for a bumper seven days at Keith's, after a low gross with 'We've Never Been Licked.'

Estimates for This Week

Capitol (Loew) (3,434; 30-75)—'Swing Shift Maisie' (M-G) with Tony Pastor's band on stage. Nifty $25,000. Last week, 'Proudly We Hail' (Par) with vaudeville, very good $22,000 on holdover after sock $30,000 for first seven days.

Columbia (Loew) (1,200; 40-60)—'Best Foot Forward' (M-G). Fine $8,000. Last week, 'Heaven Can Wait' (20th), sizzling $9,500.

Earle (WB) (2,240; 30-90)—'Thank Lucky Stars' (WB) with vaudeville. Swell $25,000. Last week, 'Destroyer' (Col), not up to Earle's 1943 par, with slow $19,800.

Keith's (RKO) (1,500; 30-55)—'Behind Rising Sun' (RKO). Well sold and will get huge $20,000. Last week, 'Never Been Licked' (U) socked by critics and limped away after sub-normal $8,000.

Metropolitan (WB) (1,800; 30-55)—'Watch on Rhine' (WB). Good $8,500. Last week, 'First Comes Courage' (Col), passed neat $8,000.

Palace (Loew) (2,242; 50-75-$1.10)—'For Whom Bell Tolls' (Par) (2d wk). Hotter than July sun with $32,000 in sight after record-breaking first seven days of $40,000, about $2,500 over last week's estimate.

'Rhine' $17,000, 'Sparrow' Ditto in Sturdy Prov.

Providence, Sept.

'This Is Army' is holding down a third downtown week at the Carlton, while 'Salute to Marines' holds over at Loew's State. Among the new ones, all going swell, are 'Watch on the Rhine,' at Majestic; 'Fallen Sparrow,' at RKO Albee, and 'Dangerous Blondes,' at Strand.

Estimates for This Week

Albee (RKO) (2,300; 30-50)—'Fallen Sparrow' (RKO) and 'Petticoat Larceny' (U). With all the holdovers around, this is doing very nicely, $17,000. Last week, 'Pride of Yankees' (RKO) and 'Two Tickets to London' (U), good $10,000.

Carlton (Fay-Loew) (1,400; 30-50)—'This Is Army' (WB) (third downtown week). Nifty $5,000. Last week, 'Best Foot Forward' (M-G) and 'Natzy Nuisance' (UA) (third downtown week), good $3,200.

Fay's (Indie) (2,000; 30-50)—'Man from Music Mountain' (Rep) and vaude. Hefty on kid trade and looking for nice $7,000. Last week, 'Larceny With Music' (U) and vaude, good $6,500.

Majestic (Fay) (2,200; 44-50)—'Watch on Rhine' (WB). Swell $17,000. Last week, 'This Is Army' (WB) (2d wk), sock $15,000.

Metropolitan (Indie) (3,200; 36-59)—'Unknown Guest' (Mono) and Jan Savitt orch on stage. Steady $7,000 in three-day weekend run. Last week, 'God's Country' (Rep) and Henny Youngman heading stage show, with Don Mario's orch, nice $7,000 under same setup.

State (Loew) (3,200; 30-50)—'Salute to Marines' (M-G) and 'Footlight Glamour' (Col) (2d wk). Fairly good $14,000 after zowie $21,000 in opening sesh.

Strand (Indie) (2,000; 30-50)—'Dangerous Blondes' (Col) and 'Passport to Suez' (Par). Opened last night (27). Last week, 'Proudly We Hail' (Par) (3d wk), solid $12,000.

'Claudia' Leads Port., $15,200; 'Mr. Big' Hot 14G

Portland, Ore., Sept. 28.

usiness continues at the best high levels of recent weeks. 'Claudia' is leader at the Orpheum while 'Mr. Big' is only a step off the pace at the Broadway. 'Constant Nymph' also is strong at the larger Paramount.

Estimates for This Week

Broadway (Parker) (1,900; 40-65)—'Mr. Big' (U) and 'Two Tickets London' (U). Terrific $14,000. Last week, 'Lily Mars' (M-G) and 'Shantytown' (Rep) (2d wk), great $10,000.

Mayfair (Parker-Evergreen) (1,500; 40-65)—'Holmes Faces Death' (U) and 'Spitfire's Blessed Event' (RKO). Sad $5,500. Last week, 'Submarine Alert' (Par) and 'Murder on Waterfront' (WB), nice $9,000.

Orpheum (Hamrick-Evergreen) (1,800; 40-65) — 'Claudia' (20th). Leading city at giant $15,200. Last week, 'Dixie' (Par) (2d wk), reat $12,200.

Paramount (H-E) (3,000; 40-65)—'Constant Nymph' (WB) and 'Salute for Three' (Par). Grand $12,500. Last week, 'Heaven Can Wait' (20th) and 'Passport Suez' (Col) (2d wk), okay $8,000 in five days.

United Artists (Parker) (900; 40-65)—'Watch Rhine' (WB). Smash $10,500. Last week, 'Youngest Profession' (M-G) and 'Get Going' (U), fair $8,500.

U. S. Callboard

Continued from page 4

1941, the former Par producer and h.o. executive, is exec officer in charge of public relations, including pictures and radio.

Young Zukor was a chief petty officer in World War I.

Byrd in Soldier Play

Charleston, S. C., Sept. 28.

Former Broadway actor-producer Sam Byrd, currently serving with the Navy as public relations officer at the Charleston Shipbuilding & Drydock Co., will play the ganster-lead in a service production of 'Blind Alley' late in October at the Dock St. theatre, Charleston.

The Greasepaint Division

Hollywood, Sept. 28.

Barry Nelson, screen actor, Army.

Kent Smith, screen actor, Army.

Claude Pickard, studio technician, Army.

John Sutton, rmy.

Bill McCune, stu irector, Army.

ugene Mi actor, Army.

Eddie Ettinger, agent, Army.

Detroiters On the

Detroit, 28.

George Kohler, former pianist with Joe Venuti and Les Backer orchestras, into the Army.

Charles Simpson, manager of the Central Film Shipping Service, into the Army.

Al Good, of the vaude team of Good and Goody, into the Army.

Buddy Roth, nitery mc., into the Army.

vt. Rossi's New Assignment

Santa Rosa, Cal., Sept. 29.

Pvt. Joseph Rossi, Schroon Lake, N. Y., film exhibitor who also managed the DeWitt theatre, Bayonne, N. J., for Warners, has been placed in special services at the army air field here, under Capt. S. H. Brenner, to handle entertainment activities at the base.

More Pittsburghers Go In

Pittsburgh, Sept. 28.

Mannil Feldman, WB manager in Tarentum, Army.

John Cook, owner of Kanawha theatre in Grantsville, W. Va., Coast Guard.

Bob Roberts, manager of New Bradford theatre in Bradford, Pa., Army.

Ben Stahl, in ad sales department at U, Navy.

Cpl. Gui Ricci, former Pitcairn theatre manager, assigned to post band at Fort Knox, Ky.

ill Dietz, Post-Gazette staffman, Navy.

yrne Leading Cadets

Enid, Okla.,

Ban leader Bobby Byrne, aviation cadet with the army air forces here, has been appointed leader of the cadets' drum and bugle corps, with the group appearing nightly at massed retreat.

Here for a nine-week instruction course, Byrne also 'doubling' on trombone USO dances on the field.

Smith In

Kent Smith, RKO star, rmy, around Oct. 8.

Jack Lord, of dance team of Pritchard and Lord, Army.

Michael Pagano, 20th-Fox maintenance and service department, going into the Navy, was given farewell luncheon last Monday (27) by company execs.

Milton Elelman, in production department of National Screen Service into the Navy.

ODT Setting Up Rations of 'Gas' For Film Trucks

Washington, Sept. 28.

Gasoline rations for eastern film carriers and trucks during the last quarter of the year will be distri uted on the basis of mileage reductions in effect during July, August and September, Office of Defense Transportation announced Saturday (25). This class of trucks is included in a general commercial vehicle order.

'Maximum gallonage specified in certificates of war necessity issued before June 1,' said ODT, 'was allowed in the expectation of a larger supply of gasoline than is now available in the Northeastern area. For this reason, the reductions in effect since June are being continued, unless ODT makes a new determination of need in which case a vehicle might retain its previous mileage, or have it increased.'

Tough Repair Problem

Special committee of the N. Y. Film Board of Trade is studying the problem of new equipment and replacements to maintain regular film delivery service in the metropolitan New York area and soon will submit recommendations to the War Production Board in Washington. Numerous picture delivery outfits in N. Y. are reported today suffering from lack of needed mechanical repairs to their trucks and, in certain instances, new trucks required to replace those beyond repair. Thus far they have been unable to get necessary replacements additional trucks.

Film Board is interested because anxious to see that there is no breakdown in prompt delivery of prints to customers in the N. Y. area. Situation is complicated by the fact that fewer prints are in circulation and deliveries are made only five days weekly.

$5 Film Teamsters'

Detroit, Sept. 28.

The Teamsters' Union has opened negotiations here for a $5 a week raise for drivers for the film carriers. Contracts expired five months ago but operations had been carried out under the terms of the former contract.

New raise, however, is being sought on a basis that would make it retroactive to last May.

'Army,' Smash $38,400, Paces Balto; 'Rising Sun'-Vaude Torrid at $22,000

Baltimore, Sept. 28.

Tremendous opening night getaway for 'This Is the Army' at the Stanley Friday (25) night, grossed a sensational $38,400 with admissions scaled from $5 to $25 per seat and handled by a special committee appointed by Governor Herbert R. O'Connor in co-operation with Maj. Gen. Milton Reckord who heads up the Third Corps Area headquartered here. Continued socko action since opening is aiming at an all-time high for house.

Also exceptionally strong is 'Behind the Rising Sun' at the combo Hipp, with strongest take in weeks indicated for this well-sold film. Rest of town okay.

Estimates for This Week

Century (Loew's-UA) (3,000; 17-55)—'Swing Shift Maisie' (M-G) (2d wk). Holding good pace at $12,000 after nice $16,200 last week.

Hippodrome (Rappaport) (2,240; 17-66)—'Behind Rising Sun' (RKO), plus vaude. Reaching out for one of biggest figures in recent weeks, looks swell $22,000. Last week, 'Falcon in Danger' (RKO) leaning almost entirely on Sammy Kaye orch for big $19,400.

Keith's (Schanberger) (2,460; 17-55)—'Strange Death Adolf Hitler' (U). Opened at midnite yesterday (Mon.) after three booming weeks of 'Fired Wife' (U) which did rousing $43,300 for the run.

Mayfair (Hicks) (980; 25-50)—'Submarine Alert' (Par). Attracting some trade at $4,500. Last week, 'All By Myself' (U), better than average at $5,200.

New (Mechanic) (1,680; 17-55)—'Holy Matrimony' (20th). Fairish $6,000. Last week, third of 'Claudia' (20th) added all-right $5,800 to rosy second round at $9,300.

Stanley (WB) (3,280; 20-60)—'This Is Army' (WB). Started with special performance Friday (24) night scaled at $5 to $25 per seat. Astounding $38,400. Strong continuing play at regular prices indicating new house high of $30,000. Last week, third of 'Watch on Rhine' (WB) added good $8,800 to previous fine second round $15,800.

Valencia (Loew's-UA) (1,480; 17-55)—'Kansan' (UA). Mildish $4,000. Last week, 'Best Foot Forward' (M-G) in moveover from previous good two weeks in downstairs Century, fared quite well at $5,400.

'DuBarry' 12G, Mont'l

Montreal, Sept. 28.

uBarry' away in lead along Main street, with two ace houses holding over. Rest of first-runs clicking firmly.

Estimates for This Week

Palace (CT) (2,700; 30-62)—'Mr. Lucky' (RKO) (2d wk). Pointing to clicko $7,000 after bumper $10,500 first stanza.

Capitol (CT) (2,700; 30-62)—'White Savage' (U) and 'Cowboy Manhattan' (U) (2d wk). Good for sock $7,500, followin smash $10,000 opening session.

Loew's (CT) (2,800; 35-67)—'Du Barry' (M-G). Hot $12,000. Last week repeat 'Constant Nymph' (WB), very good $8,500.

Princess (CT) (2,300; 30-52)—'Hitler's Madman' (M-G) and 'Stranger in Town' (M-G). Pointing to juicy $6,000. Last week, '2 Tickets London' (U) and 'Gals, Inc.' (U), neat $5,500.

Strand (United Amusements) (750; 35-45)—'Dead Men Walk' (PRC) and 'Ghost and Guest' (PRC). Nice $3,000. Last week's repeat, 'Song Texas' (Rep) and 'West Side Kid' (Rep), average $2,700.

Orpheum (Ind) (1,100; 30-60)—'Stage Door Canteen' (UA) (12th wk). Still clicking for snappy $3,000, following solid $3,200 last week.

St. Denis (France-Film) (2,500; 30-40)—'Le Petit Cafe' and 'Accord Final.' Sighting good $4,500. Last week, opera.

'Wintertime' Hefty 11G, 'Destroyer' Same, K. C.

Kansas City, Sept. 28.

iz is spotty here this week, with two of the downtown deluxers in the h.o. column. The pacer is a tossup between the Midland, with 'Destroyer' and 'Two Senoritas From Chicago' dualed, and the Esquire, Uptown and Fairway day-and-daters, with 'Wintertime.' The Newman is steady with 'Thank Your Lucky Stars' in its second round, and the Orpheum with another week of 'Sky's the Limit.' The Tower opened briskly with 'Frontier Badmen' and 'Hoosier Holiday' teamed plus a stage show.

Estimates for This Week

Esquire, Uptown and Fairway (Fox-Midwest) (820, 2,043 and 700; 11-60)—'Wintertime' (20th). Hefty $11,000. Last week, 'Never Been Licked' (U), nice $9,000.

Midland (Loew's) (3,500; 11-50)—'Destroyer' (Col) and 'Two Senoritas From Chicago' (Col). Snappy $11,000. Last week, 'Suspicion' (M-G) plus 'All-Cartoon Revue' (RKO) (2d wk), okay $10,000 to add to five-day opening gross of $14,000.

Newman (Paramount) (1,900; 11-50)—'Thank Lucky Stars' (Par) (2d wk). Lusty $11,000 after torrid $15,000 initial frame.

Orpheum (RKO) (1,600; 15-50)—'Sky's Limit' (RKO) and 'Falcon in Danger' (RKO) (2d wk). Okay $8,700 following bright $9,500 first week.

Tower (Fox-Joffee) (2,100; 15-50)—'Frontier Badmen' (U) and 'Hoosier Holiday' (Rep) with vaude. Brisk $9,000. Last week, 'Sleepy Lagoon' (Rep) and 'Nobody's Darling' (Rep) plus stage show, lively $9,000.

'Danger'-Bardo $15,300, Omaha; 'Ice' Slick 10G

Omaha, Sept. 28.

Abbott and Costello have lost none of their drawing power and look solid at Paramount with their new 'Hit the Ice' topping dual combo. Orpheum's Bill Bardo stage show with 'Background to Danger' also is nice. Omaha has moveover of 'This Is the Army' and still strong.

Estimates for This Week

Paramount (Tristates) (3,000; 11-50)—'Hit the Ice' (U) and 'Hitler's Madman' (M-G). Solid $10,000. Last week, 'Army' (WB) second week a big $11,800.

Brandeis (Mort Singer) (1,500; 11-50)—'First Comes Courage' (Col) and 'My Kingdom for a Cook' (Col). Oke $6,000. Last week, 'Behind Rising Sun' (RKO) and 'Spitfire's Blessed Event' (RKO) a solid $8,200.

Orpheum (Tristates) (3,000; 20-65)—'Background to Danger' (WB) and Bill Bardo band and revue on stage. Fine $15,300. Last week, 'Holy Matrimony' (20th) and Bob Chester band-revue, a pretty fair $14,800 nothing to boast about.

Omaha (Tristates) (2,000; 11-50)—'Army' (WB) (3d week moveover from Paramount). Strong $10,000. Last week, 'Souls at Sea' (Par) and 'College Swing' (Par), both reissues, did surprising $14,800 smash business considering.

Town (Goldberg) (1,400; 11-30)—'Riders of the Rio Grande' (Rep), 'Footlight Serenade' (20th) and 'My Son, the Hero' (PRC) triple split with 'Raiders of San Joaquin' (U), 'Avengers' (Par), 'Washington Slept Here' (WB) and 'High Explosive' (Par), 'Rainbow Over Range' (Mono), 'Son of the Navy' (Mono) 'Stolen Paradise' (Mono), a good $1,600 expected. Last week, 'Leather Burners' (Par), 'Mug Town' (U) and 'Thunder Birds' (20th) triple split with 'Death Rides Plains' (PRC), 'Silver Queen' (UA), 'Tahiti Honey' (U) and 'Arizona Days' (Indie), 'Varsity Show' (WB), 'Spooks Run Wild' (Mono), a nice $1,700, which is above average.

'Courage' Tops New Newark Pix, $16,500

Newark, Sept. 28.

'First Comes Courage,' at the Branford, is catching top coin this week, but new attractions are none too potent and are being topped by the holdovers. 'The Good Fellows,' Paramount entry, is getting by with little margin to spare.

Second-time clicks are 'Best Foot Forward' and 'Mr. Lucky,' holding forth at the State and Proctor's, respectively.

Estimate for This Week

Adams (Adams-Par) (1,950; 35-99)—'Corregidor' (PRC) and Gracie Barrie band, others, on stage. Tepid $15,000 in view. Last week, 'West Side Kid' (Rep) and Cab Calloway orch topping stage fare, bangup $23,700.

Branford (WB) (2,800; 30-99)—'First Comes Courage' (Col) and 'Kansan' (UA). Reaching for lukewarm $16,500. Last week, 'Hers to Hold' (U) and 'Two Tickets London' (U), bright $18,500.

Capitol (WB) (1,200; 20-50)—'Oklahoma Kid' (WB) (reissue) and 'What's Buzzin', Cousin?' (Col). Should finish around $4,500, very chipper. Last week, 'Happened One Night' (Col) and 'Lost Horizon' (Col) surprised with stron $5,500 for reissue dual.

Paramount (Adams-Par) (2,000; 85)—'Good Fellows' (Par) and 'Alaska Highway' (Par). Dullish $12,000. Last week, 'Sleepy Lagoon' (Rep) and 'God's Country' (Rep), slow $11,800.

Proctor's (RKO) (3,400; 35-99)—'Lucky' (RKO) and 'Spitfire's Blessed Event' (RKO) (2d wk). Holding to fast pace of initial round, with $17,500 in sight. Last week, booming $28,000.

State (Loew's) (2,600; 30-85)—'Best Foot Forward' (M-G) and 'Harrigan's Kid' (M-G) (2d wk). Sighting favorable $14,500 after clicking off substantial $19,500 in opening frame.

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20th CENTURY-FOX
BACK THE ATTACK! BUY WAR BONDS! THIRD WAR LOAN!

'7th Victim'-Powell Revue Sock At $32,000, Frisco; 'Kid'-Unit Hot 28½G

San Francisco, Sept. 28.

With the heat wave in Frisco tapering off, local business is recovering from the dip last week. Torrid weather here was an unpleasant surprise because so unusual.

'Seventh Victim,' with Eleanor Powell on the stage at Golden Gate, looks socko $32,000. 'Bell' is tapering off at Alcazar, but still good at $14,000. 'Oklahoma Kid,' augmented by 'Cover Girl Follies' on stage, is packing Warfield to tune of big $28,500.

Estimates for This Week

Alcazar (F-WC) (1,149; 85-$1.65)—'Bell Tolls' (Par) (4th wk). Tapering off slowly, but okay at $14,000. Last week, fine $15,500.

Fox (F-WC) (5,000; 55-75)—'Salute to Marines' (M-G) and 'Nobody's Darling' (Rep). Handy $29,000. Last wk, 'Dixie' (Par) with 'Saint Meets Tiger' (Rep), ditto.

Golden Gate (RKO) (2,850; 55-75)—'7th Victim' (RKO), with Eleanor Powell and her revue on stage. Socko $32,000. Last week, 'Passport to Suez' (Col), with Tommy Dorsey orch, others, on stage, strong $34,000.

Orpheum (Blumenfeld) (2,400; 60-75)—'Destroyer' (Col) and 'Great Life' (Col) (4th wk). Nice $7,000 in five days. Last week, $11,300.

Paramount (F-WC) (2,470; 55-75)—'Watch on Rhine' (WB). Tasty $25,000. Last week, 'Proudly We Hail' (Par) and 'Good Morning Judge' (U) (third week on Market St.), fair $18,000.

St. Francis (F-WC) (1,475; 55-75)—'Dixie' (Par) with 'Saint Meets Tiger' (second week downtown). Good $15,000. Last week, 'Army' (WB) (sixth week downtown), meek $12,000.

United Artists (Blumenfeld UA) (1,100; 60-75)—'Victory Through Air Power' (UA) and 'Murder Times Square' (Col). Fine $13,000. Last week, 'Canteen' (10th week), thin $7,100.

Warfield (F-WC) (2,650; 55-75)—'Oklahoma Kid' (WB) (reissue) plus 'Cover Girl Follies' unit on stage. Smash $28,500. Last week, 'Submarine Alert' (Par) and stage show, 'Art Model Revue' (3d wk), solid $26,000.

'Claudia' $13,000, Zippy Solo, L'ville

Louisville, Sept. 28.

Business is moving okay. Highlights are 'Claudia' at the Rialto and stage bill at the National. Other houses are doing fine, with many favorable factors helping the wickets. Loew's State is getting a boost on Monday nights with 'Dr. I. Q.' airing from the stage, and holding 'Destroyer' to six days, in order to premiere 'Johnny Come Lately' tomorrow (29). H.o.'s are doing well, but 'Victory Through Air Power,' at the Strand, is a slow pacer.

Estimates for This Week

Brown (Fourth Avenue-Loew's) (1,400; 30-50)—'Let's Face It' (Par). Moveover from Rialto. Bob Hope is still a firecracker and pulling in the shekels in fine style, probable fancy $4,500. Last week, 'Behind Rising Sun' (RKO) and 'Adventures Rookie' (RKO) neat $4,500 on moveover.

Kentucky (Switow) (1,200; 12-35)—'Mr. Lucky' (RKO) and 'China' (Par). Gratifying $1,900. Last week, 'Coney Island' (20th) and 'Assignment in Brittany' (UA), all right $1,800.

Loew's State (Loew's) (3,300; 30-50)—'Destroyer' (Col). Run shortened to six days to make way for premiere of 'Johnny Come Lately,' with war bonds as admish. Will probably manage fairish $7,000 for six days. Last week, 'Swing Shift Maisie' (M-G) and 'Somewhere in France' (UA), solid $11,000.

Mary Anderson (Libson) (1,000; 40-50)—'Watch on Rhine' (WB) (3d wk). Lingering around until 'This Is Army' comes in, and will manage satisfactory $3,000 on windup stanza. Last week (2d) week same ic brought tidy $4,500.

National (Indie) (2,400; 40-60)—'Danger! Women at Work' (PRC) and stage show headed by Duncan Sisters. Matinees strong, plenty of kid trade, but nights are slightly off. Stage shows are definitely in here, and looks good for quite a stretch. Currently pointing to sturdy $16,000. Last week 'Swing Partner' (Rep) and Shep Fields orch on stage, great $17,000.

Rialto (Fourth Avenue) (3,400; 30-50)—'Claudia' (20th). Going great as a single and pulling tremendous femme trade. Outlook is for bangup $13,000. Last week, 'Let's Face It' (Par), right down the groove with $14,000.

Strand (Fourth Avenue) (1,300; 30-50)—'Victory Through Air Power' (UA) and 'Young and Willing' (U). Technicolor Disney opus not getting the b.o. attention this week. Patrons are not walking as expected, and returns will be on the mild side, probably fair $3,500. Last week 'This Is Washington' (RKO) and 'Petticoat Larceny' (RKO), caught family trade to tune of zippy $6,500.

Key City Grosses

Estimated Total Gross

This Week $2,649,100
(Based on 24 cities, 183 theatres, chiefly first runs, including N. Y.)

Total Gross Same Week

Last Year $2,417,600
(Based on 26 cities, 180 theatres)

'Dood It' Trim $17,700, Seattle Preem, 2 Spots; 'Watch' Terrif at 17½G

Seattle, Sept. 28.

The burg has plenty of holdovers and moveovers, and some are not so strong. 'I Dood It,' new Red Skelton comedy, is excellent on day-dating run at Fifth Avenue and Music Hall, though only five days at latter. 'Claudia' is strong at Paramount, while a great advance campaign is making 'Watch on Rhine' the single-house leader at Orpheum with terrific $17,500.

Estimates for This Week

Blue Mouse (Hamrick-Evergreen) (800; 40-75)—'Proudly We Hail' (Par) (4th wk). Fine $6,000. Last week, fifth of 'Dixie' (Par) and 'Saludos Amigos' (RKO), wonderful $5,500.

Fifth Avenue (H-E) (2,349; 40-75)—'I Dood It' (M-G). Preem of Red Skelton comedy, grand $12,000. Last week, 'We Hail' (Par) (2d wk), grand $10,700.

Liberty (J-vH) (1,650; 40-65)—'Hi Diddle' (UA) and 'Good Luck, Mr. Yates' (Col) (2d wk). Big $8,000. Last week, wonderful $9,800.

Music Box (H-E) (850; 40-75)—'Oklahoma Kid' (WB) and 'Souls at Sea' (Par) (2d wk). Two reissues slipped to fair $4,000 on holdover. Last week, 'Kid' with 'Next of Kin' (U), big $5,200.

Music Hall (H-E) (2,200; 40-75)—'Dood It' (M-G). Also at Fifth Ave. Good $5,700 in five days. Last week, 'Souls at Sea' (Par) and 'Union Pacific' (Par), nifty $6,500 for these reissues.

Orpheum (H-E) (2,600; 40-75)—'Watch on Rhine' (WB). Big campaign, and paying off at terrific $17,500. Last week, second of 'Hit Ice' (U) and 'Murder Waterfront' (WB), great $10,800.

Paramount (H-E) (3,039; 40-75)—'Claudia' (20th) and 'Comes Kelly' (Mono) (2d wk). Wonderful $12,400 in eight days. Last week, terrific $17,500.

Palomar (Sterling) (1,350; 30-75)—'Submarine Alert' (Par), and vaude. Good $9,000. Last week, 'Sleepy Lagoon' (Rep) and stage, $9,600.

Roosevelt (Sterling) (800; 40-75)—'Hit Ice' (U) (3d wk). Moved here from Orpheum. Socko $6,000. Last week, 'Army' (WB) (5th wk), swell $5,100.

Winter Garden (Sterling) (800; 20-30)—'Crash Dive' (20th) and 'Salute for 3' (Par) (3d run). Nice $4,300. Last week, 'More the Merrier' (M-G) and 'Slightly Dangerous' (Col) (3d run), $3,800.

'Destroyer' Tops B'klyn With Strong $24,000

Brooklyn, Sept. 28.

'Destroyer' at Fabian Fox is getting most of the play in downtown sector. 'Watch on Rhine' in second week at Fabian Paramount also doing well.

Estimates for This Week

Albee (RKO) (3,274; 35-65)—'Heaven Can Wait' (20th) and 'Mexican Spitfire's Blessed Event' (RKO). Nice $21,000. Last week, 'Mr. Lucky' (RKO) and 'Yanks Ahoy' (UA) (2d wk), good $17,000.

Fox (Fabian) (4,023; 35-65)—'Destroyer' (Col) and 'Spotlight Scandals' (Mono). Strong $24,000. Last week, 'Someone to Remember' (Rep) and 'Unknown Guest' (Mono), good $20,000.

Metropolitan (Loew's) (3,618; 35-65)—'Salute to Marines' (M-G) and 'Young Ideas' (M-G). Fair $18,000. Last week, 'Best Foot Forward' (M-G) and 'Harrigan's Kid' (M-G) (2d wk), satisfactory $17,000.

Paramount (Fabian) (4,020; 35-65)—'Watch on Rhine' (WB) and 'Aldrich Swings It' (Par) (2d wk). Nifty $23,000. Last week, superb $27,000.

Strand (WB) (2,952; 35-65)—'Oklahoma Kid' (WB) (reissue) and 'Murder on Waterfront' (WB) (2d wk). Fine $6,000. Last week, neat $11,000.

'DESTROYER' SPEEDY $14,000, CINCY ACE

Cincinnati, Sept. 28.

Screen row is sans sock attractions this week, but all major stands are in winning stride. Of the newcomers, 'Destroyer' at the Albee is in front, a couple knots ahead of 'Sky's Limit' at the Palace, and 'My Kingdom for a Cook' is doing all right by Keith's.

Holdovers at other stands are sturdy and paced by the front-line vet, 'This Is Army,' in its seventh week at the Capitol.

Estimates for This Week

Albee (RKO) (3,300; 35-55)—'Destroyer' (Col). Okay $14,000. Last week, 'Best Foot Forward' (M-G), brisk $16,000.

Capitol (RKO) (2,000; 40-60)—'This Is Army' (WB) (7th wk). Sturdy $7,000. Last week (6th), dandy $7,500. Winds up front-line station next week.

Family (RKO) (1,000; 20-30)—'Aldrich Swings It' (Par) and 'Wagon Tracks West' (Rep), split with 'Out of Fog' (WB) and 'Nobody's Darling' (Rep). Average $2,100. Last week, 'Submarine Alert' (Par) and 'Spitfire's Blessed Event' (RKO), divided with 'Lone Star Trail' (U) and 'Man Hunt' (20th), fair $2,000.

Grand (RKO) (1,430; 35-55)—'Best Foot Forward' (M-G). Moveover from Albee for second step. Nimble $6,500. Same last week on 'Behind Rising Sun' (RKO) (2d run).

Keith's (Libson) (1,500; 35-55)—'My Kingdom for Cook' (Col). Good $6,500. Ditto last week for 'Swing Shift Maisie' (M-G) (2d wk).

Lyric (RKO) (1,400; 35-55)—'Claudia' (20th). Returned after week's absence for third sesh on main stem. Fair $4,500. Same figure last week with 'Hi Diddle Diddle' (UA) (2d run).

Palace (RKO) (2,600; 35-55)—'Sky's Limit' (RKO). All right $12,000. Last week, 'Watch on Rhine' (WB), excellent $15,000.

Shubert (RKO) (2,100; 35-55)—'Watch on Rhine' (WB). Transferred from Palace. Fine $6,500. Last week, 'Proudly Hail' (Par), second week of moveover, all right $4,500.

Tram, Bus Strikes, Heat Wave Fail To Bop L.A., 'Salute' Okay at $37,000, 'Rhine' 44G, 'Sun' 39G, Both Big H.O.s

Los Angeles, Sept. 28.

Not even the streetcar and bus strike plus the hottest day in years (107 degrees) appears pulling down trade much from the highs of recent months. Both the heat wave and strike came and went, latter lasted only two days. Firstruns prospered in spite of both, but some spots dipped slightly.

'Salute to Marines' at three Fox-West Coast deluxers looks like best money, with $37,000 or slightly better. 'Watch On Rhine' is remarkably strong with solid $44,000 on second sessions at three Warner sites. 'Behind the Rising Sun' is comparatively as good with a hefty $39,000 in nine days of second stanza at Pantages and RKO Hillstreet. 'For Whom the Bell Tolls' is ringing up splendid $24,500 in sixth week at two locations. 'So Proudly We Hail' is bangup $23,500 on fourth session at two Paramounts.

Estimates for This Week

Beverly (WB) (1,620; 45-85)—'Army' (WB) (3d wk-6 days). Finished stay (24) with nice $4,000 after getting $5,800 second week. House reverts to second runs.

Carthay Circle (F-WC) (1,516; 85-$1.65)—'Bell Tolls' (Par) (6th wk). Okay at $9,000 after good $10,400 last week.

Chinese (Grauman-WC) (2,034; 45-90)—'Salute to Marines' (M-G) and 'Kansan' (UA). Nice $11,000. Last week, 'Wintertime' (20th) and 'Someone to Remember' (Rep), fine $13,900, better than expected.

Downtown (WB) (1,800; 45-90)—'Watch Rhine' (WB) (2d wk). Sturdy $18,000 after last week's great $22,000.

Four Star (UA-WC) (900; 45-75)—'Sky's Limit' (RKO) (2d wk) and 'Wintertime' (20th). Nice $5,000. Last week, with 'Hitler's Madman' (M-G), mediocre $2,600.

Hawaii (G&S) (1,100; 40-75)—'Walked With Zombie' (RKO) and 'Leopard Man' (RKO) (4th wk). Rolling along to fine $4,000 after stout $5,000 last week.

Hollywood (WB) (2,75 ; 45-90)—'Watch Rhine' (WB) (2d wk). Trim $13,500 after first week's socko $19,000.

Orpheum (D'town) (2,200; 40-75)—'Scream in Dark' (Rep) with Benny Carter orch, Harold Nicholas, Ben Carter and Mantan Moreland on stage. Nifty $18,500. Last week, 'Sleepy Lagoon' (Rep) and 'Curtain Calls '43' unit on stage, okay $17,000.

Pantages (Pan) (2,812; 45-90)—'Behind Rising Sun' (RKO) (2d wk) and 'Spitfire's Blessed Event' (RKO). Socko $15,000 in nine days after tremendous $25,900 first week with 'Honeymoon Lodge' (U).

Paramount (F&M) (3,389; 40-85)—'Proudly We Hail' (Par) and 'Aldrich Swings It' (Par) (4th wk). Strong $15,000 after last week's satisfactory $15,500.

Paramount Hollywood (F&M) (1,451; 44-88)—'We Hail' (Par) (4th wk). Fine $8,500 after $7,400 last week.

RKO Hillstreet (RKO) (2,890; 45-90)—'Rising Sun' (RKO) (2d wk) and 'Spitfire's Blessed Event' (RKO). Smash $24,000 in 9 days after last week's record $35,800 with 'Honeymoon Lodge' (U).

Ritz (F-WC) (1,372; 45-90)—'Salute to Marines' (M-G) and 'Kansan' (UA). Trim $7,000. Last week, 'Wintertime' (20th) and 'Someone to Remember' (Rep), oke $8,700, bit over expectancy.

State (Loew's-WC) (2,204; 45-90)—'Salute to Marines' (M-G) and 'Kansan' (UA). Good $19,000, considering obstacles. Last week, 'Wintertime' (20th) and 'Someone to Remember' (Rep), strong $24,000, nearly $3,000 over expectations.

United Artists (UA-WC) (2,100; 85-$1.65)—'Bell Tolls' (Par) (6th wk). Still pulling strong at $15,500 after last week's $17,900.

Wilshire (F-WC) (2,296; 45-90)—'Sky's Limit' (RKO) (2d wk) and 'Wintertime' (20th). Way above average at $8,500. Last week, with 'Hitler's Madman' (M-G), sad $4,000 considering price raise.

Wiltern (WB) (2,300; 45-90)—'Watch Rhine' (WB) (2d wk). Nice $12,500 after hitting boffo $17,200 first week.

Broadway Grosses

Estimated Total Gross

This Week $491,000
(Based on 13 theatres)

Total Gross Same Week

Last Year $399,500
(Based on 12 theatres)

'Sky's Limit' Fine $30,000 With Armstrong Orch In Hub; 'Suspicion' $28,300

Boston, Sept. 28.

Holdovers are clawing hunks of biz out of downtown tills this week to make for middle-bracket takes, the lighting of five legit houses seeming to cut in, too. 'Above Suspicion' and 'Sky's the Limit' (latter on stage combo) are consequently on top, the Loew attraction going to a pleasing $42,300, day-date at the State and Orpheum; the RKO film doing a swell $30,000 at the Boston. 'Strange Death of Hitler' is big at the Translux with nice $6,000.

Estimates for This Week

Boston (RKO) (3,200; 44-99)—'Sky's Limit' (RKO) plus Louis Armstrong orch, others, on stage. Lifting RKO back to great $30,000. Last week, 'Adventures Rookie' (RKO) plus Guy Lombardo orch, Belett & English Brothers, others on stage, $28,000.

Fenway (M-P) (1,373; 40-60)—'Proudly Hail' (Par) and 'Hoosier Holiday' (Rep) (2d wk). Fourth week in town and clocking gratifying $5,000. Last week $7,000.

Memorial (RKO) (2,900; 44-75)—'Mr. Lucky' (RKO) and 'Yanks Ahoy' (UA) (3d wk). Sagged to $14,000. Last week, $19,000.

Metropolitan (M-P) (4,367; 35-65)—'Heaven Can Wait' (20th) plus 'Bomber's Moon' (20th) (2d wk). Tasty $23,000. Last week, slam-bang $30,000.

Orpheum (Loew) (2,900; 44-65)—'Above Suspicion' (M-G) plus 'Dangerous Blonde' (Col). Drawing $28,300 for eight days. Last week, 'Hi Diddle Diddle' (UA) and 'Tennessee Johnson' (M-G), $20,000.

Paramount (M-P) (1,300; 33-65)—'Proudly Hail' (Par) and 'Hoosier Holiday' (Rep). H.o. unusual here, especially following sock double-header at Met. Still lively at $13,000 after great $15,000 last week.

State (Loew) (3,200; 44-65)—'Above Suspicion' (M-G) plus 'Dangerous Blonde' (Col). Excellent biz for this neighborhood nowadays at $14,000. 'Salute to Marines' preems tomorrow (29th) for war bonds here only, regular run follows day-date with Orpheum on Friday (1). Last week, 'Hi-Diddle-Diddle' (UA) plus 'Tennessee Johnson' (M-G), $10,000.

Translux (Translux) (900; 28-65)—'Strange Death of Hitler' (U) plus 'Larceny With Music' (U). Corking $6,000, well above average. Last week, 'Terror House' (Rep) and 'Monster and Girl' (Col, reissue), $5,400.

NATIONAL BOXOFFICE SURVEY

Newcomers ... two shape up well on scattered reports ... cludes 'Man From Down Under' (M-G) ... Come Lately' (UA), 'I Dood ... (M-G) and 'Strange ... of Hitler' ... 'Johnny,' while only modest $1... Pittsburgh, is strong $65,000 in N. ... Red Sk... 'Dood It' ... trim $17,7... in two Seattle spots. 'Down Under' is just that at $10,000 in N. ... 'Strange Death' only showing in Boston, where rated corking ... ictures ... from additionally ... ake in ... irst Comes Courage' (Col), 'Hit the Ice' (U), 'Hi Di... Di... (UA), 'Salute to ... (M-G), ... Face It' ... 'Wintertime' (20th) ... 'Behind ... (RKO), 'Thank Lucky' ... (M-G) ... (RK... ... (20th) ... (RKO), 'Heaven Can Wait' (20th) and 'Phantom of Opera' (U). 'Courage,' okay in Omaha and Denver, looks lukewarm in Newark. 'Ice' is bangup $25,000 in N. Y., solid in Omaha and sock ... n Seattle ... 'Diddle' big on Seattle holdover. ... under hopes in N. Y. 'Salute,' which looks nice in L. ... and Providence, is dandy $29,000 in San Francisco. 'Lucky' continues snappy on extended-runs or moveovers in five different keys. ... 'Face It' big at $70,000 in N. Y., second sesh, and looms a strong $16,000 in Minn. 'Wintertime,' which finished the previous ... higher than expected in L. A., is hefty $11,000 for three K. C. spots. 'Sun' looms huge $20,000 in Washington, hefty $28,000 in Chicago and big $39,000 for second L. A. week, its brightest dates. 'Lucky Stars' shapes a great $41,700 in Philadelphia, solid $25,000 in Wash. and lusty on ... second stanza. 'Best Foot' is mostly okay, standout being $14,900 in Philly.

'Limit,' showing added strength, is great $30,000 in Boston and okay in Cincy and K. ... 'Matrimony' while fine $60,000 for second N. Y. sesh, is only fairish in Chi and Baltimore. 'Sparrow' is nice $17,000 in Providence, but offish $16,000 in ... itt, with a band. 'Heaven,' nice $21,000 in Brooklyn and sock $18,000 in Indianapolis, is great $23,000 for second Boston week. 'Phantom' is getting the best ... at ... lively $19,000 in two spots.

Most active grossers in greatest number of spots are 'Proudly We Hail' (Par), 'This Is Army' (WB), 'Claudia' (20th), 'Destroyer' (Col), 'Watch on Rhine' (WB) and 'For Whom Bell Tolls' ... Current week is merely a repeat of what these winners have been doing ... previous sessions. 'Destroyer' snagged a batch of fresh bookings, being especially strong in Cincy, where leader, ... C. and Brooklyn. 'Claudia' is in same category, ... ash $15,200, best in Portland; being outstanding ... eissue of Warn... 'Oklahoma Kid' shows solidly in three out of four keys, smash $28,500 in Frisco with stage unit being tops. It's playing second sesh in Seattle and Brooklyn, and billed ahead of a new feature in Newark.

From the keys: 'As Thousands Cheer' (M-G), strong $26,000, second N. Y. week; '7th Victim' (RKO), sock $32,000, with unit, Frisco; 'Stormy Weather' (20th), bright $16,000, Buffalo; 'Constant Nymph' (WB), grand $12,500, Port.; 'Above Suspicion' (M-G), fine $42,300, two Boston spots, robust $10,000 in Buffalo; 'Mad Music Mountain' (Rep), nice $7,000, Prov.; 'Lady Takes Chance' (RKO), big $70,000, second N. Y. sesh; 'Frontier Badmen' (U), pleasing $11,000, Buffalo, brisk $9,000, K. C.; 'Kingdom for a Cook' (Col), dullish $22,000, Detroit; and 'Mr. Big' (U), terrif $14,000, Port.

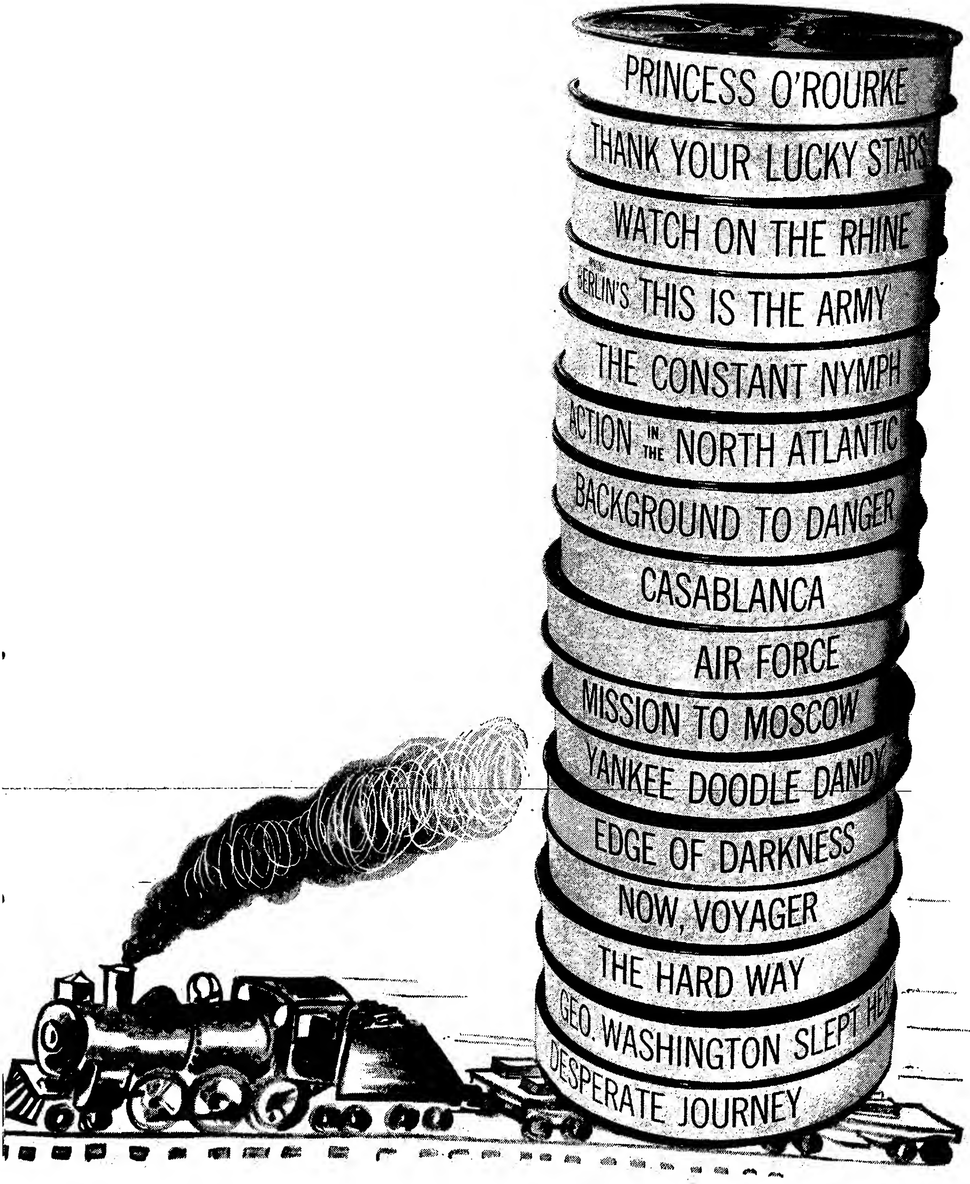
Farrington Vice Dysart As Prez of St. Loo Amus.

St. Louis, Sept. 2.

Thomas L. Farrington, v.p. of a local insurance company, last week was elected prez of the St. Louis Amusement Co. to succeed the late Thomas N. Dysart, who was killed with nine others in a glider accident here on Aug. 1. Rhodes E. ... ave, barrister, was chosen to replace sart on the board of directors.

Other officers elected are William T. Nardin, ... p. and Clarence M. Turley, sec.-treas. The Board consists of Harry C. Arthur, Jr., gen. mgr. for Fanchon & Marco that owns nearly 50% of the Amusement Co. stock, Caye, Farrington and Nardin.

The right Track!



Let's All Give To The National War Fund!

Jack L. Warner, *Executive Producer.*

'Ice Follies' a Spectacular Display, But Entertainment Lost in 'Reaching'

Los Angeles, Sept. 23.

'Ice Follies of 1944' (7th edition), produced and managed by Eddie and Roy Shipstad and Oscar Johnson; skating routines by Frances Claudet; costumes by Helen Rose; Mary Jane Lewis and Carlos Romero, production associates; Ernest Kratzinger, music director.

Cast: Bess Ehrhardt, Ruby & Bobby Maxson, Jeanne Sook, Norah McCarthy, Michael Kirby, Phyllis Legy, Osborne Colson, Hazel Franklin, Eddie & Roy Shipstad, Oscar Johnson, Papez & Zwack, Heinie Brock, Ginger Clayton, Shirley Hulstel, Joanne Rupp, Roberta Barton, Jack Millikan, Colson & Claudet, Frick & Frack, Betty Atkinson, Thomas Twins, Ice Folliettes (40). Opened at Pan Pacific Auditorium, Los Angeles, Sept. 23, '43; $3.30 top.

The ice was broken tonight on the Pan Pacific pond for the seventh successive year by the 'Ice Follies' of the Shipstads (Roy and Eddie) and Oscar Johnson. That it will mint another husky fortune for the Cinderella boys' goes without saying. The hundreds of thousands who will view and gasp at its spectacular splendor will likely sense what was very apparent to this reporter—the constant reaching for something new and novel that doesn't quite come off. What is revealed by the experimentation comes under the heading of grotesque; bizarre and at times just plain silly. So many gimcracks are worked into routines that one is justified in asking himself, 'what's that got to do with it?'

Ice shows are gradually muscling in on that circus legend, 'if you're seen one you've seen them all,' and perhaps there's some rational reasoning to the reaching process. However, it slows the pace, makes the show an eye-filling spectacle instead of a performance by experts of the blade. First act is woefully slow and those intrinsic values which have made icetravaganzas what they are today (biggest money-makers in show biz history) are sadly lacking. All has been sacrificed for spectacular display, gay costuming and a 'dressing up' of production numbers that would make some of the old peacock struts of Flo Ziegfeld, Earl Carroll, NTG and George White seem as shoddy affairs. One can drain the list of superlatives and come up short on describing the 'Oriental Fantasy' number, leading off the second act. Phosphorescence (billed here as Conti-Glow) was never used to such sensational effect as in this dazzling fantasy of pagodas, coolie girls and temple dancers in which the entire troupe, save a few principals, take part. Other production whoppers such as '18th Century Garden,' 'Reflections on the Water,' 'Crazy Quilt Circus,' 'Derby Day' and Precision in Plaid' finale are in keeping with 'Follies' tradition but, mostly overdressed and overgimmicked. There's something or somebody everywhere, as overcrowded as a tenement.

The Shipstads and Johnson have allowed the show to get away from itself in their frenzied efforts to strive for something new and different. The old skating demons have become merely moving figures in a fairyland of gingerbread and mad color riot. Most of the old hands are still around but apparently the leg-in-the-air, spins and whirls are old stuff by now and there are only so many things that can be done on a pair of runners. So the order must have gone out, 'dress it up and hang all else.' The solo acts have become so commonplace by now that the Maxson kids, Ruby and Bobby, wrap up the revue with their swing waltz and far outdistance such stalwarts as Bess Ehrhardt, Roy Shipstad, Betty Atkinson, Norah McCarthy, Heinie Brock and Frick & Frack in crowd approbation. The funny fellows are still warmly received but they're doing the same things they've been doing for years. Another innovation is a quartet whose voices are amplified for the big numbers.

Easily the highlight of any ice show are the precision routines by gaily-garbed chorines yet here an entire act passes with only a smattering of such eager-eyed, glazed maneuvers. When the 40 Folliettes do fall into a perfect line and strut down the ice the plaudits at once sweep into a maddening crescendo. But there's not enough of it even though the girls are shapely, colorfully caparisoned and well-drilled. The Rockettes have done alright over the years yet nothing transcends in rhythmic beauty the grace and glide on the runners. Mebbe with the Shipstads and Johnson it is too ordinary stuff to keep company with such specialties as corps de ballet, les belle filles, mesdemoiselles des rapiers, pas de deux and such uppity designations of a few spins on the frozen flooring.

For spectacle and sheer beauty, here is the last word. There must be a small fortune tied up in costumes and other accoutrements but the entertainment value has been sacrificed for glamor and spectacle. Albeit and regardless, the new 'Follies' will be another financial clean-up. Ice shows have their own peculiar following and spending money for entertainment was never more abundant.

The intake for the five and a half weeks stand here will be snugly close to $500,000. Weekly receipts for the 6,000-seat, eight-show weekly setup here will run past $75,000. A curious anomaly of wartime show biz, which applies here, too, is that cheaper seats go begging. Quick to realize this, the management has cut down the number of $1.10 admissions and raised part of that section to $2.20. As if the ice frolics needed any help, the show, as in previous years, has a tieup with the downtown papers giving up a percentage of the receipts for pages of printed and photographic space. Premiere rated a full page of pictures in one Hearst sheet and the others went whole-hog, too. Film stars, who provide the 'incentive' for the displays, are turned out almost enmasse as guests of the management. *Helm.*

Hipp, Balto

Baltimore, Sept. 25.

Lee Sims & Ilomay Bailey, Ladd Lyon (2), Arthur Blake, LaFleur & Manners, Billy Wells & 4 Fays, Felice Iula and House Orch (12); 'Behind the Rising Sun' (RKO).

Rather badly selected layout. Two acts on the sophisticated side, Sims & Bailey and Arthur Blake, divide with acts that smack of the main ring of a county fair, extra heavy on acrobatics. Three sight acts out of five is not smart booking.

Opening is La Fleur & Manners, mixed duo in control hand balancing and contortion stuff for an effective getaway. Closing trick of male member, in sustained fast spinning on a swivelled mouth-hold, is flashy and a solid hand getter.

Lee Sims and Ilomay Bailey are in the deuce with one surefire song and piano act. With tricked up smart arrangements, they build to a rousing climax with 'Donkey Serenade,' 'You'll Never Know,' and for a strong encore, 'Smoke Gets in Your Eyes.'

Ladd Lyon and a smart working stooge punch out amusing acrobatics which scores strongly in spite of the similar stuff dished out by opening act. Arthur Blake follows with impressions of film and stage stars attending the 'Stage Door Canteen' and does okay.

There are more acrobatics in the closing act of Billy Wells and the Four Fays, a fast and punchy setup but also not correctly spotted on this particular bill. Tumbling and trick hoofery has the edge taken off by previous contributions, but manages to score on showmanship and ability.

Biz very big. *Burm.*

Keith's, Indpls.

Indianapolis, Sept. 25.

Guy Kibbee, Gus Van, Joan Barry, Al Kavelin Orch., George Carroll; 'Lady in Distress' (British).

A smooth-running bill headed by a pair of veterans turns out to be the biggest click Keith's has had in several weeks. Guy Kibbee's act is well above average for a visiting movie personality, and Gus Van's form in a novelty song act brings back the times he played the same house with his late partner, Schenck, in the great two-a-day era. Al Kavelin's orchestra helps put the theatre's newly started now-and-then band policy in good with the customers Joan Barry offers something really special in acrobatic dancing to round out a good show.

Kibbee, looking very much like his 'Scattergood Baines' character of the film series, serves up a line of humorous remarks about war, women and other topics of universal interest in cracker-barrel style, then kids with Van, each claiming to have been in short pants when he first saw the other on the stage. Kibbee gets a warm hand before and after.

There's plenty recognition, too, for Van, who puts plenty of the old personality into his patter songs and holds the interest of the audience as of yore. He opens with his 'Good Neighbor' routine, does songs in Irish and Italian dialect, springs a bunch of Brooklyn gags, then puts on a London air-raid scene in cockney talk with a musical background by the band and George Carroll, Kavelin's baritone.

The orchestra's versatility makes it a hit on its first local theatre date. Kavelin ranges from 'Pistol Packin' Mama,' with high jinks by the band, to 'Meditation' from 'Thais,' in which he plays a suave violin solo. Carroll makes a good impression with the vocals on 'All or Nothing at All,' 'I Heard You Cried Last Night' and 'Night and Day.' It closes socko on a jive note with 'Pagan Jump.' Joan Barry gets plenty of applause for her neat trick of turning cartwheels, somersaults, etc., without touching the floor. Biz was above average when caught. *Corb.*

State, N. Y.

Jimmie Lunceford Orch (16) with Tina Dixon, Claude Trenier, Kirkland Bradford; Radcliff & Jenkins, Miller Bros. & Lois; 'Adventures of Tartu' (M-G).

Jimmie Lunceford's orchestra, for years one of the better colored combinations available, demonstrates clearly here that uncomfortably loud brass is not a prime requisite of a good band. Negro outfits as a rule literally tear your head off. Not Lunceford's, at least not with the handful of arrangements it plays here.

Couple the impression made by the band to reaction garnered by two accompanying acts and it all sums up to a good show, linked to a first-run Robert Donat film. Combination should equal good business this week.

Lunceford uses four trumpets, three trombones, four sax, four rhythm. That sounds like the brass would be overpowering, but brilliant arranging for the latter and the selection and voicing of reeds overcomes that tendency and the whole adds up to an outstandingly fine band. Its performance is excellent, always exciting and the arrangements are tasteful and particularly colorful. Few combinations achieve the rocking beat this outfit does.

Of the few faults that can be found one is that some of the band's selections are faded. It opens with 'Don't Get Around,' later does 'Slender, Tender and Tall.' They're well done, however. Another is an over-long drum solo late in the show. Lunceford could polish up his announcements, too. He handles them smoothly, but his diction is sloppy and often he couldn't be understood.

Tina Dixon, with the band, earns heavy response with 'Slip of the Lip,' 'Hit That Jive Jack' and 'Low Down Dirty Shame.' Claude Trenier, male vocalist, shows a fair voice in 'Blue Evening.' Kirkland Bradford, alto sax, does a nice job on 'Blues in the Night,' which Lunceford played in a Warner film.

Radcliff and Jenkins are a mixed negro comedy - song team whose act is drawn out much too long. Femme half is a fine pianist, which she demonstrates midway, and the male gets to the audience with a version of 'Irish Eyes' that runs the range from bass to falsetto. All in all it's a fair act.

Miller Bros. (2) and Lois is a more or less standard act. They've been around a long time, but time doesn't diminish the excellence of their turn, or change it any. Start out with three-way unison taps, then one boy and the girl on the platform provided by the letters spelling MILLER, then all three in challenge work. It's strong.

Biz good. *Wood.*

Gayety, Montreal

Montreal, Sept. 22.

Vic Hyde, Peaches, Kelly & Hayes, Roy Rogers, Looney Lewis & Lionel Murray, Galli Sisters, Len Howard Orch (8), Al Gilbert Line (25).

Current show is clicking solidly and augurs for good boxoffice with four of the six acts garnering applause dividends.

Vic Hyde, one man swing band, is ace act of the show. A personable lad with a shy attractive manner, the payees took to him from the tee-off. Self-accompanying on ivories with one hand while playing trumpet and percussing with cymbal and drum, he builds up to two trumpets and finally to three played simultaneously. Imitations of name players and exciting in quick-change uniform to a trumpet march tune and three gals of the line whamming drums earned him beg-off palm-whacking.

Peaches, a looker with a remarkable muscular control, sets a high standard in strip-tease routines and had a tough time getting away. Ray Rogers does some terrif tumbling, devours newspapers and goldfish and bows off to a flock of calls. Kelly & Hayes, mixed team, where Hayes straights to the gal, a nifty brunet, in a zany strip skit in which she peels off 10 skirts and half a dozen sets of tights for laughs and sock finish. Galli sisters offer close harmony taps, cartwheels and flipovers.

Looney Lewis and Lionel Murray with femme foil, fill in between acts with acceptable comedy, Murray straighting. Howard orch handles its assignments deftly and the gal line has smart routines. House capacity when reviewed. *Lane.*

Capitol, Wash.

Washington, Sept. 23.

Tony Pastor's Orch, with Patti Powers, Joe Morris, Stubby Pastor, Johnny Woods, 3 Claire Sisters, Lynn Allison, Art Brown, and Sam Jack Kaufman's House Orch; 'Swing Shift Maisie' (MG).

Tony Pastor's band, aided by added attractions supplies the stage show this week, an interlude full of blare and rhythm. Art Brown puts the audience in good mood with his organ parodies, with entire house singing a rib on OPA calling for roll down prices. The Kaufman melody makers dip into the classics and get a nice hand for a standard overture, with Lynn Allison on the vocals.

Johnny Woods with his radio impersonations has whipped up a fast and snappy act which was right on the target Thursday night. Took four well earned bows and could have stayed longer. The three Claire sisters make up in speedy routine what they lack as skilled tap dancers. Act is lightning fast and their six minutes are a solid click. Tony Pastor musicians go in for plenty of noise. Maestro has a tabasco version of 'Making Whoopee,' which has replaced the peppery 'Let's Do It.' Patti Powers sings with effectiveness in a throaty voice, in fact the Pastor band would register better with a little more attention to the singing section. They liked Stubby Pastor's red hot trumpet blowing and Joe 'Paradiddle' Morris woke up the jitterbugs with a blistering tatoo of the drums.

Gene Ford has given the band a neat production and the 55 minutes went over solidly Thursday with a packed house. *Arke.*

Earle, Philly

Philadelphia, Sept.

Sammy Kaye Orch (17) with Gloria Zerbe, Arthur Wright, Nancy Norman, Tommy Ryan, Kayedets (4) Sunny Rice, Don Cummings; 'Gals, Inc.' (U).

ammy Kaye has added a couple of talented vocalists to his swing-and-sway aggregation and the gals lend a large portion of ear and eye appeal.

Nancy though with the band for months, is playing Philly for the first time, while Gloria Zerbe is just breaking in. Both chirpers are making the grade.

Miss Norman has a little more mike poise and has them eating out of her hand with 'Sunday, Monday or Always' and a novelty ditty titled 'They're Either Too Young or Too Old.'

Miss Zerbe has a peach-fuzz voice and sells nicely her one tune, 'People Will Say We're in Love.'

Kaye's other vocalists are band fixtures—Tommy Ryan and Arthur Wright. Latter is a tenor who registers neatly with 'The Song Is You,' while Ryan baritones his way gently with the two current faves, 'Blue Evening' and 'All or Nothing at All.'

The Kayedets also rate bows for their rendition of 'In My Arms' and 'Move It Over.'

Band numbers, featuring Kaye and his 'licorice stick,' include 'Who' and a medley of 'flower tunes' dressed up with a tricky display of phosphorescent cutouts of flora manipulated on a darkened stage.

Sunny Rice, talented hoofer, and Don Cummings, gagsmith-rope twirler, are supporting acts, and both add to the overall entertainment of a fast-moving 55-minute stage show.

Finale is Kaye's standard, 'So You Want to Lead a Band' gimmick, with volunteers from the audience wanding the crew through its paces for many laughs. Though the stunt has been done time and again, it never fails to bring guffaws, and remains one of the best band novelties in the business.

House was capacity when reviewed (Sat. night). *Shal.*

Oriental, Chi

Chicago, Sept. 25.

Shep Fields Orch (14) with Meredith Blake, Rochelle & Beebe, Two Chords, Winak & Mae; 'Honeymoon Lodge' (U).

It's been two years since Shep Fields changed over from a sweet band to an all-reed instrumentation with saxophones dominating, and in that time has enjoyed considerable success with the new combination, but audiences here still like his 'Rippling Rhythm' best. This was proven at the show caught, when an impression of his old style, even limited with his present instrumentation, drew more applause than his other numbers.

Band opens with 'American Patrol,' following through with interesting arrangements of 'I Surrender Dear' and 'The Anvil Chorus.' Meredith Blake, band's comely soloist, craoks over 'Put Your Arms Around Me, Honey,' and 'Stormy Weather,' and, with the assistance of two boys from the band, does 'Pistol Packin' Mama' to solid applause. Bands impression of the old 'rippling rhythm' style with 'I've Heard That Song Before' was a big hit, and the rendition of 'The Lost Chord,' with the saxophones simulating organ tones, and Miss Blake singing a chorus is standout. Close with a hot lick arrangement of 'Three o'Clock Jump' to nice applause.

Winak and Mae, recently at the Chez Paree, open vaude portion of the bill with clever line of tap work that includes acrobatics, rhythm and ballet turns, done in a manner to merit generous applause.

Two Chords (Arnold Archer and Gilbert Miller) all but stop show with vocal impressions of bands, including Lombardo, McCoy, Heidt, Busse, Tommy Dorsey and Harry James. Also imitations of a violin, a Hawaiian band and a hillbilly band. Work fast and smooth to a sock hit.

Rochelle and Beebe keep them laughing with comedy dancing. Coming on as a ballroom team to 'La Comparsita,' they segue into comic capers. Their satire on sophisticated dance team is a gem, and their closing number has a body cling that's a knockout. Score solid hit. *Morg.*

Capitol, N. Y.

Morton Gould Orch. (48), Stanley Whitman, commentator; Henny Youngman, Virginia O'Brien, Allan Jones; 'Johnny Come Lately' (UA), reviewed in 'Variety,' Sept. 1.

Producer Harry Gourfain has achieved an effect at the Capitol this week which may well set a standard for the other bandshow places. It's the first skillful wedding of the pit-and-stage-band idea, showing the Morton Gould orchestra rising, in part, from the pit, and merging with the rear section of the band, as it rolls forward from the rostrum, mass into composite whole.

The effect is heightened with an orchestra of great size, such as Gould's Cresta Blancaites, in all, with its battery of 20 fiddles among its 26 strings. Thus, the violin section is a solid phalanx as it rises from the pit, and meets the rear portion comprising the nine brasses, four rhythm, etc. But, large or small, what is an even greater punch is that it creates an intimacy between podium and audience in that the orchestra is mobile, easily shifted forward or back.

There is other significance at the Loew-Metro flagship concurrently. For one thing, in Gould's orchestra there is a departure from the kill-the-customers cacophony. This is escapology in modern American music; smooth, suave, svelte, super in its orchestration, ultra in its color. It puts the spotlight on America's youngest composer-conductor in superlative fashion and, in transmuting the Cresta Blanca orchestral idea from the air to the stage—and what an institutional plug for the vintner that is, incidentally!—it brings into the cinema a departure from the killer-diller type of dansapation.

As a matter of fact, the Cap's recent galaxy has been primed for variety, starting with that eight-wee record run of Phil Spitalny and his Charmers; the Horace Heidt roadshow for five weeks; now Gould for three; next back to the hotcha, with Duke Ellington, Lena Horne, et al., to be followed by Lawrence Welk's midwestern band plus 'Truth and Consequences' and Yvette. Smart booking withal.

Besides Gould, who is the bi noise, the current bill reads like benefit with Virginia O'Brien (New Acts), Henny Youngman and Allan Jones rounding out a strong four-name array.

At the pace Youngman's been going, he's nobody's road company now, but an alert, surefire, authoritative comedian on his own. His small talk goes big; his asides, while fiddling, register in virtuoso fashion; his approach is showmanly, canny, customer-satisfying.

Finaleing is Allan Jones who needs but a vamp of 'Donkey Serenade' to establish himself solidly. He tenors with charm and unction, and his impact, in person, creates wonderment anew why he isn't more socko in toto. 'Your Eyes Have Told Me So,' 'Meeting Here Tonight' (spiritual), 'Oklahoma' medley and th Friml 'Serenade' make for an undeniable routine. The latter is done with Miss O'Brien's deadpan for dueting partner, and it will make a better finale when 'St. Louis Blues' is substituted for that 'Red Cavalry March,' and all finaled on that note. As caught, the Handy blues was an anti-climactic finale, although Gourfain had planned the switch after the second day.

Gould has WHN's Stanley Whitman as commentator to point up his music, a showmanly idea to keep the maestro a bit aloof and aloft. Yet there's nothing longhair about his music. 'Beguine,' 'Stardust' and 'Chiribiribin,' opening medley, establish that pronto. The three different arrangements emphasize the variations in the color of his music. Incidentally, among his fiddles there are three femmes, and Josef Cherniavsky, himself a radio maestro, ducting unadulterated orchestral takes the baton to accomp the rest of the show when Gould is not connumbers.

Current week's b.o. pace attests to the biz potency of this stage-screen combination. *Abel.*

Adams, Newark

Newark, Sept. 23.

Gracie Barrie Orch (15), 'Mardi-Gras Revue' with Happy Felton, Frank Paris, Ross & Mann, Richards-Adair Dancers (6), Shirley Wayne; 'Corregidor' (PRC).

Manager Ben Griefer has whipped up a ferrago of specialties to serv as a sounding board for Gracie Barrie's renovated crew, which recently held forth a Frank Dailey's Terrace Room and is set for a January encore there with Frank Sinatra. Synthetic layout, tagged 'Madri-Gras Revue,' is hardly as festive as its title, but format shows to good advantage and rates a plus for effort.

Miss Barrie, who handles most of the band vocals herself, has been fronting the crew since last December, when hubby Dick Stabile left for the service. Band has had its ups and downs since it last showed here, and current edition includes a brand new brass section, the draft board having caught up with the old one.

As presently constituted, crew breaks down to five brass, five on sax and three rhythm. Overall result is a semi-swing unit that knows how to

(Continued on page 48)

Argentina Stiffens Pic Censorship In U.S. Imports; May Ban Anti-Axis Pix

Montevideo, Sept. 28.

Increasingly stiff censorship of anything referring to the Axis is now being applied to all U. S. films in Argentina, according to word reaching here. Ramirez administration is apparently more determined to maintain its fence-setting neutrality-clinging policy than even the outbooted Castillo government, and Hollywood pix have to date been one of the principal sufferers.

Strong Argentine reaction which followed publication of notes between Secretary of State Cordell Hull and Argentine Foreign Minister Segundo Storni failed to loosen things up for Hollywood anti-Axis product. In fact, some observers felt it made the Casa Rosada—Argentina's pink 'White House'—even more cautious than before.

There's even reliable talk in trade circles that all war and anti-Axis films may be halted. In view of the great concentration of this product, releases in Buenos Aires being generally several months after the U. S., it's hard to tell what U. S. distribs would do in such a case.

In line with system which went into effect a year and a half ago, when the Castillo government put in the state of siege suspending freedom of press, screen, radio, etc., practically all the censorship regarding anti-Axis films has been a federal rather than a municipal matter. What generally happens now is that the censors in the federal capital of Buenos Aires (which is a territory akin to the District of Columbia) see pix on preliminary viewing. If there's nothing of 'international interest,' meaning concerning Berlin, Rome or Tokio, they stamp their o.k. or turn thumbs down. If issue is bigger than this, however, film gets referred to the Ministry of Interior, headed by General Alberto Gilbert, which then decides whether it passes as is or what cuts or changes will have to be made before release.

According to copies of the 'Boletin Municipal' (official bulletin of the federal capital of Buenos Aires, in which all cuts are listed), Commission Honoraria Asesora de Contralor Cinematografico (honorary film censorship board) has been deleting practically any reference to the dictators, Hitler or Mussolini, practically on sight. The 'Boletin' lists cut after cut ordered by the censors.

Spanish sub-titles referring, whether friendly or unfriendly terms, to the heilers ... macc-carriers.

In general, film companies are simply ordered to delete the Spanish sub-titles without any orders regarding the English dialog or the scenes. Those companies which get negatives down from the States can often substitute an objectionable sub-title with a new title omitting words or phrases complained about. In other cases, where companies get prints direct, they generally have to clip the scene entirely or simply black out the offensive sub-title. Of course, there are other cases where entire scenes are ordered cut, but these are less frequent than the title blue-pencillings.

Reaction to 'Land Is Mine'

Most unusual reaction, according to reports reaching here, came recently during showing of 'This Land Is Mine' (RKO), which was allowed to go on as made but with an extensive number of sub-title blackouts. In this case the censor didn't ask for any actual scene scissorings but deleted many of Charles Laughton's references to rights of the people as outlined in the U. S. Constitution. Observers say that most of the audiences seemed to understand the English that was being spoken in the background, and applauded, shouted and stamped whenever a 'black-out' title appeared. Political watchers drew ... significance from the fact that portions of the film cut were those which the Ramirez administration considered most harmful to its point of view, namely, that authority must come from the people and that no laws could be made with the consent of the governed.

Among other things which have been badly cut, according to recent issues of the 'Boletin Oficial,' are 'Moon Is Down' (20th), 'Tarzan Triumps' (RKO), 'Background to Danger' (WB), 'Chetniks' (20th), 'China Girl' (20th) and 'Commandos' (Col).

Newsreels have also suffered heavily, according to notices appearing in the 'Boletin,' which lists extensive deletions of references to Mussolini and Hitler.

Finding Out Anyway

Montevideo, Sept. 28.

... nusual wrinkle of the Argentine film censorship situation is upped interest in studying English in order to catch dialog on films from which Spanish subtitles are deleted.

In most cases when cuts are made, dialog is allowed to continue untrimmed. It's also possible for anybody who wants to take the trouble to get copies of the 'Boletin Municipal,' official ...uenos Aires municipal bulletin, to find out just what's deleted. Full lists of cuts are printed in this daily publication, available to all comers for 10 centavos a copy.

Circulation of the 'Boleti ' is reported increasing on the part of those who want to find out just what's been trimmed, with ...sult that frequently word-of-mouth spreads information on what's been cut far more than would have been noticeable had titles been allowed to stand.

G-B, Odeon Pace Brit. Stock Rise

London, Sept. 17.

...ilm stocks took a new general rise (stock of record Sept. 10), with Gaumont-British and Odeon especially active. GB $2.50 common is up 75c at $3.75, and the 'A' common up 50c at $2. The 4½% debentures ($400 nominal) rose $4 to $412. Odeon $1.25 common is now dealt at $3.80, rising 30c on the week, and the 5% debentures ($400 nominal) are up $2 at $408. Associated British Cinemas $1.25 common rose 40c to $2.30.

General Theatres Corp. 6½% first mortage debentures ($400 nominal) up $4 to $412. Stoll Theatres Corp. common ($4, nominal) still rising and now being dealt at $3. Little more than a year ago it could be bought at around 40c.

... ivvy

London, Sept. 28.

Odeon Theatres is paying a 15% dividend this year, representing the best distribution since the company was formed in 1937.

Divvy this year compares with 10% paid last year, when payments were resumed after a lapse of two years.

Lee Shubert Drops Out Of Mex City Light Opera Plans, C. K. Gordon Solos

Mexico City, Sept. 21.

Lee Shubert has dropped plans to stage a series of light operas at the Iris theatre here this winter, and Charles K. Gordon, reported associated with Shubert, will carry on alone.

Gordon, just back from New York after a talk with Shubert, is heading for Hollywood to secure a line of girls and a couple of American singers who can do their stuff in Spanish. Gordon says he will open Nov. 5 with 'Firefly' and if the run is successful will follow with other light operas.

Gordon, formerly ... 'Dante's magic show, says the only performers signed up so far are the dance team of Ramon and Renita and singer George Negreta.

All German Theatres Now Under Control of State

New Nazi edict last week ordered that all German theatres be transferred to state ownership next season in order to effect 'better understanding of th... order.' Move wipes out the few remaining private theatres and their directors, who will be replaced with ones paid by the state, it's been reported by the Stockholm newspaper, Dagens Nyheter, which also noted that the step was motivated by the fact that private theatres weren't able to arrange 'systematic' repertoire and education of permanent actors.

Mex Gov't Readies Studio For Propaganda Films

Mexico City, Sept. 21.

Mexico's first pic studio of its kind, for the production of military documentary and propaganda films, is being readied here by the Ministry of National Defense.

Miguel Contreras Torres, veteran producer of such historic-military biogs as 'Simon Bolivar,' has been commissioned by the Ministry to go to New York and Washington to obtain equipment.

4 New Mex Cafes Bid for Big Coin

Mexico City, Sept. 28.

With present night clubs jammed to capacity practically every night, four ... ones are opening shortly.

The famous Chapultepec restaurant is being remodeled into a night spot, with Hollywood interests reportedly backing it. Two bands will be used as well as four or five acts. Charles E. Morrison of the Mocambo club, Hollywood, is said to be one of the owners.

Owners of the San Souci club of Havana are to open a similar spot here and are trying to close a deal for one right off the Reforma, in the downtown district.

Prince Gogi, who started Ciro's, leading spot here now, and then dropped out, is looking over a spot in the Latin-Americana building, and hopes to open shortly. He plans a class spot, with name bands and acts.

Manola Del Valle, owner of the Manola restaurant and the Grillion nightclub, may open a new cafe on the outskirts of town. Meantime, he's doing the Grillion all over. The Ruisenor nightspot ... also being given a redecorating.

Hotels are jammed with American tourists and they are still pouring in, and the club owners are cashing in plenty. The big trouble is to take care of the boys and girls who are on the spending sprees.

See Brazilian Interest Hypoed on Arg. Films

Buenos Aires, Sept. 18.

Increasing Brazilian interest in Argentine-made films is being noted by Buenos Aires producers, who see possibilities of opening of a vast market hitherto considered practically closed territory for them.

Because Portuguese-speaking Brazilians have had to accept the Argentine-made films with Portuguese sub-titles similar to those used with made-in-Hollywood product, majority of Brazilian filmgoers, particularly in big cities, of Rio de Janeiro and Sao Paulo, have preferred U. S.-mades to anything from their sister republic further south.

New trend hasn't by any means completely altered this picture but Argentines are getting more and more of their increasingly improving features into Brazilian houses, often as secondary pix and occasionally, particularly with historical epics, as firsts.

Current London Shows

London, Sept. 28.

'Arsenic and Old Lace,' Strand.
'Blow Own Trumpet,' Playhouse.
'Claudia,' St. Martin's.
'Dancing Years,' Adelphi.
'Flare Path,' Apollo.
'Flying Colors,' Lyric.
'Heartbreak House,' Cambridge.
'Ill-De-Ill,' Stoll.
'It's Foolish But Fun,' Coliseum.
'It's Time Dance,' Winter Garden.
'Junior Miss,' Saville.
'La-Di-Da,' Victoria Palace.
'Lisbon Story,' Hippodrome.
'Live for Love,' Haymark
'Living Room,' Garrick.
'Lottie Dundass,' Vaudeville.
'Magic Carpet,' Prince's.
'Merry Widow,' Majesty's.
'Month in the Country,' St. ...
'Moon Is Down,' Whitehal...
'Mr. Bilfrey,' Playhouse
'My Sister Eileen,' Savoy.
'Pink String,' Duke of York's.
'Quiet Week-End,' Wyndham's.
'Something in the Air,' Palace.
'Strike a New Note,' Wales.
'Sweet and Low,' Ambassador.
'The Fur Coat,' Comedy.
'They Came to a City,' Globe.
'War and Peace,' Phoenix.
'Watch on the Rhine,' Aldwych.

Major Propaganda Job on Hemisphere Relations Falls to U.S. Newsreels

Buenos ...ires, Sept. 8.

Reaching more of Latin America's 75,000,000 than any other media, U. S. newsreels are currently carrying one of the ... the important ... keeping ...ncle Sam's hemisphere solidarity ...

So vital are the reels considered that they get special editing. A-1-A priorities ... all south-bound clippers, top-spot ... times, strong exploitation.

Practically all reels intended for Latin America now contain more special Latin ... Some are practically 100% devoted to themes of special import or significance for South and Central American ticket buyers. No longer are reels shown here simply the U. ... edition with Spanish and Portuguese commentary—they're potent voice forcefully hammering home good-neighbor items, equally news of the United Nations war effort and particularly U. S. productive and battle capacity.

Reels long carried the burden stressing the latter point when features paid little or no heed to the necessity of showing sister republics why they should stick with the States.

They're credited with an excellent job, particularly ... in concretely demonstrating before Pearl Harbor how training and lend-lease were working and how, since Dec. 7, U. S. strength has been increasing despite increasingly rare, occasional reverses in battle. Reels have also been one of the most effective barometers of Latin opinion, popularity of FDR and Churchill moves being determinable with as much accur... as a Gallup Poll.

Office of the Coordinator of Inter-American Affairs, whose motion picture section is headed by Francis Alstock, is credited by many with much of the improvement in reels now being sent here. There's been more emphasis on news rather than mere shots of Latin dignitaries visiting U. S. Some of these have had more than local interest, particularly extensive coverage given visit of President Prado of Peru, President Arroyo del Rio of Ecuador and President Batista of Cuba. Generally reels have managed to pack a double interest both from a news point of view and from what those pictured have had to say. Sequences have also driven home a point of inter-continental cooperation against a common enemy.

Major Pooling Deal

Such special sequences as Movietone's and Universal's on gasoline-saving devices employed in Brazil have been effective, and Paramount's sequence on the Latin American Victory Congress in New York has gotten plenty of applause.

Newsreel footage from Latin America is now being obtained jointly by the five majors under a special pooling deal with the CIAA, similar to that used previously in covering certain war fronts.

U. S. reels face stiff competition in a number of Latin countries. Argentina has two nationally produced reels, Sucesos Argentinos, which is now practically a Ramirez administration propagandist, and Noticiario Panamericano, latter being handled by Sono Film; one the largest producers. Both generally confine sequences to country of origin but recently have been carrying more yarns from Chile, Uruguay and other Latin countries. They're distributed throughout the Americas. Brazil also has a national reel which gets a strong play in Rio, Sao Paulo and other interior cities. Mexican reels are good and circulate throughout Central American zone. ...ritish 'Olympic' News, which in so... ...s is handled by American distributors and in Argentina by a national company, EFA, al... has ... atin American ed.tion.

Axis newsreels, particularly the German ... reel 'Ufa,' the Italian L.U.C.E. ... Jap reel and Spanish NO-DO show only in Argentina, lone republic retaining Axis relations. Previously they were widely shown; in many cases being offered to exhibitors at cost or less. Most of the stuff now appearing in Axis reels is extremely old or much battered since it must come in as contraband.

Lomba Heads So. Africa For 20th, Replaces Bolle

Edward F. Lomba, formerly 20th-Fox's Colombia manager, has been named company's managing director ... South Africa, supplanting Otto Bolle, who several months ago was named to supervise Australia. Lomba starts on his ... job ... mediately.

Bolle is to supervise both Australia and South Africa from headquarters in Sydney, Australia.

'Sister Eileen' Big Click in London

London, Sept. 28.

After several weeks' dearth of anything resembling a good play, the West End last week came through with two clicks that look set for the season.

'My Sister Eileen,' which opened Sept. 22 at the Savoy, was uproariously received by the opening-night audience, and from all indications will duplicate its Broadway success. Cast won an ovation at curtain and there was not a single unfavorable press criticism.

Followin... night (23), 'Something in the Air,'—musicomedy starring Jack Hulbert and Cicely Courtneidge, opened at the Palace to similar audience reaction. It, too, looks set for healthy b.o.

'Lisbon Story' Click Cues Switch in Plans On West End Houses

London, Sept. ...

Hit of the 'Lisbon Story' at London Hippodrome is likely to cause many changes in George Black's policy for his other West End theatres.

'Lisbon Story' was intended as stopgap till the Vic Oliver-Pat Kirkwood revue was gotten ready for this house somewhere around November. Now it looks like Oliver-Kirkwood revue will have to find another house. Possibility is theatre selected may be the Palladium.

Palladium is currently playing vaudeville as stopgap and, although present show is not voted as house's best effort, it is doing capacity business, with management seriously contemplating extending vaudeville season with change of program. New lineup, which is due middle October is expected to be headed by Lucan and McShane and Wilfred Pickles, former BBC news commentator now turned comedian. Only act of present bill which is understood likely to be retained is Maurice Colleano Family.

Tommy Trin... show, intended for Palladium sometime in January, may not materialize, due to comic being committed to two films for Michael Balcon, which are likely to take him into February.

It is now figured Oliver-Kirkwood revue may go to the Palladium around January, with Trin... when he finishes his films to switch to Hippodrome sometime in February or early March. By that time, it is believed business for 'Lisbon Story' will have cooled off.

'Black Vanities,' George Black revue, has been acquired by Ronday Productions and will be presented by Charles L. ... nterprises for tour in the sticks.

'Show,' first produced at Victoria Palace in 1941, will be reproduced by Robert Nesbitt, with cast likely to be headed by Frances Day, of the original cast; Jewel and Warriss and Tommy Jover and Company and will tour provinces playing fortnight at least in each spot, with some spots four weeks.

New company, Contemporary Theatre, Ltd., formed to stage plays in the West End. Directors comprise Brian Desmond Hurst, film director; Rodney ...d, playwright; Maria Barry ... rthur ... oys, painter, and Sir ... ryden.

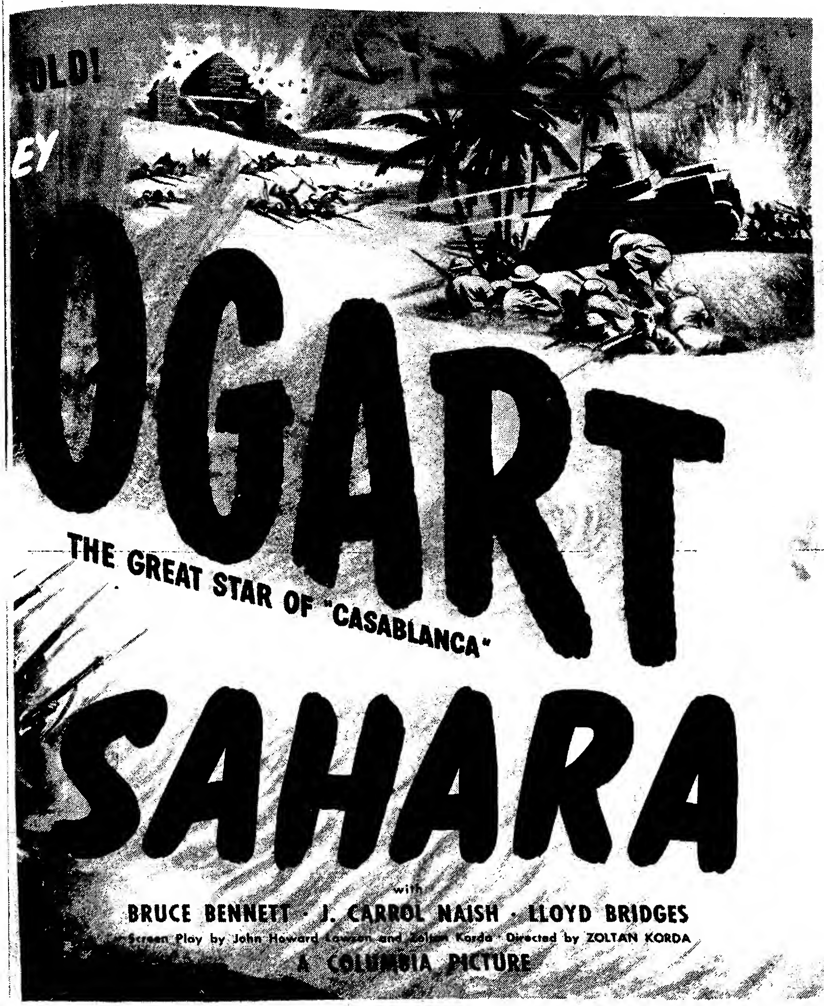
Company has leased the Whitehall to stage new plays, first being new play by Ackland titled 'The Dark River,' starring Peggy Ashcroft.

IT TOOK A DOUBLE TRUCK

ALSO DOUBLE TRUCKS IN SCREEN GUIDE, STARDOM, MOVIE SHOW, M
MOVIE STAR PARADE, MOVIE STORY, MOTION PICTURE, SCREENLAND, S

N LIFE TO TELL THIS STORY!

DERN SCREEN, MOVIELAND, SCREEN ROMANCES, MOVIE LIFE, MOVIES,
VER SCREEN, AND 1 PAGE IN LIBERTY, PHOTOPLAY-MOVIE MIRROR, LOOK!



BACK THE ATTACK! BUY WAR BONDS! 3rd WAR LOAN!

Spot Ad Stunt (Laundry Tags) Develops Into Valuable Ballyhoo

field of advertising has been recently developed and exploited from idea which, at first, seemed to be merely a stunt. From this has evolved a new and remarkably effective spot advertising technique which being utilized by more and more show biz groups and which gives promise of postwar national coverage.

Nathan Rubin, a man with an idea, came to New York to sell He elieved that the common, ordinary and put around a shirt by the laundries presented a valuable advertising medium. At first he met with little success and many jeers. Finally Irving Windisch, p.a. of the Strand theatre, N. Y., recognized the potentialities of the idea and the response was remarkable. Rubin gave Windisch the exclusive for presentation house advertising in New York city. Later Herb Chason at WHN also fell in with the idea and WHN has exclusive rights among the N. Y. broadcasters.

What's most important is that this medium provides a means of reaching a definite spot and of controlling the intensity of a campaign in a selected area. is is made possible by Rubin's connections with the Chinese Laundries Guild, of which he was one of the founders.

Regulated Plugs

An area of a city can be selected, the west side of Manhattan from 14th St. to 196, for instance and then by confining distribution of the bands to this area and by controlling the number of bands, the intensity and scope of the campaign can be controlled. Rubin can develop new urban routes for band distribution upon request and in this way weak spots in advertising campaigns, via other media, can be built up, or the technique can be used independently. The laundries are willing to cooperate since they get the bands for which they ordinarily pay quite a it for nothing. Then, too, Rubin has what amounts to a monopoly as regards the Chinese outlets—16,000 of them. He is now operating in New York, Boston, Washington and Baltimore and only wartime shortages prevent to a national scale.

n example of the effectiveness of this new advertising medium is the case of WHN. Before committing themselves, the station wanted a demonstration of its value. Therefore, the first bands ballyed the station's 'Gloom Dodgers' program which broadcasts from the Park Central hotel, N. Y., on Saturday mornings. The studio always had trouble getting enough of an audience to comfortably fill the place. The campaign was keyed by the number of ticket requests received by the station and the response was such that the hotel's auditorium is now jammed regularly. Out of 75,000 bands distributed in the initial campaign, WHN got an 8½% response for tickets via a medium of relatively low cost. This campaign was directed at those areas in the metropolitan district in which WHN was weakest in listening rating—the Bronx and Westchester, the latter being a territory routed for the first time at the radio station's request.

Besides, the many pictures ballyed so far, legit shows such as 'Tobacco Road,' 'Junior Miss,' 'Sister Eileen,' 'Without Love' and 'Star and Garter' have used the stunt.

RKO'S 'IRON MAJOR' IN 50 SIMULTANEOUS PREEMS

RKO has set its 'Iron Major' for a day-and-date New England premiere in 50 cities on Oct. 26, and Loew's plans giving pre-release to Metro's 'Adventures of Tartu' in numerous key spots week after next. The coming week Loew's spotting 'Tartu' in Akron as a starter, other houses to be set for the ensuing week.

Loew's does this now and then with Metro's own pictures prior to their general release, Metro frequently wanting to test out certain pictures before determining on sales policy. It played 'Tartu' day-and-date last week in 10 N. Y. houses.

The RKO new England openings will include radio ballyhoo similar to that for 'Hitler's Children' and 'Land of Rising Sun,' while also Pat O'Brien, star of 'Iron Major,' will make a personal appearance Oct. 26 at the Keith's Memorial, Boston. Various RKO execs will go up for that opening.

AMPA's Ambitious Meet

Industry topper from all branches of the film business have been asked to serve on the Honor Roll Committee of AMPA's 'Salute to the Heroes of the Motion Picture Industry' luncheon the Hotel Astor, N. Y., Oct. 21.

AMPA also will have important Government and military officials from Washington at the big gathering, first of its kind given in the industry since the war started.

Bob Weitman, managing director of the Paramount, N. Y., has completed arrangements for special midnight preview of 'Riding High,' forthcoming Par release, on Oct. 22, all proceeds to AMPA. Hoping to round up stars of stage, screen and radio for p.a.s that night, Weitman plans scaling the N. Y. Par at $1.10, $2.20 and $3.50.

PHILLY EDITORIAL PLUGS 'THIS IS ARMY'

Philadelphia, Sept. 28.

Apparently timed to refute criticism of 'This Is the Army,' by Jimmy Fidler, the Philadelphia Record last week ran an editorial praising the Warner Bros.-Irving Berlin production as 'the four-star moneymaker for Army Emergency Relief.'

After pointing out that everything over actual costs is going to the A.E.R., the Record stated:

'But above that the Army Emergency Relief is wealthy—in its friends who make possible the income for so patriotic a cause.'

'This Is the Army Day'

Memphis, Sept. 28.

Warner Bros. gained an official proclamation from Governor Homer Adkins of Arkansas declaring 'This Is the Army Day' the first day the Warner Army feature is shown in each city in the state.

Proclamation takes official cognizance of the fact that profits from exhibition of 'This Is the Army' go to the Army Emergency Relief Fund.

Issue climaxed ground work for picture's campaign recently laid by Col. Howard Waugh, Southern zone manager, and Ed Williamson, Memphis branch manager, in visit to Little Rock.

JENNIFER JONES' HOME TOWN BIDS FOR 'SONG'

Tulsa, Sept. 28.

Dick , 20th Century-Fox drumbeater, was in Tulsa this week, surveying possibility of holding the world premiere of 'The Song of Bernadette' here.

Tulsa's strong bid for the premiere is based on the fact that Jennifer Jones, star of the picture and daughter of Phil Isley, veteran showman and theatre chain owner, was born here. Jennifer received her schooling and early dramatic training at Monte Cassino, Catholic school for girls.

Civic leaders of Tulsa were first to bid for the premiere and 20th-Fox has promised the request will be given every consideration.

Third Year of Metro's 'Lion's Roar' Magazine

To mark the No. 1 issue in the third year of publication, Metro is sending out an unusually elaborate edition of Lion's Roar magazine, the company book that goes to exhibitors and others in the trade. The film business' role in the war effort and the part played in the Third War Loan campaign both iven a prominent position and considerable space in this issue, dated September this year. Metro also gives a pictorial and written preview of the company's new group of 12 features.

An elaborate color spread on 'Best Foot Forward,' plus the usual art work which highlights 'Roar,' is given extra attention. Metro again has left plenty of room in the mag for plugging its shorts lineup.

CAGNEY SATEVEPOSTED

Piece on 'Johnny Come Lately,' James Cagney starrer, by H. Allen Smith, breaks in the Saturday Evening Post issue Oct. 2.

Covers Cagney's break with Warners to set up his own producing unit.

Rogers' Film Bookings Cued by Rodeo Stint

With Roy Rogers, Republic's saddle star, slated to open as guest-star at the N. Y. Rodeo in Madison Square Garden next Saturday (2), more than 235 theatres in metropolitan New York City have booked Rogers' pictures to run concurrently with his appearance at the Garden. Covers period from Oct. 2 to 31.

Leading off the bookings is 'Man From Music Mountain,' opening tomorrow (Thursday) at the Brooklyn Strand. Included in circuits set to play Rogers' pictures are Loew Metropolitan, Skouras Theatres and Randforce.

COE STRESSES POSTWAR IMPETUS FOR PIX BIZ

N. Y., Sept. 28.

Foreseeing an impetus by thousands for entertainment in the postwar era, Charles Francis Coe, v.p. of the Hays office, detailed the likely trend in screen product after the war when he spoke today at a luncheon meeting of the Greater uffalo Advertising Club. He goes to Toronto tomorrow (Wednesday) for a similar luncheon gathering when the international aspect of the film business likely will be stressed.

Coe pleaded for more realism in newsreels, expressing the opinion that a realistic approach this war will be of vital importance in stopping the next war. He claimed that the newsreels should record what actually occurs at the battlefront.

'The American people can take it,' Coe added. 'If the war front is brought to the home front with the realism that true morale demands, it will make us grit our teeth the harder and clench our fists the tighter. It will solidify determination that this holocaust must not happen again. It will diagnose for humanity the diseases of the dictators and humanity will provide the cure.'

BIZ BIG, THEATRES NIX CUFFO TICKET TIEUPS

Philadelphia, Sept.

Trend-of-the-times item:

All radio-filmer tieups in which free passes are given to listeners in return for picture plugs have been discontinued.

Reason: Business is so good that the downtown deluxers haven't enough seats for cash customers—let alone Annie Oakley-holders.

Order for discontinuance of the pass-radio tieups were issued last week by the Stanley-Warner circuit and William Goldman Theatres.

Sturdivant's Pix Talk To Frisco Ad Clubmen

San Francisco, Sept. 28.

D. Sturdivant, Northern California division manager of Fox-West Coast, addressed the San Francisco Ad Club at the Palace Hotel luncheon Wednesday (22) and for 21 minutes of punchy logic and forceful facts regarding 'Motion Pictures as a Molder of Public Thought,' he had his audience at attention.

He brought out the influence of recent films in encouraging enlistment in the armed forces and the recruiting of labor for national defense jobs. Also how industry went to work on the infantile paralysis drive and brought in 40% of the $5,000,000 raised. He went on further to state that the government felt that the accomplishments of the industry, as a whole, had put it on the same plane as that of other essential industries, such as the newspapers, radio, etc., and that at present while they were doing an important part in the scheme of things the job would come later when the industry must act as a post-war ambassador.

Ad Club members rated it one of the best, most intelligently constructive and interesting talks presented to their members and guests.

'Corvette's' Air Bally

Bob Hussey, head of Universal radio department, is in New York from the Coast to launch an international broadcast for Howard Hawk's 'Corvette K-225.'

Hussey is huddling with Maurice Bergman, U's eastern advertising manager, and Bill Scully, v.p. and general sales manager. He leaves for Ottawa this week for confabs with Canadian naval and government officials.

Fla. State Circuit Gets Par-Operated Chain of 16 Houses; Other Briefs

Paramount Enterprises, Par circuit of 16 houses in the Miami sector, which were formerly operated for Par by S. A. Lynch until a few months ago, when he asked to be relieved of his management contract to devote his time to other interests, has been absorbed into the Florida State Circuit, of which Frank Rogers is president and general manager.

The Florida State chain, majority stock of which is controlled by Par, was the former E. J. Sparks circuit, partnered with Par in all but the Miami district. George Hoover is in operating charge of the Miami string.

Leon Netter, p. of Paramount Theatres Service Corp., with jurisdiction over the south, plans checking into Miami around the middle of October and also will make stops in Jacksonville, where Rogers' headquarters; Atlanta, where Par's partners are Lucas & Jenkins and Wilby-Kincey; and possibly Beaumont, Texas, where Par is partnered in the Jefferson Amus. chain. Leonard H. Goldenson, v.p. of Par over all theatre operations, may go along for part of the trip.

Warner Club Election

Following election of homeoffice delegates on Monday (27), annual election of Board of Governors and officers of the Warner Club, Inc., embracing employees and clubs throughout the country, will be held in N. Y. on Oct. 16. Current president of the club is Martin F. Bennett.

Romance Contagious Here

Moncton, N. B., Sept. 27.

The romancing was not all on the screen at the local Imperial. John F. Butler, owner-manager of this old theatre, proved this by marrying his cashier, Daisy Drillen. She had been selling tickets for the past three years. Butler was manager of the Empire-Universal exchange at St. John, before acquiring the Imperial about seven years ago. He started in distribution at Toronto, his home town. The bride's home is at St. John. The marriage was at St. Bernard's Church here, and after honeymooning, the couple took up residence in Moncton.

The Butlers are not the first couple to handle the Imperial. It was founded as an indie about 35 years ago by Walter and Emma Davidson, and Mrs. Davidson continued it for many years after separating from Davidson.

Crick's 2 Houses

Memphis, Sept. 28.

Mustered out of the Army after 18 months, E. Z. Crick has taken over management of the Lucianna and Rosemery, [illegible] the Mike Cianciolo estate.

Crick was with old Orpheum four years, with RKO film exchange two years and was in his seventh year at the Metro branch when he entered the Army.

Another shift sends Billy Mitchell, assistant at Loew's Palace to Col. Cecil E. Vogel, to Chicago and Southern Airlines. New Palace setup will have Mrs. Albert Johnson as day assistant and John Paul Jones as night aide.

Asks Receivership

St. Louis, Sept. 28.

A splitup in the partnership of Anastasia D. Pappas and Clarence Groetke, owners-operators of the Webster, an indie nabe in North St. Louis has landed in the courts. Last week on Groetke's petition a notice was served on Pappas commanding his appearance in the Circuit Court on Thursday (30) to show cause why a receivership for the flicker house should not be appointed and an accounting the the business given.

Groetke's petition states that the partnership was formed on June 1, 1934 and continued until June 18, 1941 when the plaintiff alleges he was forcibly ejected from the property. The petition also charges that the flicker house earns approximately $9,000 annually and the assets, the liquidation of which are requested, represent a sum in excess of $15,000.

K.O. Newark Theatre Suit

Newark, Sept. 28.

Conflicting testimony and lack of factual evidence were cited Friday (24) by Vice Chancellor Bigelow in dismissing suit by the Ledirk Amus. Co., Inc., which leases and operates the Palace and Colonial theatres, in Orange, to compel the sale of the houses. Defendants were the R. L. S. Corp., which owns both nabes, and Samuel Schechner, realtor, who controls one-third of the company's stock.

Houses had been operated since 1930 by Moe Kridel, president of the Ledirk Co., who holds a 30-year lease and who asserted that in 1930 Schechner agreed to represent him and his sons in a deal to purchase both theatres from the Mutual Theatre Co.

According to Kridel, although Schechner had denied previous reports of the houses being sold to an outsider, on Aug. 6, 1940, written notice was served that the properties had been purchased from Mutual by the R. L. S. Corp.

Both R. L. S. and Schechner entered denials, the latter stating that although he suggested to the Kridels, in 1939, that they buy the theatres they professed no interest in the transaction. Schechner further denied that he had ever been retained by the complainants, although for many years he was a personal friend of Kridel.

Two-thirds of the stock of R. L. S. is owned by Rudolph Weiss, a New Yorker employed by Warner Bros., and by Louis Levin, who operates the Elwood theatre here under pool agreement with Warners.

Shakeup of managers in the Warner Bros. chain here ups Leo Goldman from assistant of the Bradford to manage the Capitol, downtown second-run house. Goldman succeeds Walter Jacobs, who takes over the Roosevelt, deluxe nabe. Julius Stark, of the Ritz, fills the Branford spot left vacant by Goldman.

Metro Promotions

Metro promotions among home office and field sales personnel:

Alex Nelson made head of home office contract department, succeeding Ira Martin, given a special assignment. Nelson formerly handled special records.

At Washington, Paul Wall promoted to salesman from second booker, succeeded by former third booker Victor Wallace; with Henry Ajello, former fourth booker, assuming Wallace's position. Catherine Murphy, former student booker, becomes fourth booker, and Tillie Gosin, former biller, succeeds Miss Murphy.

At Kansas City, Woodrow Walker becomes first booker, succeeding Vernon L. Smith, now in armed forces. Walker formerly was third booker. Roger Leaton, former fourth booker, becomes second booker, succeeding William Schwartz, also in armed forces. Mary Ryan, booker's secretary, promoted to third booker, and Myrtle Miller Cain, chief contract clerk, becomes fourth booker.

Fred Frick Upped

Troup, Texas, Sept. 28.

Fred Frick named manager of the Texas here succeeding Wayne Poindexter, gone to the Novarro at Kerens, Texas. Poindexter replaces Marvin Bell, resigned. Frick was projectionist of the Troup here. Both houses owned and operated by Lutzer Bros.

McGraner's New Spot

Columbus, Sept. 28.

Bernard McGraner named assistant manager of the Ohio, succeeding similar post at Loew's State, St. Louis. McGraner began as manager of the Hippodrome in Springfield, and came to Columbus from Loew's Indianapolis, where he was student assistant manager.

K. C. Managerial Shifts

Kansas City, Sept. 27.

Fox-Midwest appointed Hugh H. Siverd manager of the Plaza, outlying nabe. He has been managing the Granada, across the river in Kansas City, Kan. Kenneth Bruce, for the last year manager of the Waldo, suburban house, replaces Siverd at the Kansas spot.

Cox Buys One

Chillicothe, Texas, Sept. 28.

The Strand here has been sold by Lester Meyer to J. L. Cox. A newcomer to Texas, Cox is owner of the Texas in St. Jo, Texas, which he also recently purchased.

More Pitt Changes

Pittsburgh, Sept. 28.

M. M. Weir, relief manager for Harris Amusement Co., has been assigned permanently to the Newsreel theatre downtown to succeed Charlie Alley, who has been named manager of the Adelphi in Reynoldsville. Later succeeds Les Bowser, who is leaving company to join Loew's. Another Harris managerial change sends John P. Harris, son of Frank J. Harris, president of amusement outfit, from Reynoldsville to the Harris-Manos in Jeannette.

Pat Kennedy, former vocalist with Ben Bernie, is now in charge of Exhibitor's Service local office, and John Van Landingham is boss of the shipping platform.

Mrs. John Cook is managing her husband's Kanawha theatre in Grantsville, W. Va., since his departure to the Coast Guard.

Vincent (Buck) Smith, honorably discharged from the Army on account of a stomach ailment, has rejoined the staff of the Triangle theatre, East Liberty, as chief of service.

Catherine Daugherty, cashier for the A. P. Way theatres DuBois for the last 18 years, has resigned for a job in a war plant.

Don C. Hayman is the new proprietor of the Isabella (Pa.) theatre, the property having just been transferred from Sam Marchando.

Let's All Give!
National War Fund!

"I DON'T USUALLY WEAR MY HEART ON MY SLEEVE!"

"I'm in love! 'LASSIE COME HOME' is my sweetheart and it will soon be yours. The World Premiere will be at Radio City Music Hall. Redbook Magazine has just named it the Picture of the Month. And the big national magazine campaign is under way. It's based on the celebrated novel and is another one of our hit-group, M-G-M's 12 Toppers!"

TRIUMPH IN TECHNICOLOR
M-G-M's "LASSIE COME HOME"
RODDY McDOWALL
DONALD CRISP
LASSIE

Dame May Whitty
Edmund Gwenn • Nigel Bruce • Elsa Lanchester
Screen Play by Hugo Butler • Based Upon the Novel by Eric Knight, author of "This Above All" • Directed by FRED M. WILCOX
Produced by SAMUEL MARX • A METRO-GOLDWYN-MAYER PICTURE

Browne's Tieup With Capone Gang Bared in U.S. Rap Vs. Ex-Chi Official

That George E. Browne, convicted ex-president of the IATSE was mixed up with the Al Capone mob, was written into the records yesterday (28) in . . Y. federal court when a four-count indictment was filed against Harry Hochstein, former Chicago official. Latter, pleading not guilty, was held in $15,000 bail pending trial skedded for Oct. 18.

Browne was linked with the gang as early as 1934, it was revealed, when one of the counts charged Hochstein with falsely testifying that he knew Browne was not present at a house in Riverside, Ill., which was rented and maintained by him. The other three counts of the indictment charged that Hochstein, when questioned by the Special Federal grand jury last week in connection with the forthcoming trial of the eight conspirators charged with extorting $2,500,000 from film companies, testified that three Chicago hoodlums, Louis Compagna, Paul De Lucia and Charles Fischetti, were not present at the house that had rented, when he knew that it was false.

No direct charge was ever made until yesterday (Tuesday) that Browne had ever associated with the Capone mobsters, although it was intimated during the trial of Browne and Willie Bioff, his personal representative. Both were charged with extorting $1,000,000 from film companies. They were convicted and are now serving eight and 10 years respectively.

Hochstein, former chief morals inspector of Chicago, before being raigned on a complaint charging perjury committed before a special Federal grand jury investigating racketeering within the motion picture industry, accused of having threatened him on Friday (24) in the office of Boris Kostelanetz, the special assistant U. S. attorney who is in charge of the film extortion case.

The former Chicago official was arraigned before U. S. Commissioner Garrett W. Cotter and charged with having given false testimony when questioned by the grand jury.

Hochstein made the charges before being arraigned. He said, 'I appeared at Mr. Kostelanetz's office on Thursday (23) for questioning and Bioff made all sorts of threats.' He told [illegible] testified in the manner he wanted. Bioff confronted me and shook his fist at me and tried to persecute me. On Friday I was again threatened by Bioff in the prosecutor's office.'

When brought before the Commissioner, the prosecutor requested that Hochstein be held in $20,000 bail. Hochstein, claiming that the bail was too high, stated that he came from Chicago voluntarily as soon as he learned that he was wanted for questioning by the Federal authorities in N. Y. Commissioner Cotter stated that he believed that Hochstein would appear when wanted by the Federal authorities and fixed bail at $10,000.

According to Kostelanetz, Hochstein has been prior to 1932, game warden in Chicago and assistant city scaler. In 1932 he became chauffeur for Frank Rio, Chicago gangster, until 1935, when Rio died. That same year he became chauffeur and companion of Frank Nitto, who had become head of the Al Capone gang. Nitto committed suicide after he learned that he and six other members of the old Capone mob had been indicted for extortion and mail fraud in New York.

Kostelanetz, denying that threats were made, said that 'witnesses have been threatened and that two witnesses for whom warrants have been issued have disappeared completely from their usual haunts. We are not dealing with ordinary persons.'

The trial of the six Chicago hoodlums, plus John Rosselli, former hus and of June Lang and former West Coast collector for the gang, and Louis Kaufman, business agent of Local 244, Motion Picture Operators Union of Newark, are scheduled to begin on Oct. 5 in N. Y. federal court. The Federal prosecutor expects to call about 50 witnesses, including a number of high executives of motion icture companies. It's likely that Nicholas M. Schenck, Louis B. Mayer and other film toppers will be called as Government witnesses.

Accardo

Tony Accardo, former Al Capone henchman, who has been sought for months in connection with government prosecution of shakedowns in the picture industry and the International Alliance of Theatrical Stage Employees during the Browne- ioff regime, was arrested in Chicago Monday (27). Immediate removal proceedings will be instituted there, so that he can be arraigned in N.Y. Meanwhile he's being held under a $25,000 bond as a material witness.

Boris Kostelanetz, special assistant attorney general in charge of the IA probe on shakedowns and assessments, expects that Accardo will be of material aid in his prosecution of others already in tow.

These include six other 'boys from Chicago,' a former IA henchman on the Coast and Louis Kaufman, Newark biz agent of the operators' local, all of whom are expected to go to trial at an early date.

To Ask Postponement?

Chicago, Sept. 28.

It is strongly rumored that when the trial against the six Chicago gangsters is resumed by the Government, in New York on Oct. 5, for their connection with the million dollar shakedown of the motion picture industry, many of the local theatre executives and attorneys, who have been subpoenaed as witnesses, will be absent.

Most of those called from here will ask a 30-day delay because of their activities in connection with the War Bond Drive and the Community and War Fund. Among those called to appear in New York are Jack Kirsch, president Allied Theatres of Illinois; John Balaban and Morris Leonard, of Balaban & Katz; Edward Silverman, Essaness Theatre circuit head; Mort Singer and Robert O. Farrell, of the law firm of Chapman & Cutler, among many others.

Philly Indie Charges Partners' 'Freezeout'

Philadelphia, Sept. 28.

suit was filed in Common Pleas court last week by Louis Rovner, Philly indie, against nine members in the firm of the Broad-Rockland Theatres Corp., charging they 'froze' him out of the partnership after he had put up $5,000 for the purchase of the Rockland, North Philly nabe, from William C. Hunt, South ersey theatre operator.

Rovner declared that he had put up the money at the time of the settlement when the house was purchased for $90,000 but afterward A. M. Ellis, head of the syndicate, had ordered him declared out. Rovner alleged that he was supposed to have been assigned a ten percent interest.

Named as defendants besides A. M. Ellis are the following: Martin B. Ellis, Sidney H. Ellis, Herman L. Ellis, Ruth E. First, Ruth Silber, Ruth Abel, idney . Leviton and Gertrude Handel.

Rovner asked the court for damages and an order that his 10% terest be restored.

FOUR PIX WORKERS SUE IATSE FOR $180,000

Sept. 28.

Four former film workers, once expelled from the IATSE, filed suit for damages of $180,000, charging illegal expulsion and naming Richard Walsh, president of the organization, Willie Bioff and George E. Browne, now in durance vile, Mickey Moran, business representative of IATSE Set Electricians Local 728 and various others as defendants.

Plaintiffs are Harold I. Besbeck, Charles G. Guthrie, Eddie Herr and Charles Roth, who have filed four separate actions in uperior court, demanding reinstatement as members of studio locals in addition to the damages asked.

Casey Goes West

Casey Robinson, currently winding up his production of 'Days of Glory' at RKO, moves over to Metr next week to collaborate with James Hill on 'The Hoodlum Saint.'

icture is based on the adventures of a Chicago newspaperman who helped down-and-outs in the underworld.

Par Vs. Joe Cooper Moves; Examine Joe Philipson

Efforts of Paramount to enjoin Joseph H. Cooper from disposing of stock in three Colorado theatre corporations, in which Par and Cooper are partners, failed Monday (27) when Federal Judge Murray Hulbert, in N. Y., denied the Par motion. At the same time, however, Judge Hulbert declined to take action on the motion of Cooper to set aside the Par suit against him, on grounds of improper rvice upon the three corporations. matter was referred to Special Master F. W. H. Adams, former assistant attorney general.

In connection with both the Colorado and Nebraska suits against Cooper, Par won a point through being given permission xamine Cooper and his general manager, Joe Philipson, prior to examination of Par officials concerned.

C.P. Taft Calls Pix Potent Antidote To Delinquency

Hollywood, Sept. 28.

Motion picture industry is one of the most potent influences for the correction juvenile delinquency in America, in the opinion of Charles P. Taft, director of community war services for the Federal Security Agency, in an address to a group of 50 film leaders.

With E. J. Mannix as chairman and Y. Frank Freeman as master of ceremonies, Taft asked the cooperation of the studios in the handling of the wartime juvenile program which, he declared, has reached alarming proportions.

Usher Kayoed

Rochester, N. Y., Sept. 28.

Young hoodlum in the RKO Palace, city's class theatre, smashed an electric light bulb on the balcony stairs and then knocked an usher cold for remonstrating. Incident culminated increasing vandalism in all theatres here that has managers ragged.

Ephriam Robbins, 18, was arrested after a chase through the lobby in which a glass door was broken and he suffered a cut hand. He was taken to a hospital for treatment [illegible]

According to police, he had unscrewed a bulb from a light socket and hurled it at the stairs when he was accosted by an usher, Bernard Russell, 16. They said he struck Russell, leaving him unconscious, and ran for the door, but was chased by other ushers.

The Palace is trying girl ushers daytimes, due to the help shortage, but hesitates using them evenings because of difficult angles of operation.

Curfew Helps

Mineral Wells, Texas, Sept. 28.

Vandalism has been somewhat curbed here with the enactment here of a curfew law which prohibits boys and girls under 17 being on the streets after 10 o'clock at night without their parents. Law was enacted by petitions of local citizens.

Newark's Curfew

Newark, Sept. 28.

Over the protests of civic and social agencies, the Newark City Commission passed the curfew ordinance Wed. (22) which had been hanging fire since Aug. 25. New law slaps a 10 o'clock curfew on juves of 16 or younger, unless accompanied by an adult or on a parental errand. Unescorted moppets exiting from theatres after the curfew hour are exempt from the edict.

'Claudia' for Music Hall

Opening negotiations last week with 20th-Fox for 'Jane Eyre,' the Music Hall, N. Y., has since set a deal for 'Claudia.'

'Claudia' will go into the Hall following 'Lassie Come Home,' which was bought from Metro and goes in after the current 'So Proudly We Hail' (Par).

'Claudia' (20th), closed for by G. S. Eyssell, managing director of the Hall, will be the first from that company to be bought in over a year, last having been 'Tales of Manhattan,' which was sold singly. 'Claudia' had been set to play the Roxy following 'Wintertime,' which opens there today (Wednesday). No plans have been set for 'Eyre.'

In Announcing Griffis' OWI Post, Hoyt Plugs Film Biz's Co-op With U.S.

Washington, Sept. 28.

tanton Griffis, chairman of the executive committee of Paramount Pix, is the new chief of the OWI Motion Picture Bureau, filling the vacancy created by the resignation of Lowell Mellett last July. Appointment was announced Saturday (25) by Palmer Hoyt, director of OWI Domestic Operations.

Lining up Griffis for the post was something over which Hoyt could say: 'Hello, mom; it was a hard fight, but I won.' Hoyt wanted an industry man and, some time ago, determined that Griffis would be ideal. Hoyt had some strenuous times before he could get Griffis to sign on the dotted line for the government's $1-a-year.

Hoyt's announcement disclosed that OWI has no intention of producing any films in the future for domestic consumption, and also delivered a four-star plug for the industry's cooperation with the government.

'Mr. Griffis,' said Hoyt, 'will supervise the relations ips between the government an the film industry, coordinating all government requests to the industry and channeling all the film industry's requests in formation from the government. Mr. Griffis will also handle all requests for motion picture cooperation in war drives, and in government information programs and, at the same time, he will coordinate the film producing activities of other war agencies.

'I am gratified that OWI was able to obtain the services of a man of Mr. Griffis' calibre. His acceptance of the post will further the already effective cooperation between the government and the film industry. This cooperation has made obvious a point I made some time ago when I said that there was no more need for the OWI to produce its own films than there was for it to publish its own newspapers.'

riffis' Backgrounds

Prior to his Paramount connection, Griffis was active in the legit theatre. He was tied u with Guthrie McClintic in a number of Broadway productions. Last year he served as chairman of the Navy Relief fund drive, which netted $10,000,000. He was a captain on the Army General Staff during the last war.

[illegible] tion, OWI said:

'Cooperation between the motion picture industry and the government on information programs dates back to June 5, 1940, when representatives of all branches of the industry met in New York to form the Motion Picture Committee Cooperating for National Defense. This committee arranged to meet the film needs of the various government agencies concerned with defense matters and, prior to the time it was replaced by the present WAC, it released 25 films dealing with such subjects as the recruitment of workers for war industries, the salvaging of waste materials, the conservation of food, and the safeguarding of military information. Twelve trailers were also made for the Army recruiting program.

'Five days after Pearl Harbor, the film industry completed plans to place all of its resources behind the war effort. The making of films for government information programs became only part of its work. It launched into the making of training films for the Army and special films for istribution throughout South America. In addition, Hollywood's writing and entertainment talent was recruited to help keep up the morale of the men in the armed services, to sell bonds and to raise funds for war charities.

SOPEG Goes to N. Y. WLB On Closed Shop Plea

Following months wrangling over a contract to cover the 20th-Fox, Metro and United Artists exchanges in N. Y., with delays having been occasioned through efforts of the International Alliance of Theatrical Stage Employees to gain jurisdiction for itself over white-collar help, the Screen Office & Professional Employees Guild argued the matter before the War Labor Board, N. Y., on Monday (27).

Going before the board, due to inability to make any headway with the three exchanges, the union argued for a closed shop in the branch offices on the ground that in other exchanges in N. Y. and elsewhere, the distributors have given a closed shop to the IA.

SOPEG also presented a system of classification of exchange workers and salaries to apply, ranging upward from $21.

Another session with the WLB to go further into wage demands and any other matters coming up meantime, will be held next Wednesday (6).

RKO TAKING OVER OP. OF CARTHAY CIRCLE, L.A.

Los Angeles, Sept. 28.

Charles Skouras, president of National Theatres, is releasing the Carthay Circle theatre in west Los Angeles to RKO Theatres for complete operating control by the latter.

Reported that move was made to adjust differences between the two circuits in the L. A. area which threatened to become serious. Talk was previously heard of theatre building or purchase by RKO as a result of some product buys made by Fox-West Coast.

Acquisition of the Carthay Circle now gives RKO a theatre in each of the three important Los Angeles districts, including the Pantages in Hollywood, and the Hillstreet in downtown L. A.

The Carthay Circle has long been a showplace cinema and site of innumerable Hollywood premieres.

Jackson, Tenn., to Try For Sunday Pix Again

Memphis, . 28.

Jackson, second largest city in west Tennessee, will try again Oct. 28 to legalize Sunday pix.

Sabbath films have been proposed every other year for a decade in Jackson, voted down in referendums every time through opposition from the town's Protestant Pastors' Association.

City Commission recently decided to open picture houses on Sunday for a 60-day period as a realistic experiment. Period was extended 30 days to permit time for setting up machinery to hold the election.

SPG-Pix Cos. Meet Today

Following submission of a seven-year classification and wage progression plan to the homeoffices of producer-distributors, the Screen Publicists Guild, N. ., has set a meeting with h.o. resentatives for today (Wednesday) to discuss negotiations connection with the proposals. Major Leslie E. Thompson, RKO theatre executive, who handles labor matters for the company, will act as chairman for the roducer-distributors.

All but Warners, whose contract was negotiated later than with other companies, are involved under two-year contracts which provide for their reopening after expiration of the first year on wage scale and classification.

SPG is seeking the limit of 15% under the so-called Little Steel formula.

Make Way for Sailor

Hollywood, Sept. 28.

roduction shift at RKO shoves 'Seven Days Ashore' ahead of 'Good Luck, Johnny Coke' on John Auer's shooting schedule.

Studio execs decided to film the musical first, owing the current demand for tune pictures. It rolls Nov. 1.

TITLE CHANGES

Holly. Sept. 28.

'Strolling Down the Avenue' is release tag on 'The Gay Blades,' originally 'The Gay Nineties,' at Warners.

Harry Sherman switched from 'The Gunmaster' to 'Woman of the Town.'

'The Imposter' is release title on 'Passport to Dakar' at Universal.

'Rhapsody in A Flat' became 'Swing Out the Blues' at Columbia.

'Four Jills and a Jeep' at 20th-Fox is back where it started after detouring temporarily as 'Camp Show' a 'Command Performance.'

'Follow the Leader' is release tag on 'The Honor System' at Monogram.

'The Heat Is On' is release tag on 'Tropicana' at Columbia.

There's MORE of that terrific box-office pull than ever in

Walt DISNEY PRODUCTIONS

in TECHNICOLOR

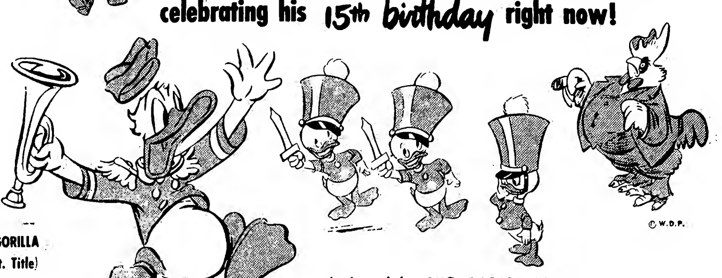
"special" after "special" in these current and forthcoming releases:

DONALD'S TIRE TROUBLE
*PLUTO AND THE ARMADILLO
FLYING JALOPY
PRIVATE PLUTO
VICTORY VEHICLES
FALL OUT AND FALL IN
REASON AND EMOTION
*FIGARO AND CLEO
THE OLD ARMY GAME
HOME DEFENSE
*PELICAN AND THE SNIPE
*CHICKEN LITTLE
HOW TO BE A SAILOR
TROMBONE TROUBLE
HOW TO PLAY GOLF
*DONALD DUCK AND THE GORILLA
COLOMBIAN CONDOR (Tent. Title)
*COMMANDO DUCK

*Extra special

(Not listed in order of release)

more new characters **more** novelty **more** of that Disney magic which has made his name a feature-par draw in theatres all over the world ever since Mickey Mouse was born—and we're celebrating his 15th birthday right now!



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GIVE TO THE NATIONAL WAR FUND

WMC May Lift Its 48-Hour Work Week Order; Significant Detroit Hearing

Detroit, Sept. 28.

Indications that the War Manpower Commission intends to lift its order for the 48-hour week for film exchanges was given here following a hearing of the major companies before Fred Palliaer, official of the commission.

Loew's, WB, RKO, aramount and others were represented at the hearing last week in which the exchanges lodged their charges that the 48-hour week was not practical for them but also resulted in hardship nd waste.

The point which registered biggest with the WMC seemed to be the contention of the companies that going from a 40 to a 48-hour week would release no workers for the war effort—the major purpose in establishing the longer work week—but would only put exchanges to added expense and workers to a day of idleness.

With P. J. Scollard, of Paramount, heading the film delegation, the argument was advanced that application of the 48-hour week would be of no benefit to the Government and that the exchanges, working with skeleton staffs, could free no emloyees since they were required to keep their present help to meet their needs.

Following the conference, Palliaer declared, 'If an exchange cannot reduce its staff to provide workers for war plants and if going on the 48-hour week just means paying overtime with many exchange workers not having anything to do on the sixth day, then adoption of the plan is not feasible. The Government has no intention to work any unnecessary hardship on any industry.'

He reserved the official ruling because he said he wanted to study the problem in light of the different sizes of the exchanges since it seemed that no general order could be issued. He seemed certain that employers with 15 or less workers coul not be ordered onto the longer work week but was to continue a study to determine what application should be made on exchanges 'running from 33 to 50 members.'

Exchanges had been ordered on the longer week in all the vital centers of the country under the job freeze order.

However, should the WMC rule that exchanges do not have to go on the 48-hour week it would leave one weakness for the exhibitors to face. Under previous rulings those working 40 hours a week 'are not fully employed' under the WMC's interpretation and such workers are free to take jobs in such places which are fully employed—that is, working the 48-hour stretch—despite the so-called 'job freeze.' By remaining on the shorter week, the exchanges open the way for employees to leave for other

Bond Cavalcade

Continued from page 4

thanks to all stars and executives who had a part in the airmada tour and the great Hollywood cavalcade. I hope everyone is as happy about this enterprise as we are, and feel that the job they turned in has exceeded everyone's expectations.'

Greer Garson mounted the station platform and spoke for the bondstormers while Kay yser introduced each member of the cavalcade to a mob at the civic reception.

Final tabulation of Hollywood's participation in the Third War Loan may send total past the $2,000,000,000 mark. The airmadas accounted for $254,238,272, and bond premieres in theatres will add a few more millions.

Eddie Buzzell, cavalcade director, was taken off the train in Los Angeles suffering from torn leg tendons as result of a fall in Minneapolis. Paul Henreid left the show in St. Louis for an important picture assignment. During the first 15 days, drive sales to individuals and corporations in the industry reached $11,000,000, a high for any bond drive for similar period. Largest individual sales Saturday were Joseph Schenck $110,000 and Sam Bischoff $90,000.

$9,000,000 from 2 Preems

War bond sales exceeding $9,000,000 achieved by two Los Angeles preview . One at the Paramount theatre with 'Let's Face It,' and the other at the Pantages with 'Phantom of the Opera.'

More than 20 other bond previews screduled in Southern California territory before Wednesday night drive wi

Par Up to $12,233,790

According to figures compiled by Claude Lee, director of public relations for Paramount and chairman of its bond committees, added subscriptions by Par and theatre partnerships brought the amount as of Monday (27) to the terrific total of $12,233,790.

Additional purchases included $70,000 more by Par itself and a $400,000 subscription by Graybar Electric Co., which does business with Par and placed its order through the company.

Total of over $12,000,000 to date does not include the Par studio or the personnel of Par theatres.

Info Please Record

Newark, Sept. 28.

A new national record for the sale of war bonds in a single night was set here Monday (27) [illegible] broadcast from the stage of the Mosque theatre resulted in a bond sale of $277,398,975.

The jampacked crowd of 3,270 bought bonds in the above amount in order to see the show, admittance to which was by purchase of a bond.

U's Bond Buys

Universal has purchased $1,000,000 of Third War Loan Bonds, $500,000 of this amount being credited to the studios while balance was credited to U branches throughout the country.

Company also bought $1,000,000 in U. S. Government tax anticipation bonds a few weeks earlier.

Schine's Rally

Schine Circuit lined up solidly in staging bond preems for the Third War Loan campai week beginning Sept. 26.

Recent reports show that Schine Oneonta theatre sold $200,000 in bonds, Schine Colonial, Norwich, sold $13,000. At the Colonial 16 mm. film of draftees leaving for induction was shown with the newsreel. [illegible] ing through N. Y. State conducting bond rallies in all key situations.

Col. Hitting Quota

With several days yet to go on the Third War Loan drive, Columbia Pictures has obtained in excess of 94% of the $1,500,000 quota established for the company and employees. Signed pledges and actual bond sales totalled $1,410,500 over the weekend, with indications that Columbia would top its quota sometime this week.

The $1,500,000 set at the start of the campaign was based on maximum returns realized from the last U. S. bond drive.

St. Paul Tops Mpls.

Minneapolis, Sept. 28.

After Twin City showmen had bewailed the apparent deadness of St. Paul as compared to the other half of the twin, Minneapolis, it didn't take the saintly city long to come to life, at least as far as the Third War Loan bond drive is concerned.

Up until last week St. Paul lagged badly in the drive, but all of a sudden, after the showmen's outburst, it spurted with a vengeance and wound up the first Minnesota city to go over the top, exceeding its quota and even leading Minneapolis. Its county, Ramsay, was tied for first place with Kittson county as of last Friday. Both had a percentage then of 100.5 compared to Hennepin county's (Minneapolis) percentage of 86.4. The St. Paul sales were $37,200,000 compared to Minneapolis' $64,110,400. The drive, of course, doesn't end until Saturday (2).

Twin City showmen were irked by the slow start of St. Paul in the [illegible] across with n $10,000,000 gua...ntee to obtain the Hollywood Cavalcade show, its comparatively small sales for the Japanese two-man 'suicide' submarine, its comparatively small theatre grosses and its failure to support many entertainment enterprises that are profitable in Minneapolis.

These showmen are hoping that the present rejuvenation also will extend to entertainment patronage and that St. Paul will take its place alongside of Minneapolis as 'a good show town,' turning in comparable grosses after due allowance for the population difference.

Ft. Wayne Over the Top

Fort Wayne, Ind., Sept. 28.

Fort Wayne theatres, which had set themselves a goal of selling $250,000 worth of war bonds, sold more than $400,000 worth of bonds by last Wednesday (22), and were expected to double their quota by the end of the drive, announced Ralph Fisher, chairman of the WAC committee of theatre managers.

Warnerites' Buys

Employees of the Warner homeoffice from execs down have subscribed for more than $100,000 in war bonds. With practically 100% of the personnel buying extra bonds, over and above regular weekly payroll deductions, the average attained is around $100 an employee.

Inside Stuff—Pictures

Denying reports that the management of Loew's Palace, Washington, complained about a higher servicemen's price scale for 'Bell Tolls' than has been regularly charged by the house, Charles M. Reagan, assistant general sales manager for Paramount, defends the position of his company in setting a scale of 50c mats and 75c evenings for men in uni rm on 'Tolls.'

In a statement issued yesterday, Reagan said:

'Paramount has set a minimum of 75c matinees and $1.10 evenings for all engagements of 'For Whom the Bell Tolls,' and in some situations the scale is higher, up to $1.65 and $2.20 in two-a-day situations. In view of this policy, which calls for advance admissions in every situation, the company feels that the reduced price set for servicemen in uniform is fair and reasonable.

'On regular pictures Paramount has always agreed to the cut rate prices for servicemen prevailing in all local situations, and in this respect the company willingly has 'taken the rap' along with the exhibitors. 'Paramount is glad to do this as its contribution to the entertainment and morale of the armed forces. . .

' Whom the Bell Tolls' is an elaborate and costly production. It being given special handling and the method of handling and releas aimed at maximum returns at the boxoffice.

'Paramount feels that a picture of the magnitude and drawing power of 'FWTBT' calls for higher prices all along the line, in fairness to the distributor and the exhibitor and, moreover, believes that the prices charged are equitable tor all concerned.'

Current (Sept. 27) issue of Life mag contains a 16-page spread on Metro-Goldwyn-Mayer, subtitled 'Louis B. Mayer bosses the biggest movie-making machine.' Photo layout, both in black-and-white and color, is probably without precedent on space allotted to a film com any, with industry reps calling it a 'million dollar plug for Metro.'

Layout, photographed on the Coast by Life photog Walter anders, is an all-inclusive, classy job that even goes a house organ one better on ballyhoo. Full-page spread on Mayer that introes the layout pictures the camera-shy Metro topper at his circular desk; points out it's the first time in eight years he'd posed for any but M-G cameras. Layout, which includes unusual shots of the Culver City lot, department heads at work, etc., is highlighted by a double-page color read of all the M-G stars and featured players.

Major studios are upping their budgets on outdoor action scenes to an extent that would have caused frontoffice headaches a few years ago, before wartime wages began to boost picture grosses to their current height. ne instance is 'White Cliffs of Dover,' in which Metro spent $12,355 on extras in two days of filming a commando raid, with 63 stuntmen drawing $100 or more per day. Samuel Goldwyn spent $18,000 on one fire scene in 'North Star,' with extras drawing a minimum of $35. Violent activity in newsreels and documentary war ictures has increased the general tempo and realism of action films.

With the picture still getting repeat bookings, 'Sergeant York,' produced by Jesse L. Lasky for Warners several years ago, has already had a total of 22,000 bookings, the billings including repeats in the same theatres it originally played as well as others.

Warners first sold 'York' under separate contract on a 50-50 basis at advanced admissions and later sent it on general release. Various theatres played it on both occasions.

Illustrator Arthur William Brown, who did the art work for 20th Century-Fox's ad campaign for the picture version of 'Claudia,' drew the illustrations for Rose Franken's original 'Claudia' stories in Red Book mag.

New York Theatres

BEG. FRIDAY, OCT. 1
All the Warner Stars Are In It!
In Warner Bros. Musical
'THANK YOUR LUCKY STARS'
In Person
Swing and Sway With
SAMMY KAYE
and His Orchestra
Also
SHEA & RAYMOND
LYDA SUE
STRAND B'way & 47th St.

★ SONJA HENIE
OAKIE · ROMERO · LANDIS
Wintertime
WOODY HERMAN and His Orchestra
20th
PLUS A BIG STAGE SHOW ROXY 7th Ave. & 50th St.

RADIO CITY MUSIC HALL
"SO PROUDLY WE HAIL"
Spectacular Stage Productions

LOEW'S State TIMES SQ.
Thurs., Sept. 30
ON SCREEN
BOB HOPE
Betty HUTTON
in
"LET'S FACE IT"
IN PERSON
BENNY DAVIS
& New Stars of 1944
NAN RAE
and
Mrs. Waterfall
Cliff EDWARDS

"BARGAIN OF THE TOWN"—Mantle, News
50c, $1 & $1.50 PLUS TAX
Sat. Nights Only, 50c, to $2.50 Plus Tax
Sonja Henie & Arthur M. Wirtz present
SECOND EDITION
STARS ON ICE
CENTER THEATRE, Rockefeller Center. CO. 5-5474.
Evgs. 8:40. Mats. Wed. & Sat. 2:40—Sun. 3
No Monday Perf. Mail Orders Filled
Seats Selling 4 Weeks In Advance

RKO PALACE B'WAY & 47th St.
STARTS TOMORROW
ROBERT PAIGE
LOUISE ALLBRITTON
"FIRED WIFE"

MICHAEL TODD'S MUSICAL HITS!
ETHEL MERMAN in
SOMETHING FOR THE BOYS
Book by HERBERT & DOROTHY FIELDS
COLE PORTER SONGS
ALVIN, West 52 St. Mats. Wed. & Sat.
"SEASON'S SASSIEST MUSICAL!" —Esquire
THAT ROBUST INSTITUTION
STAR AND GARTER
with
PROF. LAMBERTI
MUSIC BOX, W. 45 St. Mats. Thurs. and Sat.
Staged by HASSARD SHORT

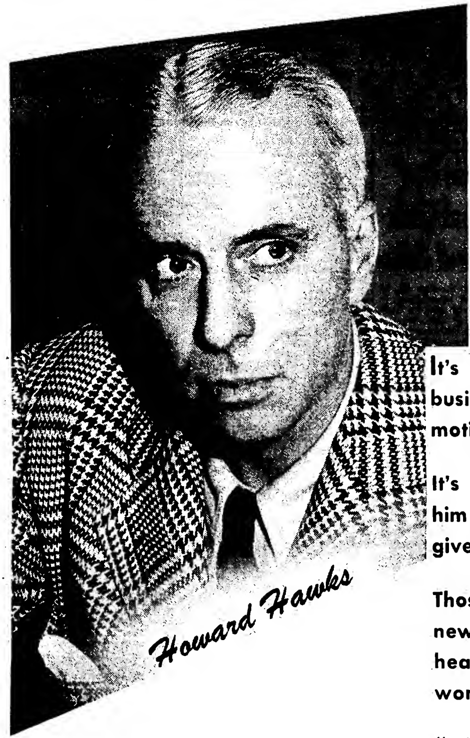
On Screen
James CAGNEY
in
"JOHNNY COME LATELY"
Capitol BROADWAY AT 51st STREET
In Person
Morton GOULD
Henny YOUNGMAN
Allan JONES

'FOR WHOM THE BELL TOLLS'
TWICE DAILY
RIVOLI B'way—49th & 50th

Jean ARTHUR · John WAYNE
in
"A LADY TAKES A CHANCE"
IN PERSON
Vaughn MONROE
and Band
BOB EVANS
BACK THE ATTACK
Buy War Bonds PARAMOUNT Times Square

MGM's STARIFFIC TECHNICOLOR HIT!
THOUSANDS CHEER
30 STARS... 3 BANDS
ASTOR B'way & 45th St.
POPULAR PRICES
Continuous from 10 A.M.

BROKE HOUSE RECORD SUNDAY, ORPHEUM THEATRE, SAN DIEGO
EARL CARROLL VANITIES
All New, Great Comedians, Glamorous Settings, Gorgeous Girls
ORPHEUM THEATRE, LOS ANGELES, THIS WEEK
MAYFAIR THEATRE, PORTLAND, NEXT WEEK
See MILES INGALLS—Hotel Astor, New York, for Eastern Bookings



Well done Mr. Hawks!

It's no startling news in the motion picture business when Howard Hawks turns out a superb motion picture.

It's come to be known as the "Hawks Habit" for him to do the best job that can be done on any given subject.

Those of us at Universal who have thrilled to his newest production, "CORVETTE K-225," extend our heartiest congratulations for another great picture worthy of the best Howard Hawks tradition.

"CORVETTE K-225" is soon to be released. In our opinion, it will not only be gratifying to all his exhibitor friends, but it will be impressive and entertaining to the millions of Americans who are eager to see a picture dedicated to the heroism of the men who man the fighting corvettes which have made the second front possible.

Randolph Scott and Ella Raines in "Corvette K-225"

Let's All Give! NATIONAL WAR FUND

Josy Baker's Tour of No. African Bases Symbol of a Fighting France

(Editor's note: Jeffery Amherst, or Wing Commander Lord Amherst, Royal Air Middle East, was Jeffert Holmesdale when he legged it on the N. Y. Herald Tribune, as of dramatic department, some years His postscript memo 'Variety' on Josy Baker is as significant ont. stating: 'Because I have a good deal of admiration for behaviour the Bak Gal a person and citizen: enclose a short which may to fill up a hole in the paper somewhere. As story it has little new value, and it is very but I think it may give a slant on a courageous creature which may have escaped some of hawk-eyed correspondents.')

Middle East.

However dark they may have been on the outside, during that uneasy, ominous period of the autumn of 1939 and the ring of 1940, the Parisian theatres were light inside, and doing considerable business. No one questioned this. People remembered the 1914-18 War and how the theatres of London Paris were S.R.O. night after night almost irrespective of who or what filled the stages. Then the collapse of the French. Paris was occupied by the Boches.

Gradually out of the smoke and confusion news seeped out that the Paris theatres were still doing business. There were disagreeable stories of how this or that Parisian star was collaborating, if not directly with the Germans, at least with the Vichy regi Blacklists of the more rominent ones were published. It was and is naturally a French affair. The French can be relied upon to deal with the collaborators, theatrical and otherwise, in their own way and in their own good time. It is none of our business.

Out of this chaos one of the prewar stars of the Paris stage—Josephine Baker—extricated herself, taking refuge in Morocco. She had been married to a wealthy Frenchman but had partod from him and his fortune, and with such personal money and jewels that she managed to salve from the wreck of Paris, she escaped to Morocco. Through the dreary months of 1940—1941—1942 she existed—and existence is not too strong a word—lying for months in a hospital nearer death than life—in Morocco. She never appeared in public, she never sang.

Nothing could move her from her determination that long as a single Italian or German remained in North Africa she would neither sing, dance nor appear public. Then came the Anglo-American liberation of North Afr Josephine opened up her trunks, sorted her costumes, dusted off her makeup box and went to work.

Raises Her Own Funds

She worked at the big Municipal theatre at Algiers for a not inconsiderable sum for each performance. After half a dozen or so performances she had amassed sufficient to finance a tour.

Since then she has been touring all over North Africa, performing only for troops, and when the money ran out, returning to the Municipal theatre in Algiers to make some more and to start again.

Recently, hot and slightly dishevelled, she descended from an airplane near Cairo. She had come to sing to Allied troops in the Middle East, footing her own bill, refusing any kind of payment, even expenses. She set to work a strenuous round of whatever could do duty as a theatre and house a service audience.

She is not, and never has been, what is known as a great artist. She never made her mark in London or in New York. Her triumphs in Paris were those of a strong, warm and friendly personality and that unbelievable figure. She still has the personality and the figure. Almost complainingly she says that eat or drink what she may nothing happens but figure gets a little slimmer. She prefers ice cold beer to anything else—when she can get it.

She had left her remaining jewelry the safe keeping of friends in Morocco and Algiers, having but the vaguest idea of what she has left or with whom or where.

Her routine is simple. It consists of such songs: 'I Want Rhythm,' 'J'ai Deux Amours,' 'Darlin , Je Cous Aime aucoup,' 'Balalaika,' 'If You Were the Only Girl In the World,' and, of 'Madelon.'

None of them is new, all of them nostalgic. She goes to work on any sort of a stage, dressing with the seals if necessary.

The old Josephine Baker of the Folies Bergere days, when three small diamond clusters did full duty for clothing, has disappeared. She is very fully clothed now, but changes between each number. She says, and rightly, at the boys like costumes and a it of color. Working only ith a piano accompanist, she stalks onto the stage with a couple of strides with those long legs of hers which semi-detached from her waist as if they don't belong to her, and takes the center.

She sings French, English, Spanish and Por Her French is not as a Frenchwoman would sing or speak it—she has an accent. She finishes by getting the audience to sing with her, and goes off to terrific applause.

Sings Only For

She refuses to sing to any other than service audiences. Elaborate offers of gala socialite performances among the fleshpots Cairo Beirut just get nowhere with her.

Where her audience is a French one the applause more, deeper, nearer the heart, than just that accorded a popular artist. The French audience's reaction interesting. The fact is that Josephine Baker, the unknown colored girl from St. Louis, who made good at the Folies Bergere, who is not a Frenchwoman except by marriage symbolizes Paris for thousands of Frenchmen in Africa and Middle East. aris to a Frenchman is the almost magic word signifying the heart of France, his sweetheart, mother, and a lot of other things all rolled in to one. No other capital in the world means to its nationals quite what Paris means to a Frenchman.

Miss Baker from St. Louis is one of the very few, if not the only one, among the Parisian who has escaped, has devoted herself to the cause of France, and against whom there is not even a hint of collaboration with the enemy. It may be that this is the reason she conjures up this magic; maybe that gay, warm and tremendously sincere personality has something to do with it too.

The compliment she values above any that she has ever received hen a well-known Gene of the Fighting French, after one of her shows, said to her in complete earnestness, "Madame, vous etes un soldat." The full implication is lost if literally translated that she is a soldier.

She has now returned to North Africa, where the French authorities think so much of her effect on the newly forming French army that she is being provided with every facility to tour and go on touring, as a living symbol of Paris—even France. This colored girl from St. Louis.

Jeffery Amherst.

July 21, 1943.

D. C. Showmen Map Plans To Hypo Lagging Sales

Washington, Sept. 28.

The sale of $25 to $100 war bonds is lagging in Washington and the U. S. Treasury, via Carlton Duffus, called upon the D. C. film houses to bolster wider circulation.

All downtown theatre executives met with Oscar Doob, Duffus and the Washington picture critics to hypo these small securities of the Third War Loan. The band tour of Lt. Rudy Vallee was extended from September 19 and the Coast Guard revue will be presented at Loew's Capitol and Earle theatres on the night of Oct. 4 at midnight. There will be 5,500 seats available for purchasers of the Series E bonds.

Combined Earle and Capitol vaudeville shows will be bolstered by vaudevillians from the 'Army Play by Play,' and all film and stage stars in Washington at the moment are expected to make personal appearances. Gene Ford of Loew's and Harry Anger of the Earle will jointly produce the midnight shows. Same attractions will be presented on both stages, following the routine set by the President's Birthday Ball festivities in January.

Gracie Fields Ends Tour; Back for Radio Program

Gracie Fields arrives in New York today (Wednesday) after a several weeks' tour English bases in Sicily, Egypt and England.

Miss Fields made the offshore tour under ENSA auspices, making the hop from England to Cairo and thence into Sicily. She would have extended the tour but for radio commitments. Her Pall Mall program on Mutual network resumes Oct. 11.

'Free Movie Day' A National Click For Bond Sales

The theatres Greater Y. will exceed fondest expectations in the amount of bonds 'Free Movie Day' Monday when a purchase gained admittance to any house. Early indications from out-of-town are that the stunt was a national success, though figures are not immediately available due to the time required in making compilations and mailing of results, rather than wiring.

In Greater Y. the two major circuits, Loew's and RKO, plus the leading downtown first-runs, account for approximately $750,000 in sales. Addition of independent in the area and individually operated houses will substantially boost the total to probably well over $1,000,000.

Doing a great job on the Free Movie Day drive, the Loew circuit of 72 theatres in the metropolitan N. Y. district sold $405,619 in bonds. This includes the Capitol downtown which led all other Loew operations in scoring $90,000 worth. Only theatre to top this, also probably setting a high for the country, is the Music Hall, N. Y., which turned over $94,755 in the government securities. n interesting sidelight in connection with the Hall is that some people bought bonds to get into the theatre and, then patriotically stirred by 'So Proudly We Hail,' which deals with army nurses in action, bought another on the way out.

RKO and Times Sq. Tallies

The RKO circuit of theatres In N. Y., Brooklyn and Westchester county, accounted for $87,433 on Monday (27). Amounts reported by additional downtown first-runs includes Roxy, $38,000; Paramount, $30,000; Hollywood, $26,500; Strand, $28,500; Rivoli, $19,000; Globe, $17,000 and the Rialto, $1,800. In addition to the Cap, the Astor, State, and Criterion are included in the Loew returns, while the Palace is embraced in the circuit figure from RKO.

Among indie circuits, Century reported sales of $80,864, Fabian in Brooklyn $14,000, and for the Randforce chain an estimated $75,000 to $100,000.

Theatres set up special booths on the street as well as inside lobbies, plus tables in outer lobbies, for the purpose of handling the crowds. Music Hall had a total of 14 girls handling sales.

The sale of over $405,000 by the Loew N. Y. chain on 'Free Movie Day,' brought the total of bond purchases for the circuit since beginning of the Third War Loan drive Sept. 9, to $10,483,449, of which the Greater N. Y. houses have sold $5,335,184, out-of-town Loew operations the balance. When returns are in for latter on Monday's sales, figure will be higher.

British Air Force Training Films Under C. S. Graham

London, Sept. 17.

Air Ministry has made a new appointment, putting in Air Commodore C. Strang Graham to take charge of films and film shows for the Air Force.

Appointment will chiefly be concerned with training films, as Air Force already has its own RAF commercial entertainment cinemas at many stations, where public is admitted at normal prices and films are booked direct from distribs at trade hire rates.

Pallos Into Army?

Steve Pallos, formerly Sir Alexander Korda's partner in Korda Productions, is reported giving up his independent production-distribution unit in London.

Pallos, now in London, is expecting a call for service in the British Army.

Letters Back Home to B'way

[The home front: Broadway, Hollywood, and points between, like hear from the boy's away from home, as much as More letters like these are invited for publication.]

iermont on Hope.

Somewhere in No.

Editor, 'Variety':

Was with Bob Hope, Frances Langford, ack Pepper and Tony Romano for about 15 minutes yesterday—They stopped off here en route home, and I went out to meet them. You know, meeting people from show business sure has a peculiar reaction on me. While I'm with them, I'm obvious to where I am, and all I an feel is in the wonderful excitement of roadway. And then when they leave, the dream explodes right in my kisser, and I have the darndest feeling of emptiness and nostalgia.

However, those few grand minutes of day dreaming worth it all, and I'd give anything to see more and more of our gang come over to entertain the men.

There's one G. I. show that's playing here that's simply swell. It's made up principally of the men that were in the 'Hey Rookie' show that played for so long in Los Angeles, the cast still including the old standbys, Sterling Holloway, J. C. Lewis and a host of others, and augmented by the addition of vaudevillians, such as Chick Dent, of Chic & Lee; Mousie Garner, of Garner, Wolf & Hakins, and Buddy Lewis, the mimic.

The USO show headed by Stubby Kaye is also playing over here, but I haven't seen it yet. Am very anxious to, though, as I have never seen Stubby work, but have had some excellent reports on him. In fact, I imagine he'll be just as anxious for me to see him as he'll no doubt imagine it'll be a good chance for him to audition for Loew's State.

Capt. id Piermont,
Special Service Section,
Base Hdqs.

Jolson's 'Mammy'

Somewhere In No.

Editor 'Variety':

Hope has been here—made enough friends to keep Pepsodent and himself busy for years, all looking forward to Benny's arrival, but anyone over 30 will never forget the thrill of hearing Jolson sounding off with 'Mammy' and 'California' while a thousand men stood silent in these of their tents saying each note as an instantaneous invisible bridge to the land and memories we love. And then applause—even was a broadcast.

S. Sgt. Roy M. Rubinstein,
Hq. 63d Fighter Wing.

So. Paci Getting 'Em

Somewhere in So. Pacific.

Editor, 'Variety':

In this particular Southwest Pacific sector entertainment was quite a problem. With the exception of an occasional picture there was no such thing as organized entertainment. Things changed drastically, however, with the appointment of Sgt. Abe Sadoff as Special Services Officer, who is from Sioux City, where he operated the Granula theatre. He is an able showman. Since his arrival we have had some great shows. Starting with Joe E. Brown, who was here in May, and the Sid Ray USO unit, we had the pleasure of seeing Ray Bolger and Little Jack Little. To say they were terrific is an understatement. I saw both shows they put on and when they return I'll be there again as will everybody in the area.

We are familiar enough with the entertainer who comes up to see us and doesn't have any prepared script, so he says, then proceeds into a stilted time-worn act. Bolger and Little really did an impromptu show. They did anything and everything asked for. uring the evening performance the mike went dead and the talented Bolger, who to me one of the greatest dancers of them all, really went to town. He did imitations of Hitler, Musso, Hirohito and anybody else requested, any dance you could think of, mugged, and even sang. Little sang and played all requests, and told plenty of good stories.

The USO has done a grand job in routing shows here. From what we hear more and better units are coming. The Reese Brothers are due in a day two.

A few weeks ago the '50-50' show played here. It went over big. This show is made u of enlisted American and Australian personnel serving in this area. As the name implies is half Yank and half Aussie. star, if there was any one star in this great show, was a colored boy named Johnson. He sang professionally the States and should go far when this thing is over. In charge of the show was dancer formerly with 'Hellzapoppin.' He, too, was good, particularly in the number 'Me and My Shadow,' which he did with an Australian, who danced on the Tivoli circuit before the war. The ventriloquist with the show was terrific. He used two dummies and really great. More than $15,000 was spent on the show and it looks it.

entertainment, we now have movies almost daily. It's practically all A product and not too far from release date. The United newsreel here is great, only don't have it often enough. shorts have been rather ancient, circa 1925. Some new comedies would help, along with band shorts. good band short would help make up for the lack of radio. And if it could be arranged, some of the Louis fight pictures would go over big. Most all soldiers are sports followers and like this type of picture.

Harry Rocko itz.

Seabee Film

age 4

draw among the multitudes form wearers. Other popular spots include Florentine Gardens with N. T. G.'s 'Thrills of '43' and Sophie Tucker; Ken Murray's 'Blackouts of '43' at El Capitan; and Hollywood Canteen, incandescently stars-serviced. 'Two in a Bed,' Musart, and 'Maid the Ozarks,' Belasc , both farces, spotlight L. A. plays arena. Rose La Rose, stri headlines burlesque bill at ank, 6th and Main.

War theme movies are patter bombing city. Example: 'So Proudly We Hail,' 'Watch on the Rhine,' 'Behind the Rising Sun,' 'Russian Story,' 'This is the Army,' 'Appointment to Berlin,' 'Night Plane Fr Chungking,' 'Hangmen Also Die,' 'Squadron X,' 'Bomber's Moon,' ataan, and 'Hitler's Madman,' made the boards the same day.

Big event for classic moosic otees in L. A. is Waltz Philharmonic auditorium, 55c to $3.30 tops. iece depicts and melodizes 'life, loves and music' of Johann Strauss, and has cast of 100, starring Richard Bonelli.

L. like 'Frisco is choice leave and liberty territory, running Manhattan and Philly close heats. Great country out here, even from portholes and brief leave gazings—but a guy's heart and optics hunger now and then for Broadway and Times Square. Nostalgia cuts in heavily on the dance—so far as the lads from back East are concerned.

Glen William Naves.
Slc, USNR.
(Ex-'Variety' Correspondent)

2 Sydney Theatres Set By Hoyts for 1st Runs

Sydney, Sept. 28.

Under expansion program stated by Ernest Turnbull, managing director, Hoyts circuit is making the Empire here and the Lyceum in Melbourne first-runs. Move is expected to ease the present product backlog as well as aid subsequent-runs. ussie theatre business continues to boom, with top U. S. fare rated responsible to large extent.

'Song of Islands,' 'Thunder Birds' and 'My Friend Flicka' are the first major bookings set the Empire and Lyceum.

Ulmer's Aurora Films

Sacramento, Sept. 28.

Incorporation papers for Aurora Films, a motion picture producing company, were filed here by Edgar Ulmer, formerly associated with Atlantis Pictures as writer and director.

In addition to Ulmer, the incorporators Theodore Jahns, Gendron and Shirley Castle.

plan *effective* September 26, 1943

On September 25 and 26 the stations of the Columbia Network, acting in planned synchronization, opened, in more than 119 cities of the United States, the most formidable, realistic and aggressive campaign of program-promotion ever undertaken in the history of radio. The purpose of this report is to advise you of its strategy and tactics.

STRATEGY: To notify the American public in certain terms, as the curtain rises on the 1943-44 fall and winter season of Columbia Network programs, of the specific offerings of the greatest pageant of entertainment, instruction, music and comedy ever broadcast by any network—and thus steadily to broaden their audiences.

TACTICS: The "arms" to be used in coordination are, in the order of their relative emphasis:

1. RADIO 2. NEWSPAPERS 3. TRANSPORTATION ADVERTISING 4. POSTERS 5. DIRECT MAIL 6. PERSONAL CONTACT 7. BROCHURES

Let us examine the tactical plan for each in detail:

1 by RADIO . .

CBS Stations plan to broadcast upwards of 50,000 Special Announcements reaching millions, each of which invites the entire listening audience to hearken to a specific forthcoming program.

. . . **PLUS** upwards of 75,000 Special Star Invitations broadcast to more millions by the artists themselves who participate in the CBS Network programs, and who have made special recordings for this purpose.

2 by NEWSPAPERS . . . .

CBS Stations will open their campaign with a full-page, and continue regular advertising using every major newspaper in every station-city on a strong schedule (reaching a total daily circulation exceeding 12,000,000 ABC Net Paid), promoting every full-network program every broadcasting day. Each advertisement features boldly the call letters and frequency of the CBS Station offering the programs.

5 by DIRECT MAIL . . . .

CBS Stations are issuing skilful and detailed direct mail information, including well over 500,000 unusually effective post cards concerning the "Forward March" to those affected in their communities, to the total of millions of additional circulation. Clients and agencies are planning to use this material for their dealers, as well.

6 by PERSONAL CONTACT . . . .

CBS Station Managers, in close contact with the civic leaders and the mercantile customers and representatives of their CBS Network Clients, have advised them of the "Forward March" and (as we go to press) are working 24 hours a day to cooperate with them.

3 by TRANSPORTATION ADVERTISING . .

CBS Stations (in every station-city in which transportation advertising is available) will use car cards in color (mostly giants, 11 x 42 ins.), bearing photographs of the principals of full-network programs every broadcasting day, to a monthly total of riders exceeding 860 millions. In the first month of the campaign, 56 full-network programs are features.

4 by POSTERS . . . . . .

CBS Stations are now posting throughout their communities upwards of 65,000 posters inviting listening to all full-network CBS programs—each poster measuring 26½ x 40 inches, printed in color. Over 25 of the subjects were drawn by James Montgomery Flagg; others by artists equally competent in capturing the spirit of other programs. Many advertisers are using these posters for display in retail outlets.

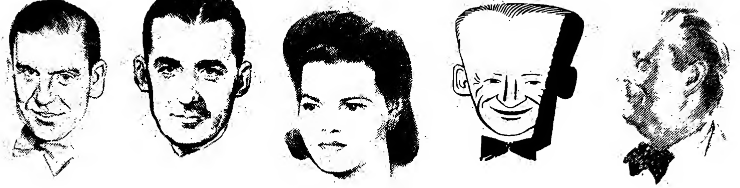
7 by BROCHURES . . .

These brochures, booklets, and envelopes are designed to give full program information to CBS stations, and to present a comprehensive program promotion plan with the material to carry it out. Over 90 programs will be promoted this Fall...by CBS stations using their material with consummate skill.

effective . . .

in every CBS city coast to coast

This is CBS . . .
THE COLUMBIA
BROADCASTING SYSTEM



Observers Figure CBS Will Back Down on 'Unopinionated' News Policy When Tempest Dies Out

There's rowing impression within the inner circles of the broadcasting trade that, after the controversy which has been raging the past two weeks over CBS' announcement of an 'unopinionated' news policy has died down, it will be found that the network's commentators are exercising virtually the same leeway that was theirs before the policy debate. These circles are convinced that Columbia will have to make drastic modifications or revisions of this policy and that, in the final analysis, the airing of the issue will prove healthy for all concerned, particularly those commentators that have been inclined to use the mike for the expounding of personal economic and political doctrines, venting of personal prejudices against unions or other classes, and the echoing of trade associations' viewpoints.

In some trade quarters doubt was expressed as to whether Columbia did itself any good when it carried the issue to the public by way of paid ads in the daily newspapers. These ads, in which the 'unopinionated' news policy was reproduced in toto, put the network on public record as to where it stood. The reaction in the foregoing trade quarters were that by this very act CBS made it difficult for itself in the event a compromise was found to be expedient.

In any event, it seems that Cecil rown tapped the network's unoptionated' pronunciemento on the button when he stated last week that he was the specific target in the netting about the psychological and political implications of the announcement that followed the British-American conference at Montreal was just one of the factors that doomed his stay on the Columbia payroll. By dramatically posting its latest design of news reporting, CBS not only disclosed to the Administration (which includes FCC Chairman James L. Fly) that it was taking heed of hints, but it employed what turned out to be a successful stratagem in disposing of an employee who had become persona non grata.

Manville Sour rown

Brown's sponsor had cancelled him even before he had sounded off his opinion of the Montreal gathering. Brown had gone on record as recommending patronage of the Warner Bros. film, 'Mission to Moscow,' and, as the report goes, when this was brought to the attention of officials of the Johns-Mansville Corp. they decided that Brown was not the man for them. Prior to that there had been occasional brushes with Brown, but all these had been of a minor or technical nature, mostly arising from the way he re-edited

(Continued on page 36)

Seeks a Change

Paul W. White, CBS director of news broadcasts, was being kidded last week about his position in the maelstrom resulting from the network's policy on 'opinionated' statements by commentators.

'Yes,' remarked White, 'I wish the invasion would start so that the commentators would have something else to talk about.'

CIO AGAIN CITES RADIO CENSORSHIP

Washington, Sept. 28.

The CIO United utomobile Workers union has leveled new charges of 'censorship and suppression' against radio's handling of labor programs. R. J. Thomas, UAW prexy, asserted that nine stations in New York, Washington, Cleveland, Los Angeles, St. Louis and Chicago refused to accept UAW transcriptions detailing the need for price rollbacks.

Richard Frankensteen, UAW v.p., complained to the Federal Communications Commission that a speech he delivered over WHKC, Columbus, was bluepencilled to eliminate references to the Congressional record of Sen. Robert Taft (Rep., Ohio).

WB Theatres Break With Blue's WFIL, Philly

Philadelphia, Sept. 28.

In line with the Warner Bros. homeoffice break with the Blue Network over Jimmy Fidler's derogatory remarks anent 'This Is the Army,' the Stanley-Warner circuit, WB subsidiary, last week advised WFIL, Philly Blue Network outlet, that it would discontinue all relations with the station until further notice.

W theatres have used WFIL for spot announcements plugging films as well as occasionally sending film stars, appearing at the Earle, to the station for interviews.

Brown-Trouble In a Romance

Cecil Brown's dispute with Paul White, director of CBS news programs, was strictly in character for him. A crusading reporter and editor for 15 years, he's been in a succession of controversies in all parts of the world. The present row is by no means the most serious.

For instance, after serving as CBS correspondent in Rome for 14 months, he was expelled by the Italian government for his 'continued hostile attitude toward fascism.' He went to Belgrade, was captured by the Nazis during their invasion of Jugoslavia, escaped and made his way to Turkey and thence to Cairo, where he got into a dispute over his broadcast about the Vichy French.

He later went to Singapore, was aboard the H.M.S. Repulse when it was sunk by Jap torpedo planes, and scored a world scoop with his description of the action. A short time afterward he was barred from the air by the British for his broadcast about the unpreparedness of Singapore and, when CBS was unable to have the ban lifted, he went about the lack of conscription aroused resentment.

Before becoming a broadcaster, Brown quit a succession of newspaper jobs because of policy differences with his employers. On one occasion his expose of cattle thieves brought threats to a Prescott (Ariz.) publisher. Brown offered to lend his savings of $1,800 to defend a possible libel suit but the publisher printed a retraction of the story, so Brown quit.

Brown's last program Friday night (24) for Johns-Manville created a minor crisis at CBS. After several days' thought, he concluded the script with the statement, 'This is my final broadcast over the CBS network. I have resigned.' But when he submitted it for approval, he was called into consultation with Paul Keston, Columbia vice-president, and agreed to change the script to read, 'With this broadcast I end my series for Johns-Manville.' This is also my final broadcast over CBS.'

However, the J. Walter Thompson agency, supervisor on the show, representing Johns-Manville, objected to the client being injected into the situation, but refused to change the again without the okay of Keston, who was his actual employer under the package deal covering the program. Frantic attempts were made to contact Keston, but he had left the building. Finally, William S. Paley, CBS president, was reached by phone and he approved another change. But by the time the new revision was pencilled on a slip of paper and handed to Brown at the microphone, he had already started reading the second version, so he had to conclude with that.

MORRISITES WEST

Bill Murray, head of the William Morris agency radio department, left New York for the Coast Friday (24) for biz powwows.

Johnny Hyde and Abe Lastfogel are scheduled to leave for Hollywood later this week or early next week.

Premieres

(Sept. 29-Oct. 10)

Sept. 30

inah Shore, variety, with Cornelia Otis Skinner and Roland Young, Bobby Dolan's orch; 9:30-10 p.m., Thursday; WABC-CBS; General Foods (Birds Eye); Young & Rubicam agency.

Gertrude Lawrence, variety, with Robert Benchley, Lyn Murray orch; 10:30-11 p.m., Thursday; WJZ-Blue; Revlon; Weintraub agency.

'Chats About Dogs,' with Bob Becker; 6:15-6:30 p.m., Thursday; CBS; John Morrell Co.; Hurst & McDonald agency.

Oct. 1

Smith, variety, with Ted Collins, Henny Youngman, Jack Miller orch; 8-8:55 p.m., Friday; WABC-CBS; General Foods; Young & Rubicam agency.

Oct. 3

Al Pearce Gang, variety, with Martha Mears, Ivan Dittmar's orch; 4-4:30 p.m., unday; WJZ-Blue; Dr. Pepper; Tracy-Locke-Dawson agency.

'Big Town,' drama, with Edward Pawley, Frances Carlon; 8-8:30 p.m., Tuesday; WABC-CBS; Ironized Yeast; Ruthrauff & Ryan agency.

'Duffy's Tavern,' variety, with Ed Gardner, Johnny Johnstone, Paul Weston orch; 8:30-9 p.m., Tuesday; WJZ-Blue; Bristol-Myers; Young & Rubicam agency.

Oct.

Frazier Hunt; 10:15-10:30 p.m., Thursday; WJZ-Blue; Reader's Digest; Batton, Barton, Durstine & Osborne.

Oct. 8

Amos 'n' Andy, with guest stars; 10-10:30 p.m., Friday; WEAF-NBC; Lever Bros. (Rinso); Ruthrauff & Ryan.

10

Jack Benny, variety, with Mary Livingstone, Rochester, Dennis Day, Phil Harris, Don Wilson; 7-7:30 p.m., Sunday; WEAF-NBC; General Foods (Grape-Nuts).

'Blue Jacket Choir with Danny O'Neill,' from Great Lakes Naval Training Station; 11:05-11:30 a.m., Sunday; WABC-CBS; Minneapolis-Honeywell-Regulator Co.; Addison Lewis agency.

Fly Hits Radio 'Censorship' in U.S.

Boston, Sept. 28.

The freedom to listen to the radio in the U. S., as contrasted with the restrictions against listening imposed by axis-controlled countries, was emphasized here today (Tuesday) by Federal Communications Commission chairman James L. Fly, in an address before the Advertising Club of Boston. In the U. S., he admitted, there are significant though far less aggressive restrictions on the freedom to listen on the home front.

'Simply by careful selection of what is broadcast,' said Fly, 'the freedom of the listener can be tightly restricted. The listener's freedom is thus inextricably bound up with the freedom of speech over the air. There should be no rule of the thumb to set up to hide behin whenever any group requests time on the air.

'With innumerable listeners,' he continued, 'the duty of the (radio) speaker to subordinate his interests becomes clear. Few may speak; all may listen. From the very limited nature of the facility it is at once apparent that the paramount interest is not in the single speaker, but in the millions of listeners.

'Therefore, those who control this mechanism of free speech must treat free speech not as a right, but as a duty. They must hold this mechanism of free speech in trust for the people—the listeners.'

KOEHNE IS DEFENDING ATTY. IN SEDITION CASE

It was erroneously reported in last week's 'Variety' that Ira Chase Koehne, one of those who sued NBC, Blue Network, and Drew Pearson for $28,000,000, was among those facing sedition charges.

Koehne, who is also attorney in the case, is a member of the District of Columbia bar and is not facing sedition charges.

Fly on Record That Stations 'Have No Right to An Editorial Policy'

In one of the few statements he has made bearing directly on the subject, James L. Fly, Federal Communications Commission chairman, said last April that radio stations 'have no right to an editorial policy.' It was assumed at the time that he inferentially included networks in his dictum. He made the assertion extemporaneously, in a question and answer period following a discussion on 'Radio's Wartime Strategy,' at the opening session of the Institute for Education by Radio, at Columbus, O.

The following is how 'Variety' reported the incident at that time:

According to Fly, a broadcasting license 'carries with it' the responsibility of protecting free speech, and the broadcaster must not exploit it. Use of the license to express his own views would violate his responsibility, the Government regulator concluded. He was not questioned on the matter during the balance of the session.

Subsequently, however, he told 'Variety' that the Commission forbids a station to take an editorial stand even in favor of democracy as against fascism. He explained that the broadcaster must give a hearing to all sides on controversial questions, but that fascism is not a controversial question in this country. He also asserted that the licensee should not even be permitted negative editorial policy. But when asked if he advocated carrying that to the extent of denying a station the right to bar a Father Coughlin from the air, Fly replied by referring his questioner the 'Mayflower' case, which, he said, 'gives the Commission's complete attitude on the subject.'

This matter of the right of a licensee to an editorial policy has occasioned increasing discussion in radio circles for the last several years, and is expected to become a greater issue in the future.

Kaltenborn's Viewpoint

Commenting last week on the above statement, H. V. Kaltenborn, who has criticized the CBS policy regarding 'editorialized' news and defended the right of a commentator to express personal opinion on the air, declared that the Fly ruling does not apply to individuals, but was intended to cover only stations and networks.

'Neither roadcasting officials nor commentators have the right to preach any single theory. view constantly. But every sincere commentator must inevitably express his personal convictions and, provided he is qualified by experience and judgment, there is no reason why he should not do so. Fly has not forbidden it and, as far as I know, he's never expressed himself specifically on the subject. No one knows exactly what he thinks.'

The CBS policy, as reiterated last week by Paul White, the network director of news broadcasts, is that 'Columbia has no editorial views except in regard to radio itself. . . . We will not choose men who will tell the public what they themselves think and what the public should think. . . . The function of the news analyst is to marshall the facts on any specific subject. . . to present these facts so as to inform his listeners rather than persuade them. . . . Ideally, in the case of controversial issues, the audience should be left with no impression as to which side the analyst himself actually favors.'

The Code of Ethics of the Assn. of News Analysis in in direct disagreement with this policy. Its paragraph relating to the subject reads, 'The Association opposes all censorship of broadcast material, except in so far as duly required by Governmental authorities in the interest of public safety during a national emergency.'

In discussing the issue last week after his resignation from CBS, Cecil Brown took issue with White's enunciation of the network policy and insisted on a commentator's obligation to 'say what is on his mind and in his heart.' He declared, 'Of course I have an emotional, a sentimental point of view. I have seen too many men going out to die not to express my opinions. I'm not neutral and my comments cannot and will not be neutral. Each of us must fight this war as he thinks best. This is my way.'

Fly vs. News Sponsorship

Fly referred to the subject of news programs several weeks ago, but criticized sponsorship of such shows, rather than outright editorializing by stations or networks. Without identifying the series, he said at that time that one 'so-called news program' had, over a period of months tended more and more to reflect the philosophies of the sponsor. He suggested that, under ideal conditions, there should be no sponsorship of news or comment. He advocated giving both sides of an issue if ideas, rather than news, are presented.

The FCC chairman has also recently expressed dissatisfaction with station and network policy in another matter more or less related to news. That was in regard to the sale of time to labor unions. During a Commission hearing on Edward J. Noble's application for approval of the Blue network, Fly criticized broadcaster rules forcing unions to seek 'backdoor handouts' of radio time, while commercial concerns are able to buy unlimited facilities to sell goods.

In this connection the Greater New York Industrial Council of the CIO had little success last week in attempts to buy time from New York stations for spot announcements urging listeners to register for the forthcoming elections. Copy for the announcements does not mention any political party. Stations WOR, WJZ, WEAF, WABC, WHN and WNEW refused the business, while WMCA and WINS accepted the account, provided copy was okay, and WQXR and WHOM accepted without stipulation.

Navy Gives Bob Elson Green Light on Series

The Navy has granted permission to Lt. (SJ) Bob Elson to do the descriptives on the World Series broadcasts Mutual starting uesday (5). Elson, who has been connected with these baseball broadcasts since their inception, is attached to the Great Lakes Naval base. The dispensation does not include the reading of commercials (Gillette Razor). Red Barber and Bill Corum will be the others at the Mutual mike during the series.

The British Broadcasting Corp. has arranged to have Don Dunphy do a recreation of the game for the benefit of the American forces in Great Britain and the Mediterranean areas.

BLUE'S ADDITION

WTAW, College Station, Texas, becomes affiliated with the Blue Friday (1). This brings the total number of Blue affiliates to 168.

WTAW, which is owned by the Agricultural and Mechanical College of Texas, operates daytime only at 1,000 watts on 1,150 k.c.

PEARSON, KALTENBORN TO SOUND OFF IN N. Y.

The current radio censorship row will probably come in for discussion at the Overseas ress Club luncheon today (Wednesday) at the Lotus Club, N. . Columnist-broadcaster Drew Pearson will be the principal speaker, and will give a not-for-quotation account of his recent censorship difficulties with the State Department and P. dent Roosevelt and with the Blue network.

H. V. Kaltenborn, a leading participant in the 'editorialized' news controversy involving CBS, will also speak. Cecil Brown, who resigned from CBS last week after a dispute with Paul White, the network director of news programs, will attend the luncheon, but isn't scheduled to address the gathering.

Kennedy's Vitamins

Major Vitamins, Inc., will sponsor John B. Kennedy Monday, Wednesday and Friday (6:05-15 p.m.) via WJZ, N. Y., starting Monday (4). Peck is the agency.

1944 HEADACHES IN VIEW

CAB Reports Script Shows at Listener Saturation Point; Musicals Can Grow

Studies recently completed by the Co-operative Analysis of Broadcasting show that the saturation point has been reached for dramatic and audience participation shows, as ar as listening ratings are concerned, and that the only two entertainment forms which show further possibilities of audience growth are variety and popular music programs, or combinations thereof. The studies also sh that while the number of sets in use can be expected this fall and winter to about equal the 1942-43 levels, there is a marked movement away from the number of people listening to a single set.

The decrease in the number of persons per is strictly due to conditions brought on by the war. Aside from the fact that there are over 8,000,000 men and women drawn away from the home and into the armed services, economic conditions have gradually reduced household membership availability. As the collective income of a family increases, there is a tendency for less staying at home; individual members of the family take their turn at going out and spending money.

There has been some increase in the number of 'no' answers to telephone cal: by listening checks, but the dropoff is not as great in proportion as the wane in the number of persons listening to a set.

GENERAL FOODS SPOTS SERIAL-NEWS ON CBS

CBS ha: an order from General Foods through the Young & Rubicam agency for the 10:30-10:45 the board. The program under consideration for the spot, according to reports, is a soap opera with a news slant. The series will plug Jell-O.

The serial, 'Honeymoon Hill,' which currently occupies the 10:30-[illegible] with the compliance of Sterling Products, be moved to the 2:45-3 p.m. slot.

Offer 'Sister Eileen' To 3 Sponsors at 5G

adio version of 'My Sister Eileen,' with Shirley Booth in the leading part, is being auditioned for three prospective sponsors this week by Herb Moss, who has acquired the air rights to the Ruth McKenny material from which Joseph Fields and Jerome Chodorov adapted the legit play and film. It would be an evening half-hour show, selling for $5,000 a week.

Moss, who directed the program, already directs the 'Truth or Consequences' and Ed Sullivan series, and he intends continuing these assi ments if and when the show is bought. If Miss Booth, who created the role in the ori inal Broadway play, will be able to do the 'Eileen' lead regularly on the air also depends on whether it would conflict with her appearances in the legit drama, 'Tomorrow the World,' at the Barrymore, N. Y.

Squibb Mulls Musical With Rapee, Alfred Drake

The Squibb Co. yesterday (Tuesday) auditioned a musical package consisting of Erno Rapee and a 24-piece orch and Alfred Drake, vocalist in 'Oklahoma,' the Broadway hit now at the St. James, N. Y.

The drug house wants the Rapee-Drake show skedded to teeoff Oct. 11, for the 6:15-6:30 p.m. Monday, Wednesday, Friday spot which it bought on CBS. Geyer-Cornell-Newell is the agency.

Chain in Weintraub Agcy.

Hubert Chain is slated to take over the radio department of the William H. Weintraub agency.

He has been acting head of the department since the resignation of Yasche Frank three weeks ago, and had previously assisted Frank.

Sudden Jump

When Frank Sinatra was recently approached about doing a guest shot on RCA's 'What's New?' series he set a figure of $5,000 for the date. It was not accepted.

Sinatra is reported to have indicated shortly before a willingness to take $2,500 for such a pearances.

Trammell-Royal's Near East Tour Tees Off in Oct.

Trammell, NBC prez, and John F. Royal, the network's v.p. in charge of shortwave broadcasts, will leave some time between Oct. 1 and 10 for a business tour by transport plane of the Near ast and, after that, perhaps parts further northeasterly and east. One stop for the pair will be Cairo. In the course of their itinerary, Trammell and Royal will set up correspondent assignments and arrange for transmission facilities. It's all in advance of major political conferences and military moves.

Trammell's doctor has told him to go ahead and make the trip, but Trammell was cautioned, in light of the intestinal surgery he underwent last year, to be careful about his diet.

Four Agencies Pitch For Owens Glass Biz; Wiley Show Dumped

Hollywood, Sept. 28.

It's weeks and out for 'Your Home Front Reporter,' half-hour strip on CBS sponsored by Owens-Illinois Glass. Program has seven weeks to go and then drops off for a Hollywood 'prestige show' as stipulated by the client to four major agencies in on the pitch for the D'Arcy account. Stanza moved back to New York after last Friday's (24) broadcast, minus Fletcher Wiley. Phil Regan, featured vocalist, went east to finish out the string. David Brockman resumes as music director.

First to bat with a canned audition is the Leo Burnett Co. of Chicago, whose v.p. and radio director, F. W. Perrin, deputized Bill Lawrence to produce a test disc starring Herbert Marshall with Gordon Jenkins' orchestra. Ruthrauff & Ryan is said to have submitted the show originally plattered on the RCA solicitation, but the agency insists it's for Autolite. J. Walter Thompson and Pedlar & Ryan are also in there pitching, but so far have nothing on wax. Glass outfit will retain its time on CBS.

Owens Illinois Glass has replaced Fletcher Wiley with Don Prior as m.c. of its daily half-hour program on CBS.

The rest of the cast consists of Eleanor Steber, Met soprano; Walter Cassel, Met baritone; David Broekman, conductor, and Hugh Conover, announcer.

WB-BLUE DISPUTE ON FIDLER REACHES FCC

Washington, Sept. 28.

James L. Fly, chairman of the Federal Communications Commission, said yesterday (Monday), that the Warner Bros.-Blue Network dispute over a Jimmy Fidler broadcast has reached his des He added that he did not know whether he would take any action or even whether the FCC had any jurisdiction.

Fly did not say who had referred the matter to him.

TURBULENT YEAR AHEAD FOR RADIO

The broadcasting industry, judging from certain incidents that seem to be still in the gestation stage, is facing perhaps the most turbulent 12 months in its history. According to the predictions of some keen industry observers, radio will be the target of frontal attacks and sniping from as many as three fronts at one time:

The most violent front will be that of the political arena, with radio finding itself in the middle as the Republican and Democratic parties jockey for pre-whistle advantages in connection with the Presidential campaign. It is forecast that the industry, in order to strengthen its defensive equipment for the political fray, may go so far as to abandon its movement to obtain from the present Congress a revision of the radio laws. Reports have it that NBC has already shown a disposition to sidle away from this movement.

The forecasters expect the following quarters to furnish the maximum heat for radio during that 12-month period:

Republican and Democratic politicians anxious to get the Presidential campaign in gear long ahead of traditional schedule and without having their radio effluvium governed by the usual rules of political broadcasts, equal time for the opposition and putting the money for the time on the barrelhead.

2. FCC Chairman James L. Fly pressing his criticisms at the biased slanting of the news on sponsored programs and possibly using this line of attack to ward off any threat of big-money interests using their news programs to project anti-New Deal propaganda during the Presidential campaign.

3. James C. Petr American Federation of Musicians prez, renewing his fight with radio by possibly demanding from the networks that they either prevail upon [illegible] a permanent staff of musicians, or, as an alternative, making a deal with the AFM which would give that organization a cut on the networks' proceeds from time sales. Now that Petrillo has obtained from the recording interests an agreement based on that principle, the networks have no delusions about his turning his attention back to radio and trying to effect a similar coup for his union. The networks are fully aware of how Petrillo feels toward radio in the matter of musician employment. His oft repeated comment on that point has been, 'They (radio) have been getting away with murder.' What may give the networks a period of reprieve from the Petrillo strategy is his reported plan of perhaps first going after the Hollywood picture producers and the film theatre chains on the same issue.

Templeton, Sinatra To 'Team' on Radio

When Alec Templeton guests Oct. 10 on 'Broadway Bandbox' over CBS he will play an extemporaneous piano accompaniment and do a vocal duet of 'In Blue of Evening,' with Frank Sinatra. The idea of Templeton's appearance on the sustainer series was hatched riday night (24), when the pianist and the crooner met for the first time and teamed in an impromptu private performance at a party at the N. Y. home of Henry Jaffe, their attorney.

Sinatra is regular m.c. and vocalist of 'Bandbox.'

Petri Switches From Erwin-Wasey to Y&R

Petri Wine has switched its account from Erwin-Wasey's San Francisco office to the Young & Rubicam agency.

The bottler's 'Sherlock Holmes' program on Mutual is moving from Friday, 8:30-8:55 p.m. to Monday, 8:30-9 p.m., effective Oct. 4.

Hardly Flattering

Hollywood, Sept. 28.

Freeman Gosden and Charles Correll thought it a good idea to drop in on their new sponsors (Lever ros.) while east recently. Up oston way they sought out Francis Countway, the firm's high 'n' mighty. Mr. Big looked up from his desk as the Amos 'n' Andy characters barged in, with the remark, 'Why, you fellers look like bankers, not actors.'

Flipped Gosden, 'Have read our contract yet?'

Scores GE Outlet For Nix on Review Of Anti-Nazi Book

Albany,

B. Lewis, literary editor of the Albany Times-Union, accorded in his Sunday (26) column a bitter going-over to WGY, Schenectady, for barring him from reviewing John Roy Carlson's 'Under Cover' on his 'Speaking of Books' program. The review was to be his opening stint this Friday (1) on his 'Speaking of Books' series over the General Electric outlet for the 1943-44 season.

General Electric explained that it had not intended by its action to exercise any censorship, but that it had been motivated strictly by the possibility that it might subject itself to a libel suit as the result of a broadcast review of the book. Threats of libel suits had been made, added GE, against the author, publisher and booksellers, and the station's own thought that it [illegible] the subject altogether.

Lewis was told that the spot was still his so long as he substituted some other ook for his opening review.

Union Warns Stations On Use of 'Treasury Star Parade' Excerpts

illiam Feinberg, vice-president of the New York local of the American Federation of Musicians, sounded a warning Monday (27) about the reported practice among some local broadcasters of using musical excerpts from the 'Treasury Star Parade,' the series recorded by the U. S. treasury department for bond selling, on commercial programs. Feinberg said that the union was giving its utmost cooperation for this cause, and in light of the AFM ban on recording which still existed, he thought it unscrupulous for any station to take advantage of the AFM's openness.

The union official said that a New York station had admitted making such misuse of one of these 'Parade' recordings, and that it had explained it as done by a record jockey, without the knowledge of the management.

Florence Halop Wins 'Miss Duffy' Role

Ed Gardner has signatured Florence Halop for the 'Miss Duffy' character on his ristol-Myers series, which resumes on the Blue Network Oct. 3.

She's illy Halo

A&A's 1st Guest

irst guestar set on the new 'Amos and Andy' show, starting Oct. 8 (10-10:30 p.m., NBC) for Lever Bros. (Rinso), is Charles Coburn.

Ruthrauff & Ryan is agency on the account.

Variety Shows Changing Daytime's Complexion; More Virile Than Serials

recent development in network commercial programming that sharply engaged interest agency executives is the relative growth in importance of the variety show on daytime schedules. A situation which has been taken by some agency experts in the daytime field as offering a significant insight into what is happening to daytime program preferences from the listener viewpoint is the fact that the latest Co-operative Analysis of roadcasting report indicates that the daytime variety show has fared far more successfully than th soa opera in recovering its pre-summer rating. Serials a whole seem to be having difficulty in this bounce-back, whereas the variety programs have not only reached their pre-summer listening levels but captured an additional margin of po ularity.

The set of figures in the CAB report that has led to no little speculation on the subject of daytime program trends are those dealing wit the standing of sponsored programs on the morning schedules of NBC, CBS and the Blue Network. For the first time in the history of the business three of the first five quarter-hour units in the morning are non-serials. The two programs represented within these three 15-minute units, 'Breakfast at Sardi's' and 'The Breakfast Club,' have in the matter of classification a closer affinity to variety than any other form of radio entertainment.

reated as quarter-hour here is how the first five a.m. network commercial broadcasts rate in popularity:

PROGRAM

'Breakfast at Sardi's'.
'Breakfast at Sardi's'.
'Aunt Jenny'........
'Bright Horizons' ....
'Breakfast Club' .....

BLUE ADDING NEW DAILY VARIETY SHOW

The Blue Network is adding another daily half-hour variety stanza to its daytime schedule. The newcomer, originating from the Coast, will be 'What's Doing, La The 2:30-3 p.m. span, now occupied by 'Ladies Be Seated,' ill go to 'What's Doing' and the former program will be moved forward to 10-10:30 a.m.

'What's Doing' is currently sponsored on the Coast by Safeway Stores Monday, Wednesday and Friday. The first half of 'Ladies Be Seated' will probably soon be underwritten by Staley Starch Cubes, a Hill Blackett account.

Betty Rowland Throws 'Ball of Fire' at Radio

Hollywood, Sept. 28.

Betty Rowland is tossing another legal 'Ball of Fire,' this time at radio, charging the networks with keeping her off the air on the grounds her performance is 'immoral, indecent and without artistic merit.' She demands declaratory relief in comparison ith the injury she claims to have suffered by such action.

Burlesque star once sued Sam Goldwyn for huge sum, charging him with swiping her own professional title, 'Ball of Fire,' for one of his pictures.

WB Hep to Radio

Hollywood, Sept. 28.

Warners studio must be preparing for a brisk season in radio. Last weekend the Burbank cinema bosses announced creation of a new department for closer cooperation with radio agencies and stations. Heading the setup is Sam Taylor, former scripter and commentator.

His aide to publicize will be Mickell Novak.

Vandercook Shatters CBS' News Stand In Forum Debate With Paul White

By BODEC

CBS transposed the controversy over the network's 'unopinionated' news policy of its 'People's Platform' program last Saturday night (25) and it seemed that Columbia's position was anything but strengthened by the time John Vandercook, NBC-allied commentator, got through with Paul W. White, CBS director of news broadcasts. As the debate proceeded, the thinking and philosophy behind the Columbia policy assumed a threadbarish aspect and the listeners must have wondered why all this skittish hullabaloo over something which this network, as well as the others, had conditioned them.

White gave the impression of a ringman exclusively on the defensive and going stale from repetition of the same limited set of verbal punches. It is easy to ply a blue-pencil and draw hard lines of demarcation, but when it comes to getting up in public and explaining the reasons and justifications therefor, the task is not quite so smooth-sailing. On the credo list of the average American, only hearth, family and religion hold prior rank to freedom of speech.

But as good sense would have it, Vandercook at no time during the discussion resorted to flagwaving or raising of the shibboleth of the freedom of speech. Being one of the sounder and more moderate practioners of his craft, Vandercook applied himself strictly to the pragmatic side of the proposition. He doubted, and persuasively so, that Columbia is competent to do the very things it seeks to do under its pattern of restraints. The commentator scouted as so much double-talk the network's rationalizations of its policy of unalloyed objectivity, and he termed as ridiculous CBS' pretension of offering the American listener a completely balanced set of opinions. Vandercook pointed out that 'after all, democracy—life itself—exists on the free expression not only of ideas, not on the repetition of dull facts, but on the expression of opinion and sometimes the passion.'

White's Argument

White's arguments revolved around the same periphery as taken by the rules on newscasting which the network made public last week. A small group of broadcasters, he held, could, if permitted to opinionate, exert a dominating power over public opinion, and with such power in the hands of a few men there could be destroyed all fairness on the air. Also that Columbia would be violating its own ideas if it 'created a sort of super editorial page in which a limited number of news analysts were permitted to exhort and to harangue and to preach and tell the public just what to think and just what to do.'

Vandercook pinned the discussion down to actuality when he recalled the Darlan incident. He said that at the time there was a simple news release stating that the High Command, with, presumably, the support of our State Department, has recognized Admiral Darlan as the defacto head of the French government in North Africa. Knowing the French people and being conversant with French affairs, Vandercook undertook at the time to give his opinion of the event; he said it was an 'extraordinarily serious blunder.' Vandercook followed up this recollection with a query to White. What would he, as CBS news director, do, asked Vandercook, if he (Vandercook) had sought to present that script over CBS? White answered that he would have wanted Vandercook to use the word 'blunder,' adding, 'if you felt strongly about it and you were an authority on France and you wanted time on the air and came to us with a request to state your point of view, why then we would give you time to do that.'

Ernst and Kaye

The program had two other controversalists—Morris L. Ernst, a lawyer frequently associated with civil defense causes, and Sydney M. Kaye, who has done legal work for CBS and is now vice-president of Broadcast Music, Inc. Ernst held that there was no such thing as complete objectivity and that Columbia in its news policy had dedicated itself to a 'fruitless effort to achieve the hopeless.'

Following are a few excerpts from Vandercook's opening statement:

'Columbia infers that it is competent to judge what is fact and what is opinion. That's an extraordinary assertion. Mankind has been seeking to distinguish between truth and untruth ever since it began to walk.

'Only self-appointed censors and only those of a dictatorial trend of mind have ever been so vain as even to claim that CBS has an entirely benevolent intention, but since history began, all those who have sought to impose their will or their definition of truth upon other minds have always begun at least with asserting that their purpose was benevolent.

'We who are members of the Association of Radio News Analysts agree with CBS on just one thing—we seek to tell the truth. But this is the great difference: each of us, out of his experience, out of his personal knowledge and out of his constant study of all available opinion, out of all available so-called facts, seeks to tell you, his listeners, that truth as he sees it in his own way.'

'MARY MARLIN'
Cast: Muriel Kirkland, Robert Griffin, Carleton Brickert, Bobbie Dean Maxwell, Dwight Weist, Gene Leonard, Ray Morgan, Bob White, Julian Noa, Joe Kahn
Writer: Jane Crusinberry
Director: Ed Rice
15 Mins.; Mon.-Fri., 3 p.m.
STANDARD BRANDS
WABC-CBS, New York
(Thompson)

During its nine-year history, 'The Story of Mary Marlin' (to use its complete, seldom-heard title) has had several different sponsors. Latest is Standard Brands, which picked up the serial Monday (27) from Procter & Gamble without an interruption. In switching backers, the show also changed from WEAF-NBC to WABC-CBS, and from the Benton & Bowles agency to J. Walter Thompson. The new products are Tenderleaf tea and Royal gelatine.

Under its latest setup, 'Mary Marlin' is no longer packaged by Jane Crusinberry, but is only scripted by her on a flat fee basis. Recently Doria Folliott has been doing the actual writing, but Miss Crusinberry, who created it and, except for summer layoffs, has always authored it, has again taken over the assignment. Ed Rice is now directing for the Thompson agency. The new cast includes Muriel Kirkland in the title part (replacing Anne Seymour, who was previously under contract at a reported $500 a week) and Robert Griffin and Carleton Brickert, as the principal leads. John Kahn plays the 'Claire de Lune' piano theme.

As heard on the first installment for its new sponsor, 'Mary Marlin' devoted the entire script to a synopsis to acquaint CBS listeners with the characters, story and background to date. It was largely a first-person narrative by the heroine, with numerous short dramatized flashbacks. Since a sort of whimsical vagueness and a knack of creating slightly dreamy character are Miss Crusinberry's particular merits as a writer, the synopsis form of script is no test of her work. Therefore, further listening will be required to determine if she is able to overcome her principal limitation, a tendency to let her story become too diffuse and inconclusive.

The single broadcast was also insufficient to judge the production and performances, except to note that in this instance Miss Kirkland, as the title player, avoided her usual tendency to chant her lines and, considering her limited experience in radio, handled a long and difficult part expertly.

The Standard Brands copy for Tenderleaf tea and Royal gelatine was direct and long, the blurb for the latter product apparently aiming to answer the Jello 'locked in' slogan with a 'flavor-sealed' claim. *Hobe.*

'THE HUMAN ADVENTURE'
With Walter Yust, Henry Weber
Producer: Sherman H. Dryer
Educational
Sustaining
30 Mins.; Thursday, 8:30 p.m.
WOR-Mutual, New York

Planted right in the middle of such entertainment crosscurrents as 'Baby Snooks,' Frank Morgan, 'Henry Aldrich' and Bing Crosby is what gives promise of being a fascinating series of programs produced by the University of Chicago an' released through WGN, Chicago. Sherman H. Dryer, supervisor of the broadcasts, apparently has that rare flair for reducing the scientifically complicated, not only in simple terms for popular digestion but, what is more important as far as night-time radio is concerned, in endowing it with an appropriate dramatic structure. The initial subject (23) was the stories of 'The Origin of the Earth.' As a sample it was a darb in its class.

The program revealed but one fault and that was the overscoring of the music. In any event, the writing, the direction, the acting, the narrating, and the orchestral support of Henry Weber combined to rank the program as an exceptionally fine example of education by radio. With 'Henry Aldrich' as a counter attraction, parents will find it none too easy to interest their school-going progeny in 'The Human Adventure.' The loss will be the youngsters'. WGN and Mutual are to be commended for this unusual stroke of programming, considering the night and the time. *Odec.*

BOB HOPE
With Frances Langford, Jerry Colonna, Vera Vague, Stan Kenton Band; Bing Crosby, guest
Comedy, Songs, Band
PEPSODENT
30 Mins., Tues., 10 p. m.
WEAF-NBC, New York
(Foote, Cone & Belding)

Back from a tour of the fighting fronts and aglow with newsprint plaudits for a job well done, Bob Hope slipped into his radio harness last Tuesday (21) and sprinted over the old track like a filly that had long been kept under wraps. It was the beginning of his sixth season on that course, and the only newcomer among his running mates was Stan Kenton, pacemaker for the program's instrumentalists. The added name for the occasion was Bing Crosby. In summary, the half-hour was topsy-top Bob Hope loudspeaker entertainment.

Hope's opening monolog crackled with wows and near-wows. The gags, as was natural, drew their thematic sustenance from the comic's recent travels. The crossfire involving Jerry Colonna and Vera Vague, the dulcet songmaking of Frances Langford and the smooth orchestral support from the Kenton unit all fitted snugly in a production of Grade AA merit. Aside from a song, Crosby's contribution to the plot was a sketch in which he and Hope enacted their conception of what the Hollywood studios would be like if the producers were compelled out of necessity to resort to a.k.'s for screen lovers.

Frank Sinatra's name figured frequently in Hope's post-monolog raillery. When one of his aides remarked that the reason that Sinatra holds on to the mike is the fear that he might fall over if he let go, Hope cracked, 'That will be taken care of when he gets that job on the Kraft program and he can eat all the cheese he wants.'

Hope took over the closing few minutes of the period to convey, in a serious vein, some of the observations and conclusions he had brought back with him from Africa and Sicily. There was plenty of bite in what he had to say about the reactions of the stay-at-homes to the war. The message had both eloquence and the sharp flick of an accusatory truth. *Odec.*

'THE SHADOW'
With Bret Morrison, Marjorie Anderson, Ken Roberts
Director: T. H. Hutchinson
Write: Alonzo Dean Cole
30 Mins.; Sunday, 5:30 p.m.
BLUE COAL
WOR-Mutual, New York
(Ruthrauff & Ryan)

Radio's veteran chill series, 'The Shadow,' returned Sunday (26) sporting the same format but featuring a new titlerolist, Bret Morrison, who succeeds Bill Johnstone. Horror and escapism have always been the stock in trade of this program, and Sunday's session offered plenty of both.

Initial offering, 'The Gibbering Things,' was so determined to scare the juve audience that its events sounded far-fetched and ludicrous even for 'The Shadow.' Scripter might even be charged with violating canons of good radio taste with his reference to two women characters as 'human cows.'

Both Morrison and femme lead Marjorie Anderson turned in workmanlike jobs and the suspense was solidly built. The commercials placed more emphasis on proper heating and wartime conservation than on the sponsor's product.

Follow-up Comment

Last Saturday's (25) installment of 'The Army Service Forces' series (Blue) went 'soap opera' with a bang; but considering the purpose at hand it was a job fitfully and competently performed. The objective was WAC recruiting and in carrying out their assignment, Capt. Ed Byron and Lt. Finis Farr, formerly the director-writer combination on 'Mr. District Attorney,' compounded a smoothly told and plausible slice of current Americana. Girl meets boy (a cadet in the Air Force). They marry and there's an interlude of lush romance. The boy is transferred to a fighting front and he is killed in action. The girl, suddenly cut adrift, is bewildered about her future. A letter that the boy had left behind with his mother gives the girl the cue, and she joins the WACS. The dramatic piece, well cast with Elspeth Eric and Myron McCormick, was followed by a suave recruiting pitch. Lt. Col. William Slater was the narrator.

Prudential Co.' 'Family Hour' program on CBS Sunday afternoon (26) was highlighted by an unusual tribute to USO-Camp Shows and the performers going overseas to entertain the Yank troops in the combat zones. With Deems Taylor as the narrator, the program centered around the fictional dramatization of an ex-vaude juggler who came out of retirement to help spread cheer among the men in the service. He clicked at a base in New Jersey and was sent to New Guinea, where he braved Jap bullets (and finally got one) as he wowed the troops.

Merrill Denison's effective script

(Continued on page 38)

'CORRECTION PLEASE'
With Jim McWilliams, Jack Shilkret Orch
Writer: Georgia Laylon
Director: Kirby Ayers
30 Mins.; Sat., 8 p.m.
LEWIS-HOWE CO.
WABC-CBS, New York
(Roche, Williams & Cunnyngham)

The variations of audience participation shows are apparently endless and the opportunities for turning out a fresh and appealing variety are still around. This is evidenced by 'Correction Please,' a quiz emceed by Jim McWilliams, which replaced the 'Mr. Adam and Mrs. Eve' conducted by the late Frank Crumit and his wife Julia Sanderson. This program is in the nature of a radio comeback for McWilliams once a standard vaude comedian and one of the original ether quizzers.

'Please' utilizes the latest I.Q. testing technic, the multiple choice question, and one of the oldest sales methods, competitive bidding. McWilliams reads three statements, one of which is wrong. The contestant who has earned the right to answer by outbidding his fellow contestants with $10 given him by McWilliams, wins the sum he bid if he picks the wrong statement, and receives another sum equal to the original amount if he offers the correct answer. In other words, a contestant can triple his original bid. To top it off, there's a jackpot.

The teeoff session Saturday (25) offered a wide selection of questions. They included word definitions, war personalities and music. These were simple, but tricky. All of the participants were servicemen and women, lively bidders and fairly hep. McWilliams kept things moving at a crisp clip without having to force situations or gags. The stanza also had a pleasant melody slant, Jack Shilkret orch broke in at intervals with numbers in the 'Fine and Dandy' tempo. It also helped out in musical questions.

The commercials got adequate play, and it is made quite apparent that Tums cures acid indigestion and aids war production by keeping the worker free from ailment.

'MUSICAL STEELMAKERS'
With Lois Mae Nolte, John Winchell, Regina Colbert, Evans Sisters, Claude Colvin, Lew Davies Orch; Paul Whiteman guest
Songs, Band
30 Mins., Sunday 5:30 p.m.
WHEELING STEEL PRODUCTS
WJZ-Blue, New York
(Critchfield)

Cueing its initial program of the new season to guester Paul Whiteman's comment that production and entertainment are two of the vital win-the-war weapons, Wheeling's 'Musical Steelmakers' 30-minute Blue stanza Sunday afternoon (26) projected itself as essentially a company goodwill interlude calculated to hypo production morale, but something short of full-fledged professional diversion. With Wheeling Steel Corp. plugs out for the duration, the only break-in on the program itself was on behalf of the war bond drive, although Whiteman was tossed a script that contained a mild commercial. Otherwise, Whiteman's contribution was brief and punchy, comprising a minor gag routine with co-emcees John Winchell and Lois Mae Nolte and winding up with the guest orch leader conducting a smooth arrangement of 'Daybreak.'

Orchestra's new maestro this season is Lew Davies, who, aside from putting undue emphasis on the brasses, turned in a finished job. For the rest, it was a program chiefly characterized by lack of smoothness, with the emcees glossing over the intros too hurriedly and the production itself on the choppy side. As result, show as a whole, judged by network standards, failed to jell. Featured on the initial stanza were the Evans Sisters, with a rendition of 'Who's My Baby's Baby Now'; Regina Colbert, vocalizing 'How Sweet You Are'; the male chorus, which got over nicely with the war-themed 'One Down, Two More to Go,' and, finally, a Claude Colvin vocal on the themer 'Back to Wheeling, W. Va.' *Rose.*

'VALOR KNOWS NO CREED'
Dramatic-narrative
15 Mins., Thurs. 8:45 p.m.
PHILADELPHIA FELLOWSHIP COMMISSION
WIP, Philly

The Philadelphia Fellowship Forum, whose purpose is to further understanding between racial and religious groups, has put together a series of programs which sells its message with a minimum of propaganda taint.

The device is to pick a Philadelphia 'hero of the week,' a serviceman who distinguishes himself in the field of battle, dramatize his life and exploit and mention briefly, at the end that he was a Catholic, Protestant, Jew, Negro, etc., pointing up the fact that brave deeds are not the characteristics of any one race or religion.

Narration is ably handled by John Facenda, ace WIP spieler. Dramatization, under direction of Ed Wallis, program director, is excellent. Show caught was story of Captain Paul Heinemann, heroic Coast Guard cutter skipper, who sank a U-Boat in hot battle in North Atlantic. *Shal.*

'DUNNINGER, MASTER MENTALIST'
With Joseph Dunninger, John Gart
Director: George Weist
30 Mins.; Sun., 4:30 p.m.
Sustaining
WJZ-Blue, New York

Joseph Dunninger, whose mind-reading act has been standard in niteries and at private parties for years, is being offered as a radio series on WJZ-Blue, which is reported to have several sponsor nibbles for it. The show is now heard live on the network at 4:30 Sunday afternoons and is repeated locally on WJZ, New York, at 6:30 the same evening. However, Dunninger insists on doing a thought-projection part of the repeat stanza in person.

On the basis of Sunday's (26) broadcast, the chief commercial appeal for the stanza would presumably be its discussion-arousing aspect, for it clearly offers much more entertainment for the studio audience than for the listeners. There are four main parts to the program. First has Dunninger telling what three different members of the audience have placed in a closed box. Second has him revealing what they've written on cards in their possession. Third is his mental projection of the name of a famous person to the listening audience. Last is his mind-reading the name of the author and the title of a book in the library of Columbia University. Members of the studio audience, all presumably non-accessories, assist in the various stunts. Don Lowe is announcer and John Gart plays the organ.

It's all apparently baffling and fascinating to the in-person audience, but difficult to visualize and somewhat so-whatish to those on the kilocycle end of the proceedings. *Hobe.*

'LET'S PRETEND'
With Marilyn Erskine, Albert Aley, Miriam Wolfe, Florence Halop, Sybil Trent, Patricia Ryan
Juvenile Drama
25 Mins., Sat., 11:05 a.
CREAM OF WHEAT
WABC-CBS, New York
(B. B. D. & O.)

After 13 years as a sustaining program, during which its dramatization of kid tales has served as a springboard for such moppets as Patricia Peardon, 'Junior Miss'; Mauch Twins (Billy and Bobby), and Billy Halop ('Dead End' kid), 'Let's Pretend' made its bow Saturday (25) as a Cream of Wheat-sponsored show. Initialer under the sponsored auspices was the perennial favorite, 'Cinderella,' with Nila Mack, of the CBS production staff, who originated the program, again handling the triple writing-directing-producing chore.

As in the past, cast comprised of both juves and adults, and on the basis of the new season's first airing it should continue to maintain its high standard as juve entertainment. Choice of Marilyn Erskine for the 'Cinderella' role was particularly good, the moppet investing the fairy tale role with charm and conviction and at all times with professional finesse. Miriam Wolf, as the step-mother, and Florence Halop and Sybil Trent, as the sisters, likewise turned in good acting jobs. Albert Aley, however, gave a stilted reading of his lines as the prince.

Cream of Wheat commercials were keyed to the atmosphere created by 'Pretend,' with a minimum of intrusion on the performance itself. *Rose.*

'CAPTAIN MIDNIGHT'
With Ed Prentiss, Marilou Neumayer, Hugh Studebaker and Jack Bivans
Writer: Bob Burtt
Director: Alan Wallace
15 Mins.; Mon. thru Fri., 5:45 p.m.
WANDER CO.
WJZ-Blue, New York
(Blackett-Sample-Hummert)

This serial, which resumed broadcasting Monday (27), can be put down as one of the better juve thrillers. It makes plausible use of some of the authentic war material just begging to be written into a script. Not that 'Captain Midnight' is true to life, but, considering the stories that have come out of the farflung war zones during the past two years, scripter Bob Burtt doesn't have to search far for appropriate material.

The one false note is sounded by the narrator. When caught Monday (27), he went overboard trying to create suspenseful atmosphere and sell Ovaltine. Otherwise the episode, devoted to the Pacific war, was exciting and swift-moving. Furthermore, it had a threefold appeal for the juve dial twister, the war itself, aviation and the hush-hush mystery of secret agents and underground plotters. The principals, title-rolist Ed Prentiss, Marilou Neumayer, Hugh Studebaker and Jack Bivans, did a solid job with the characters.

The commercials, like the episode, were tied in with the war effort. But they were plugged too dramatically.

Massey As CIO Narrator

Washington, Sept. 28.

Raymond Massey will top the CIO 'Labor for Victory' show Sunday (17) via NBC.

He will act as narrator.

EFFECTIVE IMMEDIATELY, YOU CAN ONCE AGAIN TAKE ADVANTAGE OF THE NEW, UP-TO-THE-MINUTE WOR RECORDING STUDIOS TO RECORD YOUR MUSIC.

Wire, Write or 'phone

WOR RECORDING STUDIOS
1440 BROADWAY
New York 18, N.Y. (PE 6-1346)

Directors Guild Votes Vigorous Policy at Stormy N. Y. Meeting

irectors Guild, which has heretofore confined itself mostly to semi-social activities, has taken steps to enlarge its scope and adopt a more vitalized policy. The action was taken at a stormy, well-attended membership meeting of the organization Monday night (27) at its headquarters in the Gladstone hotel, N. Y.

Specifically, the new program involves the adoption of a list of objectives, the basis of which would be a standard director's containing certain minimum terms. It's also planned to extend the Guild membership in Hollywood and Chicago. The proposals were adopted in principle by a substantial vote at the Monday meeting, but only after strenuous minority objection to certain of the specific aims. The Guild's council will continue to work on the program and more meetings will be held soon to discuss it further.

Although the organization has no formal branch the Coast, the present move toward a more vigorous policy inated amon its membership located there. The Coast contingent, favoring a setup along the Radio Writers Guild or Screen Writers Guild lines, even possibly in outright union form, recently persuaded several representatives of the eastern group after a series of confabs in Hollywood. With the adoption of the idea by the Guild membership, the principal obstacle to formation of chapters in Hollywood and Chicago is apparently eliminated. In drafting its program of aims, irectors Group is expected to seek the advice of representatives of such organizations as the Radio Writers Guild, Screen Directors Guild and American Federation of Radio Artists.

In a notably quiet interlude of the Monday meeting, the directors voted to admit two new members, Gertrude Berg and G. Bennett Larson.

RKO PUTS 10G FILM BALLY ON WCAU, PHILLY

Philadelphia, Sept. 28.

RKO Pictures and WCAU last week concluded deal for radio-picture tieups for pictures which will net the station $10,000. nder the pact the station will plug stars of the films in various programs, s well as exploiting the pictures via spot announcements.

irst picture to get the air ballyhoo treatment is 'Behind the Rising Sun,' which opens at the Stanley tomorrow (Wed.). Forty spot announcements heralded the opening of the picture during the past week.

special broadcast from a press cocktail party for Margo, one of the stars of the film, and James R. Young, author will also be carried by WCAU. The pair will also be interviewed by Powers Gouraud on his nightly chatter show, and Betty urd on her Hollywood roundup stint.

Renew Kaye, But With Proviso for Replacement

Sammy Kaye's stay on CBS (Wednesday, 8-8:30 p.m.) has been extended for another 13 weeks, effective Oct. 5, but with the proviso that the account may replace Kaye's unit with another band when the former is out of New York. The added clause requires Kaye to give the agency on the account, J. Walter Thompson, ample notice for the replacement booking.

Kaye has been on the series since Jan. 27, 1943.

NBC 'Scoops' CBS On Ads in Dailies

NBC got its program allyhoo campaign in the advertising sections of newspapers two days before the slated starting time for Columbia's kindred campaign. NBC's ads drumming up interest in its program hit the papers last Friday (24). CBS had set Monday (26) as the teeoff for its own newsprint splash.

It was said at NBC that the placement date had not been influenced in any way by CBS' plans. The NBC newspaper ads, was explained, were but part of the network's elaborate 'Parade of Stars' campaign, something which, NBC added, had been underway for months.

CBS disclosed the details of its huge program exploitation campaign, directed exclusively to the listening public, about two weeks ago. The Columbia campaign entails the use also of posters, streetcar cards, direct mailin ices an store displays.

Devious Route

An account executive found out several weeks ago that a serial of proven network value was becoming available, and after taking an option on it he talked to one of the agency's accounts about sponsoring the opera. By the time the account decided that it wanted to make a buy, the exec had switched to another agency, taking the option paper along with him.

It happened that the account had some business also with the exec's new connection, and when the exec spoke of having another prospect for the serial the account went to the latter's new boss with an ultimatum that the employee assign the option, or the agency resign the business.

P.S.—The account got the option.

Inside Stuff—Radio

Because of his legit obligations, Roland Young will be operating on a tight schedule Thursday nights, starting with tomorrow (30), when the Bird's Eye Foods series, starring Dinah Shore, debuts on CBS. Young and Cornelia Otis Skinner have been booked to do their 'William and Mary' sketch on the Bird's Eye program for a minimum of 15 weeks and the fulfilling of that contract will involve not only split-minute movements on his part, but pickups in three successive weeks from Washington, Boston and New York, whereas the Dinah Shore phase of the program will originate from Hollywood.

When the Bird's Eye series unveils, Young will have opened in his new play, 'Another Love Story,' in Washington. Young doesn't appear in the final seven minutes of the first act in the play and it is figured that the seven minutes plus the intermission will give him sufficient time to get to a CBS-Allied station studio, do his radio sketch and get back to the theatre for the second curtain. Next week's stand for 'Love Story' is Boston, and on the following week the legit production will settle down at the Fulton theatre, N. Y., which is just around the corner from CBS Play House No. 2. The out-of-town stands will require that Miss Skinner, who is also the author of the sketches, to do some commuting from New York. Miss Skinner is due to go into the rehearsal of a play of her own in November.

Sandy Strounch has been assigned by the Young & Rubicam agency to direct the 'William and Mary' interludes.

CBS' ban on cowcatcher and hitchhike announcements, effective Oct. 1, 1944, will apply also to spot business carried by its owned stations. latter will also, after that date, refuse to take minute or chainbreak announcements of the double feature sort, if in the presentation one blurb is separated from the other by music or a sound effect so as to give the impression of dual sponsors.

CBS last week dispatched John , arol, ssistant sales manager, Cambridge to explain personally to Lever Bros. executives the wherefores of the network's rule against cowcatcher and hitchhike announcements, which is slated to go into effect Oct. 1, 1944.

Before Camel cigarets and its agency, William sty reached the decision to have Jimmy Durante and Garry Moore do two shows a week, one in their regular Friday CBS spot and the other as a four-week filler for Abbott and Costello on NBC Thursday nights, consideration was iven to a proposal that the latter vacancy go to a series of name bands. The proposal came from Music Corp. of America, which books A & C in radio. Hal Hackett, of MCA, traveled from Hollywood to New York to discuss the proposition, but by the time he arrived east it was decided to forget about the bands and double Durante and Moore.

RCA has been offered the Sunday 10 to 11 p.m.-stretch on the Blue network for its 'What's New?,' but it doesn't show any disposition to accept it. The program now occupies the Saturday 7-8 p.m. period on the same network. The Sunday spot is being vacated by Ironized Yeast and 'Good Will Hour.'

J. Walter Thompson, agency on the RCA program, is also the pilot of the Old Gold-Bob Crosby event on NBC Sunday 10:30 to 11 p.m.

KYW, Philadelphia, last week became sponsor of a portion of Leroy Miller's 'Musical Clock' early morning show in order to broadcast a 'help wanted' advertisement for girls to train as technicians to augment the station's depleted engineering staff.

As far as it's known here, it's the first time that the station has on the air to seek help.

Although Blue Network and Dave Rubinoff have gotten several 'nibbles' from ad agencies re the violinist's program, which did two dates on the Blue (19) and (26), show does not continue after last Sunday's date. Original contract was for the two spots. Rubinoff plans to continue his concert tour for the present.

Bea Wain's numbers on Saturday night's program of the Lucky Strike 'Hit Parade,' CBS (9-9:45 p.m.), had to be switched because singer was ill with grippe. She changed from ballads to fast tunes so that her cold would not be so evident.

Raymond Gram Swing makes the latest network commentator to get a 'diary' of his broadcasts and speeches between book covers. The title of the book is 'Preview of History,' and Doubleday Doran is the publisher.

idney Moseley's sponsor on WOR, New York, is Groves Laboratories, and the agency is Donahue & Coe.

The Jack Berch show on Mutual for Kellogg's All ran is handled by the Kenyon & Eckhardt agency.

Kenyon-Eckhardt Gets New Borden Coffee Acct.

Although the bulk of its dairy products are handled by Young & Rubicam, the Borden Company has given its new coffee product to Kenyon & Eckhardt. Decision was influenced by the fact that Young & Rubicam already represents a coffee sponsor, General Foods, and Borden wanted to avoid a conflict.

Plans for ra advertising of the Borden coffee are in the preliminary stages, hinging upon selection of a brand name and final marketing research.

FCC OK'S NEW FM-ER

Washington, Sept. 28.

FCC last week approved a new F-M station, W39NY.

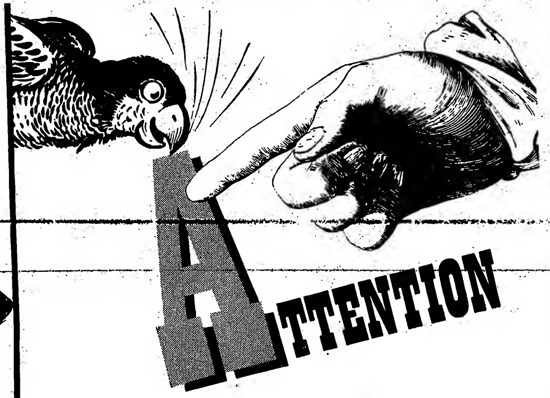
License was granted to the city to construct the station when material and manpower becomes available. Station may not be built until after the war.

DECISION DUE OCT. 5 ON DAVIS' BROADCASTING

Washington, Sept. 28.

Question of whether Elmer Davis goes back on the air as official OWI spokesman may be settled here Oct. 5, when the new OWI radio advisory committee meets with Palmer Hoyt, chief of the Domestic Branch. Since it will be the first session of the committee, general purpose will be to get organized and approve overall policies. avis matter will be thrashed out, however, if anyone raises it.

The OWI director went off the air during the summer just before he left for a trip to England and North Africa. He refused to return to the Friday night spot and suggested Sunday time, if he were to return to the other. Actually, he is not keen about it one way or the other, but feels he can do a better job on Sundays.



Agencies, Advertisers, Timebuyers!
Three of WOR's great air personalities

MARTHA DEANE
UNCLE DON
ALFRED W. McCANN, JR.

. . . have immediate openings available.
This is a *rare* opportunity. Pin down one or more of these fast-producing shows today!

Write, wire or phone WOR, at 1440 B'way, in New York
PE 6-8600

Flagrant Comedy Stealing

One of the most flagrant misuses of comic material occurred the other morning during a network variety show, when a performer took the routine of another comedian and did it, not as an imitation, but as original material. Worst part about the appropriation is that the comedian who originated the routine is now overseas fighting.

However, although comic across the ocean didn't hear it, many of his fans did, and they besieged the network with calls complaining bitterly that the imitator hadn't given credit to the originator.

Mark Warnow Quits Gertie Lawrence Show; Lyn Murray Replaces

Mark Warnow's orch has been replaced by the Lyn Murray combination on the Gertrude Lawrence show, 'Revlon Revue,' which tees off for Revlon tomorrow (Thursday) at 10:30 p.m. on the Blue.

Warnow says that his withdrawal was prompted by the unavailability of a script as late as last Wednesday (22), when he gave notice. As a consequence, Warnow points out, he was unable to determine how much would be expected of him, or whether this would interfere with his two weekend shows for Lucky Strike, 'The All Time Hit Parade,' from Carnegie Hall Friday, and the 'Lucky Strike Hit Parade' Saturday.

Warnow is also committed to handle the orchestral assignment for the John Charles Thomas Westinghouse program when Thomas returns to New York. Warnow had the same assignment last year.

Pidgeon, Cagney Set

Walter Pidgeon will guest Oct. 7 on the second broadcast of the Revlon series, with James Cagney pencilled in for the Oct. 15 stanza. Ray Milland and Moss Hart appear on the opener, with Robert Benchley as regular m.c.

Charles Martin, adaptor-director of the series, is also mulling an offer from Vinton Freedley to stage the latter's musical comedy, 'Dancing in the Streets,' which is scheduled to start rehearsals in about five weeks, with Jerry Lester, Kenny Baker and probably Lee Bowman and Ann Miller. However, Martin will probably not have time for the assignment. He gets $1,250 a week for the Lawrence program, with options increasing the fee to $1,650. He also adapts and directs the Philip Morris 'Playhouse' on Friday nights over CBS. He gets $1,000 a week for that, not $600 a week as previously reported.

COMMISH, RATHER THAN G.M., MAY GUIDE CBC

Ottawa, Sept. 28.

Radio circles here buzzing with rumors as to who will succeed Dr. J. S. Thomson as g.m. of the Canadian Broadcasting Corp. when he returns as president of Saskatchewan University Nov. 2. Fave is L. W. Brockington, Ottawa lawyer and former chairman of the CBC Board of Governors. He's presently special adviser to the British Ministry of Information.

Latest buzz has it that there will be no g.m., but a commission instead which will handle the CBC for the duration. The suggestion will come up at the next board session in November, reasoning that when peace comes there will be more and better choices for the post of g.m.

Public opinion, bolstered and stirred by newspaper editorials, has been yelping for a showman to manage CBC, and pressure is on by indies as well.

Southernaires' Concerts

The Southernaires, negro quartet, launch their annual fall concert tour in Washington, Oct. 6. Their two-month jaunt includes more than 30 bookings plus service camp appearances throughout the South and Southwest.

They will, however, continue their Sunday (10:30-11 a.m.) broadcasts via the Blue from we' affiliates en route.

KORNBLUM QUITS AS COAST AFRA EXEC SEC

Hollywood, Sept. 28.

I. B. Kornblum, executive secretary Los Angeles chapter American Federation of Radio Artists, and aide Georgia Fifield tendered their resignations, effective as soon as successors can be installed. Kornblum, long guiding hand of radio local, will resume private law practice, while Miss Fifield returns to radio acting.

Fred Mackaye, prez of local AFRA, said that a committee had been appointed to call on Kornblum in effort to have him reconsider his retirement. He insists, however, that he's through with AFRA affairs.

Canada Rates Radio 'Essential'

Ottawa, Sept. 28.

Radio announcers, technicians and such station workers whose duties are essential to the operation of the station have been given high priority ratings by national selective service in Canada. With this rating, they join newspapermen and the other 1,500,000 Canadians who were 'frozen' in their jobs by NSS orders announced this week.

The top priority ratings go to the air workers regarded essential by the NSS officials. Other employees, including musicians, get a lower rating, since government authorities figure the station can get along without them.

Regulations provide male workers in high priority jobs cannot quit or be discharged without approval of the NSS. Ruling went into effect immediately.

Sutra's Campaign

The Murray Breese agency is buying women's participation programs on southern stations in behalf of Sutra, a sun-filter face cream.

The schedules will be on the basis of a Jan. 3 starting date.

FCC Presses for Ouster of Cox As Probe Chairman; Hearings Resume

Washington, Sept. 28.

With the Cox Committee ready to resume its hearings next week, the Federal Communications Commission swung into the aggressive Friday (24). Hearing was originally slated for this week but was put off at the last minute.

Commissioner Clifford J. Durr requested Speaker Sam Rayburn to put before the House of Representatives the Durr petition to oust Rep. Eugene E. Cox as chairman of the committee. Durr acted after the House Judiciary Committee, which had had the petition for more than four months, ruled that it had no jurisdiction in the case. New action came on the heels of a terrific blast aimed at the Cox probers by the American Civil Liberties Union.

Durr's petition, filed May 14, alleged that Cox was unfit to head the committee because of his bias and prejudice against the FCC and his personal interest in the investigation. This is based on the fact that FCC has cited Cox to the Department of Justice for a violatio of the law which forbids a congressman to accept a fee for appearing before a Federal body on behalf of a private client. FCC alleges that Cox received $2,500 from WALB in connection with a WALB license renewal.

Durr's latest move was supported editorially by the Washington Post. 'Speaker Rayburn,' the editorial said in part, 'must now take back the hot potato which he dropped into the lap of the House Judiciary Committee several months ago. That committee has concluded that it has 'no jurisdiction and no responsibility as a committee' to sit in judgment on the Cox inquisition, which is bringing the entire House of Representatives into disrepute. So the Speaker will have to find another means of escape from his blunder in appointing radio lawyer Cox chairman of a House committee to investigate the Federal Communications Commission.

'We had hoped that the Judiciary

(Continued on page 38)

RADIO EXECS HUDDLE ON CO-OP WITH USO

ommittee of radio executives, similar to the group of orchestra agency men, is in the process of formation to facilitate and increase the number of service camp appearances by radio personalities and complete show. There was a meeting Friday (24) at the Astor hotel, N. Y., between heads of USO-Camp Shows, Inc., men from various networks and agencies.

Those attending were, from USO: Abe Lastfogel, Harry Delmar, Will Rowland, Ben Kuchek and N. W. Drescher. From networks and agencies there were C. L. Menser, NBC; Jules Seebach, WOR; I. S. Becher, Davidson Taylor, Larry Puck, CBS; Bill Murray, Billy Hillpot, William Morris; Herb Rosenthal, Music Corp. of America, and Jim Sauter, of National Entertainment Industry Council and head of Air Features.

Agency and network executives will name a committee later this week which will work with USO's Will Rowland to stimulate interest in camp appearances, not only by individual performers but also by entire casts of programs. Majority of these dates will, of course, be confined to the N. Y. area.

MacDougall East

Ranald MacDougall, who returned from the Coast last week after scripting several of the 'Passport for Adams' sustainers from there for CBS, has an idea for a dramatic-documentary series about labor in the war, on which he will huddle with CBS officials.

If nothing satisfactory evolves in the east, MacDougall intends returning to the Coast to accept one of three film offers he has pending.

It takes IDEAS to make a network

...here's the IDEA behind Deane Dickason's "Close-ups of Our Fighting Fronts"*

Six ingredients make news; *who* and *what* and *when, how* and *why* and *WHERE.*

News broadcasts tell "who and what and when." News *analysts* tell "how and why." But the *where*—why not a program to tell *about* these places in the news?

Deane Dickason had spent twenty years in globe travel. He had served as reporter on foreign affairs for the New York Times, as cameraman for Pathe, and as foreign correspondent for CBS.

So Columbia Pacific picked him for "Close-ups of Our Fighting Fronts." After only two weeks on the air, a special coincidental survey in Los Angeles indicated a rating of 11.4—or more than a hundred thousand families in Southern California alone!

That was at night. Now Dickason has been made available in a Monday through Friday strip at 2:35 p. m., immediately following local news on most Columbia Pacific stations, to bring his vivid closeups to the mothers, sisters and wives who thirst for information about the lands in which their men are fighting.

It was another Columbia Pacific *idea*. Like Columbia Pacific's other ideas in programs, in coverage, in merchandising, it has worked. Ask your Radio Sales office about still others—ideas to work for *you* on the rich Pacific Coast.

*As this is written Dickason's daytime program is available. Details from Radio Sales.

A DIVISION OF THE COLUMBIA BROADCASTING SYSTEM
Palace Hotel, San Francisco 5 • Columbia Square, Los Angeles 28 • Represented by Radio Sales, the SPOT Broadcasting Division of CBS

COLUMBIA Pacific NETWORK

Television to Develop Postwar Stars, Says Levey, Scophony Prexy

Television possibilities in the post-war era were outlined to the American Television Society by Arthur . president of Scophony Corp. of America, and Richard W. Hubbell, yres radio-television department last week in N. Y. Forecasts. Levey, who was honor guest, carried special significance because the company which he heads (Scophony) only last week (21) ained basic patents covering the Skiatron system from the U. S. Patent Office. Levey explained the Skiatron method as m ing feasible wide-screen television for theatres after the war. It is similar to motion picture projection technique and easily learned to operate, according to Levey.

Levey told the ATS members that television would be a formidable ompetitor for theatres. aying tribute to an important segment of the film industry which had associated itself with the establishment of an American company to develop Scophony's basic television systems in the public interest. Tribute was paid to Paul Raibourn, head of Television Productions, Inc., a Par subsid; E. G. Hines, resident of General Precision Equipment Corp., and Hermann Place, chairman of 20th-Fox executive committee. He predicted that even the largest theatre circuits cannot remain 'aloof from television and its effect on the boxoffice. Levey claimed that the film industry has nothing to fear from television if it will coordinate television to its own use. He also predicted that television would develop its own stars.

Subscriber

If television should develop via subscriber asis, Levey stated Scophony was prepared to provide protection for subscribers with its own patented 'secret television' method invented by . A. H. Rosenthal, Scophony's research director, who's responsible for the Skiatron. Levey lauded the leadership of Chairman Fly of the FCC, saying that his encouragement to Scophony spurred it to developing an alternate system.

Hubbell asserted that the technical end of television today is far ahead of the program end, pointing out the poor quality of programs he had seen telecast. He felt that the programming end was the real weakness of the television setup since even those in the industry are amazed at the behind-scenes technical developments not to be revealed until after the war. Hubbell was convinced that programmers should get down to fundamentals during the present test period since those able to pick up television programs represent virtually a private audience. His point was that when television was launched for full public consumption it would be too late for such experimentation. And that amateurish programs then would sour the public which would expect a perfect program comparable, at least, to radio.

Hubbell hinted that the length of time a television station would be on the air in the post-war period would vary; that there likely would not be continuous sight-sound telecasting. He explored the possibility of only a color slide appearing on the screen while symphony music was being played, as an interlude between sportscasts, news and dramatic or variety offerings. He believed the FCC would be smart to expand the total number of television stations for each company in the field now so that [illegible] [illegible] go forward more rapidly.

The TEXAS RANGERS now

Selling Ice Cream ON KGU Honolulu

... also selling many other products on many other stations.

George E. Halley
TEXAS RANGERS LIBRARY
HOTEL PICKWICK • KANSAS CITY, MO.

MILDRED BAILEY
WTAG's Hostess

Central New England women appreciate her daily "housewise" approach.

WTAG
WORCESTER

Observers Figure

Continued from page 30

his copy when time restrictions developed, or often differences over his manner of delivery.

CBS latest strictures on news will, it is believed, serve as a positive force in one respect. The network will be able to cite a clear set of tabus whenever it finds it necessary to rap the knuckles of a commentator who shows an inclination to get too far out of line. Before the Brown incident, Columbia had found in Frazier Hunt something of a 'problem child.' Paul White, the network's news director, thought Frazier sported a somewhat anti-British slant and the dilemma was happily solved for Columbia at the time when General Electric, Hunt's sponsor, decided to terminate the series.

White, Kaltenborn Spar

White and H. V. Kaltenborn renewed their verbal sparring over the 'opinionate' issue at a meeting last week of the Association of Radio News Analysts. White argued that the network would be creating a 'super-editorial page' if it permitted a select number of commentators to 'harangue, to preach, to tell the public what to think and what to do about it,' and Kaltenborn retorted that not a single other network agrees with White and that CBS 'pretends to do something it really doesn't do.'

White declared that if Kaltenborn could have his way, he would set apart a few men to do the nation's thinking, which, White added, would be the 'very antithesis of democracy,' and Kaltenborn pointed out that he still believed that if a radio analyst continuously harped on a certain doctrine on the air he ought to be removed, but that when it came to important events the commentator should be permitted to express his convictions. Kaltenborn, apparently defending what has been described as his anti-labor slants, said that any topic may become controversial if objected to by a listener, and that he thought a commentator would not be fair either to himself or to his listeners if he refrained from giving opinions.

Columbia released a transcript of White's talk at the analysts' off-the-record meeting. White, according to the transcript, took account of criticism which had also been directed at the network by Walter Winchell. White cited Winchell's crack, 'Aren't we all lucky that Pat- [illegible] be reported by the Columbia Broadcasting System?' White said that a Patrick Henry's statements would not only be given the facilities of CBS, but that they would be carried in the network's regular news programs and receive mention by the network's news analysts 'in their proper perspective to the background of the news, but,' added White, 'the question of whether a Patrick Henry would be selected as a news analyst was another thing.'

Brewing for a Long Time

Although the whole controversy has been coming to head for the last several years, it has developed fairly rapidly of late. Winchell and Drew Pearson have been involved in a succession of censorship disputes in the last few months with their sponsors and Blue network officials. After the Assn. of News Analysts issued its Code of Ethics some time ago, White made public a letter explaining where the CBS news policy differed. More recently, Kaltenborn spoke before National Assn. of Broadcasters and criticized the Columbia policy, whereupon CBS took full-page ads in two New York dailies to explain its stand. That ignited the dispute and brought about White's appearance, with CBS vice-president Frank Stanton and attorney Joseph Ream, before a special meeting of the Assn. of Radio Analysts, to try to resolve the disagreement and public uproar.

Although Brown disagrees with the sweeping CBS prohibition of all 'editorialized' news, he denies that his broadcast of Aug. 25, which actually precipitated hi ispute with White, contained any personal opinion. He was, he insists, merely expressing the ideas of the American public when he asserted that 'any reasonably accurate observer of the American scene at this moment knows that a good deal of the enthusiasm for this war is evaporating into thin air' and that 'the need for sacrifice in America is becoming less acceptable to the people.'

Having recently completed a 40-day tour of the U. S., during which he gathered 1,000 pages of detailed notes on interviews with people of all ages, income groups, occupations and localities, rown felt he was uniquely qualified to express the viewpoint of the American public. 'I would never dare say such things that on my own authority,' he says. 'But I was not expressing my own ideas; I don't even agree with some of them. I was merely reporting the facts I had uncovered during the most thorough survey of the kind ever made by a single individual.'

Two days after the broadcast, White wrote him a memo calling it 'nothing but an editorial' and, after instructing him to conform to the CBS news policy, added, 'if you find that it is impossible for you to do so, then, of course, I will be glad to consider affording you relief from your contract with us.' Brown argued that his remarks had been reporting, not editorializing, and, in a subsequent letter to Paley, CBS president, submitted his resignation. The latter referred the matter to White, who accepted.

MORGENTHAU KUDOS RADIO'S BOND PITCH

Secretary of the Treasury Henry W. Morgenthau expressed the gratitude of the Government yesterday (Tuesday) to the broadcasting industry for its job in assisting the current Third War Loan Drive.

In a message to Don Stauffer, head of the domestic radio branch of the OWI, the Treasury head extended 'thanks to everyone who has helped bring the 'Back-the-Attack' story to the Nation's radio listeners.'

Dixie Network Shapes Up

New Orleans, Sept. 28.

What looks like the beginning of a Dixie network came light Wednesday (22), when a group of Louisiana, Mississippi and Texas stations were linked for special broadcasts with WNOE as key station for the second time in a week.

Stations broadcast dedication ceremonies of the U. S. Merchant Marine Cadet Basic school at Pass Christian, Miss. Hookup included: KPLC, Lake Charles, La.; WJDX, Jackson, Miss.; WGCM, Gulfport, Miss.; WPAC, Port Arthur, Tex.; WMAL, Laurel, Miss.; WFOR, Hattiesburg, Miss., as well as WNOE.

SPONSORS, AGENCIES, PRODUCERS

I was among the first in Radio Broadcasting. Have since been producing, directing and announcing Foreign Language programs.

Have always enjoyed hi enoes and sponsors.

Am still active and very popular to a su Radio audience.

Have Radio, . Recording and Motion Picture experience.

Wish to enter English field.

Address Variety, Box 101, 154 W. 46th . Y.

ATLANTIC TELEVISING U. OF PENN GAMES

Philadelphia, Sept. 28.

In addition to its ambitious football broadcast schedule, the Atlantic Refining Co. will sponsor the televising of all University of Pennsylvania games played at Franklin Field here.

The games will be telecast over WPTZ, Philco's television station. Initial visual broadcast took place Saturday (25) of game between Penn and Princeton. Other games to be telecast include Yale, Dartmouth, Lakehurst Naval Air Station, Army, Navy, North Carolina and Cornell.

Last year Philco also sponsored regular broadcasts of games over WCAU. This year Atlantic has a virtual monopoly of grid casts in the east.

Coca-Cola Airs Ga. Tech Home Games in Atlanta

Atlanta, Sept. 28.

Atlanta Coca-Cola Bottling Co. has contracted with WGST, CBS outlet here, for airing of complete Georgia Tech football schedule, which got underway Saturday (25) when Tech played University of North Carolina at Grant Field.

John Fulton, co-manager of WGST with Frank Gaither, did the spieling, with Gaither handling the commercials. Both were aided by Jack Kelly, of WGST staff.

WGST has also peddled five minutes preceding Tech game broadcasts to Spalding, for a roun up of scheduled games and five minutes at close of games to Belle Isle Taxicab Co. for scores.

In addition, WGST has sold 15-minute weekly sports program to Gordy ire Co.

rid Forecasts Sponsored

San Antonio, Sept. 28.

ick onkle Football Forecasts will be aired over KABC here under sponsorship of the Pla-Mor Club for a quarter hour each week. Series started Saturday (25).

Lanphier's OWI Post

Chicago, Sept. 28.

Charles Lanphier, general manager and commercial manager of WEMP, Milwaukee, Wis., has accepted the appointment of Wisconsin consultant for the Office of War Information Domestic Radio Bureau. A ich he will act in an advisory [illegible] tivi es in the Wisconsin area, furnishing liaison between the industry and the OWI Regional Stations Relations office here, of which Lavinia S. Schwartz, formerly head of the local CBS Educational Department, is chief.

Honor Wallenstein

Wooster, O., Sept. 28.

Alfred Wallenstein, orchestra director, will be given the honorary degree of doctor of music at Wooster College Thursday (30).

Director of music at WOR, New York, for several years, he will stop here en route to Los Angeles, where he is to become director of the Los Angeles Philharmonic Orchestra.

Barlow Vice Wallenstein

Howard Barlow, CBS Music Director, will replace Alfred Wallenstein Oct. 11 as conductor of 'The Voice of Firestone' orch. Wallenstein winds up his Firestone commitments Monday (4) to fill the baton berth of the Los Angeles Philharmonic.

Richard Crooks, Metropolitan Opera Co. tenor, is handling the Firestone vocal chores.

Agcy. Execs Eye NAB Map Plan

Time buyers and agency research men will gather tomorrow (Thursday) at the offices of the American Association of Advertising Agencies to go over the completed pattern of standardized station coverage and market data as devised by the . tional Association of Broadcasters.

The time buyers have for years sought such a system, and now that the NAB has come forth with a rounded project they want their research confreres to scrutinize the setup and point out any possible defects from the viewpoint of modern research techni

M-G Seeks Network Spot for Newscast

Metro is inquiring through the Donahue & Coe agency from CBS and Mutual for the availability of a 15-minute evening spot, Monday through Friday.

The picture company program on tap.

Brett Howard Hurt

Cincinnati, Sept. 28.

Brett Howard, WSAI director of promotions, underwent an operation last week in Good Samaritan Hospital for a broken kneecap.

She was injured the week before in a bicycle spill in Washington and didn't discover its seriousness until returning here.

EXPECTING ? ?

MADELINE LEE
Babies and Children Delineated Painlessly
16 Years Network Experience
LExington 2-1100
Just Concluded "Eve of St. Mark"

Mgt.: LOU CLAYTON
New CAMEL PROGRAM, Thurs., 10 p.m., EWT
M-G-M's Studios, Hollywood, Cal.

irl With lue Velvet Voice
VICKY VICKEE
Currently at Washington's Smartest Summer Club EL PATIO
9th SENSATIONAL WEEK . . .
WILLIAM MORRIS AGENCY

D'ARTEGA
ALL GIRL ORCHESTRA
Now On USO Camp Shows
Personal Management
ERNEST LIEBMAN
1440 Broadway, New York

Heading into the Future with Radio

Music Is the Heart of Entertainment

The steady improvement the public's musical taste makes it imperative that all those responsible for producing radio programs maintain highest musical standards. The surest way to do this is to engage artists who are the acknowledged leaders in their field, in other words, the "Famous Names in Music," listed below.

In the coming days RADIO and TELEVISION will require an endless procession of the finest singers and instrumentalists available. The public has come to expect good music artistically performed. This healthy trend has been developing slowly but, for that reason, is more certain to continue.

Columbia Concerts, ever alert to changing conditions in the entertainment world, is preparing for this new trend. As a step in this direction we are pleased to announce the appointment of

Walter Preston

as head of our Radio and Television Dep't.

Mr. Preston, a pioneer performer in radio and television, has a rich musical background and extensive experience, which we place at your disposal in solving program problems.

★ ★ Famous Names In Music ★ ★

SOPRANOS
*Rose Bampton
*Hilda Burke
*Nadine Conner
Agnes Davis
Enya Gonzalez
Florence Kirk
*Helen Jepson
Dorothy Maynor
*Zinka Milanov
Lucy Monroe
Ellen Osborn
*Lily Pons
*Bidu Sayao
*Eleanor Steber
*Maxine Stellman
*Helen Traubel
*Josephine Tuminia
*Astrid Varnay
*Marie Wilkins

MEZZO-SOPRANOS
Edwina Eustis
*Helen Olheim
*Mona Paulee
Suzanne Sten
*Rise Stevens

CONTRALTOS
*Bruna Castagna
*Anna Kaskas
*Kathryn Meisle
*Mary Van Kirk
Jean Watson

BASSES
*Salvatore Baccaloni
Paul Robeson

TENORS
*Paul Althouse
*Kurt Baum
*Richard Crooks
Donald Dame
*Emery Darcy
*John Dudley
William Hain
William Horne
Felix Knight
*Charles Kullman
*Nino Martini
*Lauritz Melchior
*James Melton

BARITONES
*Norman Cordon
Todd Duncan
Nelson Eddy
Igor Gorin
*Lansing Hatfield
*Julius Huehn
Edward Roecker
John Tyers
*Leonard Warren
*Robert Weede

TWO PIANOS
Bartlett and Robertson
Morley and Gearhart
Vronsky and Babin
Whittemore and Lowe

'CELLISTS
Marcel Hubert
Gregor Piatigorsky

VIOLIST
William Primrose

*Metropolitan Opera Ass'n.

PIANISTS
Moissaye Boguslawski
Robert Casadesus
Rudolf Firkusny
Dalies Frantz
Robert Goldsand
Josef Hofmann
Ernest Hutcheson
Jose Iturbi
William Kapell
Sgt. Eugene List
Witold Malcuzynski
Mieczyslaw Munz
Guiomar Novaes
Theodore Paxson
Serge Prokofieff
Marisa Regules
Sanroma
Rudolf Serkin
Hilde Somer
Reginald Stewart

HARPIST
Mildred Dilling

VIOLINISTS
Adolf Busch
Zino Francescatti
Heifetz
Arthur Le Blanc
Yehudi Menuhin
Erica Morini
Angel Reyes
Albert Spalding
Henri Temianka
Patricia Travers

SPECIAL ATTRACTIONS
General Platoff
Don Cossack Russian Chorus (Nicholas Kostrukoff, Conductor)
Trapp Family Singers (Dr. F. Wasner, Conductor)
Bary Ensemble Piano, Flute, Violin, 'Cello

Columbia Concerts INC.
113 WEST 57th STREET NEW YORK

From the Production Centres

IN NEW YORK CITY

ier onald received his final citizenship papers onald, born in Bristol, England, has been here since he was three. adison has joined Air Features press agent staff.

Gerda Rozan, radio and legit actress, opens, in partnership, a millinery shop in shortly. Actress is 'Terry and the Pirates' WJZ, lue 'Quaker Oats' of the J. Walter Thompson staff is Marlin' (CBS), with Muriel Kirkland in the lead. ill Henry replaced Cecil Brown, resigned, in CBS' evening news summary (8:55-9)... Tom Shirley has taken over the announcing chores the cut-ins from New York on 'One Man's Family' (NBC). Ken Carpenter continues to announce the show from the Coast.

Marshall, who formerly assisted Ken Webb at B.B.D.&O. on th rmstrong Theatre of the ir,' has been given a show of his own, 'Let's retend,' which the agency handles for Cream of Wheat. He has been replaced on the 'Armstrong' setup by Jo Lyons, who was moved up from the radio copy department... East and Polly began their fifth year in 'Breakfast in Bedlam' Monday (27) via WJZ. The show fills the 7-7:45 m. spot Monday through Friday, and has included Texaco, Pontiac, Tastyeast, Procter & Gamble and White Rose Tea among its sponsors... Mme. Olga Coelho, Brazilian guitarist-vocalist, who broadcasts ays (11:15-11:30 p.m.) via CBS, will be the soloist at the Griffith Music Foundation dinner the Robert Treat hotel Saturday (2)... 'Texas Jim' Robertson, Blue Network cowboy vocalist, will do a personal appearance tour of southern film houses during October. He tees off Friday (1) at Winston-Salem.

Harriet Sorenson to Bob Landry, CBS head of program writing, upped to become one of two aries of William S. Paley, network prez. Beverly Reynolds, formerly sec to director Bob Shayon, replaces as Landry's secretary... Joan Hutchins, formerly a secretary in the CBS program writing department, becomes sec directors Richard Sanvill and Alan Ward... Bob Presnell, formerly with B.B.D.&O. and previously with Young & ubicam, has joined the Compton agency as production supervisor... Ed Aleshire, radio director of the Kastor agency, has been commissioned and last week entered the Navy... Walter Gorman, Y. & R. staff director and father of three children, classified 1-A... Prudential's 'Family Hour' broadcast a touching tribute Sunday (26) to the performers in USO-Camp Shows... Sandra Michael, author of 'The Open Door,' back from the hospital and scripting the serial she recuperates at her Greenwich (Conn.) home.

Marian Shockley (Mrs. George Zachary) convalescing in Doctor's Hospital after acute appendectomy and still-birth of a son... Al Perkins, manager of the CBS program writing staff, instructing a radio scripting course at N. Y. U... Elaine Sterne Carrington, author of 'Pepper Young' nd 'When a Girl Marries,' back home after hospital session... s a freelance announcer, Hugh Conover, CBS staffer, will do the commercials on 'It's Off the Record,' 'Odd Side of the News,' Major Bowes, 'Bulldog Drummond' and 'Home Front Reporter'... Bob Stevenson honorably discharged from the Army and back on CBS announcin staff... WNYC, municipal station, got its permanent FM license, with temporary call letters W39NY. Morris Novik, the station's director, hopes to get WCNY as permanent call letters... After being kidded the actors on the 'We, the People' program because he was appearing as on the show without an AFRA card, Secretary Morgenthau applied for membership in the union and was given an honorary card... Advertising and Sales Council of Charles Town, W. Va., and Winchester, Va., is the agency on the Leon enderson show for O'Sullivan heel. As a ballyhoo stunt, those who mention the account in print are sent membership cards in the America's No. 1 Heel club, titling them to free O'Sullivan heels for life... In a swap of assignments, Bill Bond is now announcin 'Amanda of Honeymoon Hill' and George Putnam is handling 'Lorenzo Jones'... Joan Banks is playing the title part of 'Lora Lawton' while Joan Tompkins vacations on the Coast... Dan Seymour doing the cut-in commercial on the Philharmonic broadcasts and Sandy Becker the cut-ins 'Radio Reader's Digest,' succeeding Lee Vines, who entered the ... Johnny Wilson directs 'Among My Souvenirs' for CBS... Casting: Mady Christians, Brel Morrison ('David Harum'); Charita Bauer, Lesley Woods, Lamont Johnson ('Front Page Farrell'); Ellen Mahar, Charles Gordon ('Just Plain Bill'); Kenneth Lynch, Ralph Bell ('Mr. Keen'); Jackie Kelk, Warren Colston, Arline Blackburn, Mora Martin, Ralph Bunker, James Backus ('Second Husband')... Harry Ackerman (Young & Rubicam) has taken over the direction of 'Aldrich Family' and Day Tuttle has been switched from that show the handling of the Roland Young-Cornelia Otis Skinner phase the Dinah Shore-Bird's Eye Food show (CBS).

IN HOLLYWOOD

Ransom Sherman, who used to be the kingpin on his own programs, will play the 'Wimple' role on ' ibber and Molly' now that Bill Thompson has decided to center his radio activities around Chicago. Sherman will also essay other parts on the program... Irene Rich's Oct. 3 broadcast of 'Dear John' will mark her 10th consecutive year on the air for Welch rape juice... Pvt. Bill Morrow now attached to Lt. Col. Tom Lewis' rmy Special Services at the old Fox lot on Western avenue... It's getting so that when a show's up against it for a guest name they invariably turn to Orson Welles, who is developing into quite a comic and prefers to work on those kind of shows. He'll jibe and jest with Bob Hope Sept. 28, and Groucho Marx Oct. 9... Abe Burrows, headman on the scripting an producing of 'Duffy's Tavern' for Ed Gardner, is schooling a class of raw recruits in the art of writing. He gives them 12 weeks to develop into the guys who put the funny sayings into the mouths of comics... George Fisher batting out commercials at KHJ... Young & Rubicam is asking all its former employees now in the service to notify the agency of any change in address. A sly note in the company's mimeoed 'Grapevine' tips the reason: 'Christmas is coming'... Charles Coburn draws the first guest booking on the new Amos 'n' Andy program for Rinso, taking off Oct. 8 on NBC... Maj. Ken Dyke, former NBC ad chief, paused a few days here before crossing the Pacific.

Raymond R. Morgan, agency exec, improved after a heart attack... Art Linkletter coming down from risco replace Art Baker as emcee of Raleigh-Wings 'People Are Funny.' Band is being added to the program... J. Walter Thompson's Bob Colwell has gone back to New York now that the RCA is well on its way. He's one of the nicer guys the radio gang likes to have around... 'Pride of the Yankees' will be at the plate for Lux Oct. 4 with Gary Cooper and Virginia Bruce as the battery... Haven MacQuarrie's 'Noah Webster Says' gets a sustaining spot on NBC after winding up summer duty for 'Duffy's Tavern'... William Hart, ad chief for DuPont, here to talk extended Coast origination of 'Cavalcade of America' with Jack Smalley, Wayne Tiss and Homer Fickett of the BBD&O official staff... Charles Laughton, the impersonators' delight, will tilt a lance with Charles McCarthy on that coffee show Oct. 3... Lewis Allen Weiss east for the Mutual board meeting... Arthur Moore coming out from New York to produce Dinah Shore program for Young & Rubicam... Chase & Sanborn show moves east for three weeks after Oct. 10 broadcast here. Roy Rogers, who'll be rodeoing in Madison Square Garden, will be on one of the shows... Fred Allen has put his foot down on guest shots while here makin picture and will eschew radio completely until he resumes around first of the year for Texaco... KNX topped all CBS stations on that net's Bond Day by rolling up an aggregate sale of $14,385,510. One insurance company handed Gracie Allen a check for $6,000,000 (and the photographers)... Ralph Taylor, former account exec with Dan Miner agency, is new CBS sales promotion manager along the Coast.

IN CHICAGO . .

First broadcast of a new series known as 'The Human Adventure' over WGN and MBS, produced in cooperation with the University of Chicago and the Encyclopedia Britannica, was given before a group of invited guests in the WGN main studio Thursday night (23), followed by a cocktail party at the Drake hotel... Louise Fitch, heard on several shows here, is pulling up stakes and moving to N. Y... Kennedy Nelson, WJJD musical director since March, 1942, leaves the station Oct. 2 to join the Army. He will be succeeded by Lee Gillette, formerly program director of WAAF, erstwhile drummer and singer with the Harry Sosnick and Buddy Rogers orchestras... WBBM's 'This Is The Underground' is now being written by Lou Schofield and Ken Pattus... Muriel Bremner, of NBC's 'Lonely Women' cast, is back from visit with her husband, Lt. James Bremner, Jr., recuperating at the naval hospital at St. Albans, L. I... Vincent Pelletier is now announcing on the 'Helpmate' show... Jack Van Volkenburg, assistant manager of CBS Western Division, Donald Roberts, Western sales manager, CBS network sales, Charles Garland, WBBM local sales head, and Shepard Chartoc, WBBM-CBS director of public affairs, greeted the opening of the pheasant season in South Dakota... June Baker, whose home management program is heard over WGN, has been awarded the Malvina Hoffman award in recognition of her work in the Red Cross publicity department here.

Station Squawks MBS Refused It World Series

Washington, Sept.

James Fly, chairman of the Federal Communications Commission, reported yesterday (27) that he has received complaint from WMGA, Moultrie, Ga., that Mutual refused to sell it the World Series broadcasts. This refusal, it maintains, s a violation of the network rules.

Mutual argues that WALB, Albany, Ga., which has the series, covers the Moultrie area.

Follow-up Comment

Continued from page

was introed by aylor via a salute to Camp Shows as 'one of Uncle Sam's less publicized services; with an equally punchy fadeout, likewise narrated by Taylor, that kudoed CSI as 'Incorporated but unlimited.' The entertainment world's contribution to the war ... headliners, veterans, youngsters you never heard of ... trouping a circuit so big that it would take eight years of one night stands to get around it ... Taking their chances with the fighting men ... bringing fun and laughter and entertain t to the boys away from hom ... So Proudly We Hail ... The Soldiers in Greasepaint.' Bill Adams gave a forceful interpretation the role of the vaude juggler.

Hildegarde's show for Raleigh Cigarets underwent several personnel changes, but retained its format when it switched into it's permanent winter spot Wednesday (15) (8:30-9 p.m.). It had been formerly heard Tuesday (10:30-11 p.m.). Harry Sosnik's orch replaced Bob Grant's and announcer Tom Shirley took over for Radcliffe Hall. Caught (22), the Sosnik combination was hep both on the melody making and question answering. Nor did Tom Shirley lag behind on his spieling chores. Hildegarde, however, was forcing some corny gags, but her song delivery and strai intros were click.

Presentations of post- plans have been hot copy for the press, but when aired via WMCA, N. Y., Friday (24), they failed to produce any sparks. The session was a pickup from N. Y. Times Hall of the N. Y. Times roundtable discussion featuring foremost writers of plans for the post-war world. These included Clarence Streit, Hugh Gibson, James T. Shotwell, John F. Dulles, Rep. J. W. Fulbright, Ruth Bryan Owen Rohde, Ely Culbertson and Sen. Joseph H. Ball. Anne O'Hare McCormick program after the formal speeches had been made, so it was confusing to identify each 'planner's' voice and follow the thread of the informal discussion. To make matters worse the mikes were poorly placed. To a radio audience accustomed to full-blooded, no-holds-barred air forums, this session must have sounded like a super-polite tea.

Unlike many radio shows that usher in the new season in a labored, tired manner that reflects the arduousness of a full summer run-through, the 'Take It Or Leave It' CBS Eversharp quizzer retains a freshness and spontaneity that must stand as a tribute to Phil Baker's showmanship. When caught Sunday night (26), Baker, in his role as emcee-question tosser, brought to the program the same comedic attributes that have kept 'Take It' among the top air shows of its kind. His ready witticisms in countering the inevitable 'wise guy' (few have greater ability to squelch a pest and convert it into sock laugh material); the steady flow of on-the-beam ad libs to cover up an otherwise embarrassing lull, are now standard on the Baker show, with no diminishing of its entertainment quality.

FCC Press

Continued from page 35

Committee would see fit to conduct hearings Commission Durr's peal for fair play. But we can understand the reluctance of Chairman (Hatton) Sumners and his colleagues to in judgment another House Committee without special instruction from the House.

'There are at least two courses of action open to Mr. Rayburn. First, he could recognize the simple fact that Cox is unfit for the assignment and remove him.

'Secondly, Mr. Rayburn could lay the Cox along with Commissioner urr's petition for fair hearing,' before the House. That body would then have to decide for itself whether reputation should be further besmirched by tolerating the type inquisition that radio lawyer Cox is conducting.'

Cox a powerful factor in Southern Democratic Congressional circles and his colleagues would probably look with extreme distaste on any proposal to remove him. Cox knows this an has no intention of resigning the chairmanship. Several leading Congressional figures have admitted privately that an error to appoint Cox as chairman of the committee in view of the WALB charge, but they say that nothing can be done about it now. Informed opinion here does not expect that anything will be done about it.

Joker In Cox Prober's

The Cox Committee offer permitting Federal Communications Commission to put its own itnesses on the stand during the Cox probe has a joker in the deal, FCC chairman Fly told his conference yesterday (27). he added the invitation has not gotten beyond the discussion stage.

Eugene L. Garey, counsel for the Committee, made the offer provisional on the FCC witnesses submitting their statements in to the Cox Committee. This, according to Fly, does not provide for 'real hearing.'

The Committee is said to be disturbed both by the public reaction to the open sessions held thus far, nd also by the sharp dissension within the Committee itself. Reps. Edward J. and Warren G. Magnuson, Democratic members of the Committee, have asserted that Garey has overreached his prerogative. If and when the Committee files an interim report, Hart and Magnuson intend to present a minority report which they say will be a sizzler and which will

AFRA's Coast Elections

Los Angeles, 28.

Los Angeles Local of the American Federation of Radio Artists will elect officers and executive board members at the annual meeting Thursday (30) and vote on an amendment to continue in office the board members who enter the armed services.

Running for ice are Fred MacKaye and Verna Fulton for president; Frank Nelson and Eric Snowden for recordin secretary, and George Backus and Lucile La Pointe, treasurer. Nominated for directors are: Actors—Cliff Arquette, Griff Barnett, Mel Blanc, Ted Bliss, Bob Bruce, Arthur Q. ryan, Ken Christy, Leo Cleary, Tom Collins, Jack Edwards, Verna Felton, Thomas Freebairn-Smith, rank Graham, Joe Granby, Kathryn Keyes, Lucile La Pointe, Forrest Lewis, Fred MacKaye, Earle Ross, Fred Shields, Hanley Stafford and Bill Wright. Singers—Ken Darby and Len Sweetland.

116 Cities to Get NAB Retail Radio Ad Plug Scheme After D. C. Meet

Washington, Sept.

The NAB Retail Promotion Committee Plan, which will be launched here at the Statler Hotel, Oct. 12, is slated for display and explanation 116 cities. Plan to plug retail radio advertising has been worked out over the past year and half by the committee headed by Paul C. Morency.

C. stations participating are represented by Carlton Smith, WRC; Carl Burkland, WTOP; Henry Seay, WOL; Ben Baylor, WMAL; and Bennett Larson, WWDC. Washington retailers will also take part the Oct. 12 show.

Group of emcees for the various showings will be trained at two special schools; one in Detroit durin the week of Oct. 4; and the other in New York, week of Oct. 11. They include M. F. Allison, WIW-WSAI; Lew H. Avery, NAB director of broadcast advertising; Harry Burk, WOW; Donald D. Davis, WHB; James Gaines, of NBC; Arthur Hull Hayes, WABC; Kingsley F. Horton, WEEI; Walter Johnson, WTIC; John Nell, WOR; John M. Outler, WSB; Clyde Pemberton, KFJZ; William C. Roux, NBC; Frank Webb, KDKA; Frank P. Wright, of the San Francisco Retail Radio Bureau; and E. Y. Flani WSPD.

RADIO CLOWNS SUSTAIN 3-YR. TRENDLE BURNUP

Detroit, Sept.

What is probably the longest burnup on record has been kept going for three years gag by Joe Gentile and Ralph Bingay in their three-hour morning stint via CKLW, just across the from here.

The two characters, who burlesque about everything on the , tossed in a takeoff on 'The Lone Ranger' back in 1940, utilizing the music and galloping hoofs sound effect that the serial's identification.

They are reported to have got a scorching letter from George W. Trendle, owner of WXYZ, warning them that they were open to prosecution using the serial's musical trade-mar . However, the two comics checked with the studio counse and were advised that the William Tell Overture, used , the Ranger's musical was in the public domain, and that there was no copyright on a hoofbeat sound.

The result is that the team has kept the Lone Ranger's musical identification as running gag through their daily programs, currently using it to bring on Val Clare, the news commentator, who follows them. They give a good two minutes of William Tell music and hoofbeats—with plenty of impudent advice—before the unruffled voice of Clare picks up, presumably after a wild ride.

FCC Okays MBS' Tying In of 2 Mex Stations

Washington, Sept.

The Mutual network was given permission by the Federal Communications Commission today (Tuesday) to tie in its hookup of 206 outlets with two Mexican stations, XEOY and XEOI, both part of the Radio-Mils network. The chain will be allowed to supply both commercial and sustaining programs to the Mexican stations, and will also be able to pick up Mexican shows for airing in the U. S.

It's understood to be the first time the FCC has permitted an international arrangement whereby the entire contents of American schedules might be carried outside the country. In existing deals for the pumping of U. S. programs Canada, it's explained, certained porti of the shows are eliminated.

Portland Stations Blaze

Portland, Ore., Sept.

The studios and control room of stations KGW and KEX in the Oregonian building were destroyed by fire at midnight Thursday (23), with loss estimated at $75,000.

Employees of the stations and of the newspaper working on the eighth and ninth floors were forced to flee down the fire escape as smoke and flames blocked escape by stairway and elevators.

By daybreak the staffs of both stations were located in the new studios and offices of KWJJ three blocks away.

Decca Delays Signing AFM Deal Pending Gov't Ruling on Taxes

Formal signing of the agreement between Decca Records and the American Federation of Musicians, under which Decca is to resume recording after a 13-month ban imposed by the American Federation of Musicians, has been held up awaiting the Treasury Department's reaction. Decca assertedly is seeking to determine whether it will be in the position of being forced to pay an income tax on the money it has agreed to pay the AFM. Since union incomes are not taxable and the bandleaders to whom the 'royalties' will be paid and who, in turn, will be taxed for it by the AFM, also are not taxed by the Government for union dues and assessments, Decca wants to [illegible] who will be responsible.

Meanwhile, Decca [illegible] going ahead with plans to record its top bands and artists. Glen Gray, whose band is finishing a [illegible] Saturday [illegible] 2) at the Pennsylvania hotel, N. Y., and will be out [illegible] town thereafter, is scheduled for a six-hour recording session tomorrow (Thursday). It had received permission from the AFM to proceed with recording pending the final signaturing of the pact.

While rumors were circulating around N. Y. the latter part of last week that various hitches had developed and that the agreement would not be finally consummated, [illegible]ack Kapp, Decca's head, accompanied by Her[illegible] Starr, head of Warner [illegible]ros.' music firms, left for Hollywood, Friday (24). He went west to record Bing Crosby and, while nothing definite is known, he will probably record Jimmy Dorsey, now on the Coast also [illegible] on the Decca board.

Meanwhile, Columbia Records and RCA-Victor, who apparently are moving together on the situation as it applies to them, have not had any talks with Petrillo. Executives of both have been having frequent meetings the past week (Columbia had another Monday (27) with [illegible]ficials [illegible] Columbia Broadcasting, parent company), but neither will do anything until the Decca situation is finally cleared.

However, both Columbia and Victor are preparing to get underway in the future. Columbia, Monday (27), put Axel Stordahl, its new re[illegible] Pantz, who was inducted, on the payroll, and Victor executives have been talking to bandleaders about material to record if and when the break comes.

WLB Hearing Delayed

Arthur Meyer, chairman of the three-man War Labor Board Panel, hearing the Petrillo transcription dispute, informed the transcription companies at Monday's (27) session that the board will reserve decision on their request for an interim order sending the musicians back to work

(Continued on page 41)

AFRA's Royalty Ideas

The American Federation of Radio Artists may attempt to collect a fee on disc sales for itself from phonograph record and transcription library manufacturer after the American Federation of Musicians proves successful in establishing that sort of principle with the recordin[illegible] dustry.

Henry Jaffe, counsel for AFRA, [illegible] reported stating that he saw no reason why his organization, which controls many recording vocalists, should not be entitled [illegible] the same sort of fund now being sought from recorders by the musicians.

Musicians, Hotels In Philly Truce

Philadelphia, Sept. [illegible]

Local 77, American Federation of Musicians, called an armistice over the weekend in the dispute over new contracts which led to a walkout of musicians at the Adelphia, Ritz-Carlton and Bellevue-Stratford hotels last week. Under the truce, the hotels agreed to place in escrow the difference between the old and new scales ($12 [illegible] week) pending a decision on the question of jurisdiction by the War Labor Board.

The union contends that the WLB has no control over the matter of increased compensation because the musicians are in the nature of 'independent contractors.' The hotels claim [illegible] tooters are 'employees,' pointing out that they (the hotel managements) [illegible] social security taxes for bandsmen.

The increased scales were ordered by the union when the hotels along with topflight niteries were placed in 'A-A' classification, raising minimum for musicians from $60 to $72 a week per man.

The bands walked off the stands last week (18) when the hotels refused to pay the new scales claiming they were forbidden to do so under the President's 'hold-the-line' [illegible] The musicians had been working on an extension of the old contracts which had expired Labor Day.

Blue Building More Grief for Maestros In Setting Own Orchestra

[illegible]lue Network's search for house musicians is providing another thorn [illegible] leaders hampered by the draft. Many sidemen at present sitting in with top bands have sent in applications to the Blue, along with some 500 other musicians, including first string longhairs from the Boston, Philadelphia and Philharmonic Symphonies.

Blue needs at least 25 musicians to fill its roster when it breaks from NBC within the coming month. At first, it was thought that the men who had been playing both [illegible]lue and Red shows would subdivide, but NBC's [illegible] keep the men who have [illegible] playing the NBC Symphony, numbering close to 100, caused the Blue to go outside for new men.

Contract with the Musician's Union calls for a minimum of 65 men per network, with scale at $125 per week per man for four hour a day, five days a week.

Col. Wants McIntyre Solo; Asks He Drop Band

During his recent work on a film for Columbia Pictures, Hal McIntyre was asked by officials of that company to give up his orchestra and sign [illegible] solo contract. Tests were made of the leader following completion of work with his band for Columbia musical and the offer [illegible]sulted.

Now back in [illegible] Y., where he opened at the Hurricane, [illegible] Y., Friday night (24), McIntyre has turned down Columbia's offer. Given a 1-A classication by his draft board, he has been deferred until his wife undergoes a needed operation.

NAB 3 AS EXTORTERS IN DET. JUKEBOX RACKET

Detroit, Sept. 28.

Three arrests have been made and four other men are being sought on warrants charging extortion in what Prosecutor Charles L. Wilson, of Oakland County, charges was an attempt to 'organize' jukebox operators of Oakland, Wayne, Macomb and Monroe counties, the heavy[illegible] populated area in and around Detroit.

Wilson charged that the men were using 'high-power' tactics to bring about an organization which could handle 'commissions' from jukebox operators and wield force in determining what could get into the machines.

Held on the extortion charge are three Detroiters, Neil Holland, Sam Ciarmitaro and John Mahaz with two other men sought [illegible] Detroit and one each [illegible] Monroe and Macomb counties. It's estimated there are upward of 1,800 jukebox opera[illegible] this metropolitan area.

Astor Into Pelham Heath

Bob Astor's band was hurriedly bought latter part last week to replace Sandy Spier's at Pelham Heath Inn, N. Y. Astor opened last night (Tues.); it's his first date in N. Y. He's a former Los Angeles radio st[illegible]tion record-jockey.

Spier's band disbanded after closing the spot Sunday (26).

Army Calls Barron

Blue Barron reported for an induction physical in N. [illegible], yesterday (Tues.) morning. Leader left his band early Monday (27) evening at Oswego, N. Y., from where it played a Coca-Cola broadcast without him.

Barron has been on the road during recent weeks, playing theatre and one-night dates in the south and midwest.

USO to Route Bands Up to 16 Men Overseas

USO-Camp Shows Inc. [illegible] ceived permission from the War Department to ship orchestras up to 16 men overseas to entertain U. S. troops in various fields of action. This okay has been communicated to the members of the agency band committee, which works with the USO in booking bands into service camps in the U. S., [illegible]d the committee members are now sounding out leaders on the idea.

[illegible] said that several tentative okays and at least one definite yes, from Abe Lyman, have been secured from name leaders.

Lyman, when [illegible]inaki[illegible] the hop, will take 10 musicians and vocalist Rose Blaine.

Garber Says Marion Incident Was Result Of a Misunderstanding

Jan Garber says he was the victim of an error in Marion, Ind., last week. He denies that he willfully refused to allow WAVES Specialist Genevieve Sullivan, sister of the five Sullivan brothers, on the stage with him at the Paramount theatre there. Another report that he was barred from all B. & K. theatres as a result of the dispute is also denied by him, and this assertion is backed up by B. & K. officials.

Garber [illegible] at Frank Dailey's Terrace Room, Newark, claims his patriotism cannot be questioned in view of the numerous bond drive and camp appearances he has made with h[illegible] band in the past couple [illegible] the way east. He says the Marion dispute arose during a heated argument over his being booked on percentage terms by the theatre on the same day the Ringling Bros.' circus was playing Marion. During a discussion over this, the house manager, Frank Newell, is claimed to have said, 'We have something we want you to do.' Garber assertedly answered, 'Hold it until later,' and claims he never knew the 'something' was the WAVE until after the first show, when he sent someone to the front of the house to find out what was wanted of him. Messenger was told not to bother, that everything was taken care of. Garber claims it wasn't until later in the day he found out Miss Sullivan was put on between stage shows to speed an enlistment drive, sponsored by the town's newspaper, which made much of Garber's supposed derelictions.

[illegible] Paramount [illegible] claim Garber was correctly informed that Miss Sullivan was present and of her purpose, but the leader refused to put her on with him in front of only 30 patrons. Leader ascribed the lack of an audience to the cir[illegible] being in town, and bet Newell [illegible] that he wouldn't go into the percentage figure. He lost the bet.

Garber points out that he did a bond drive show [illegible] Springfield, Ill., prior [illegible] Marion, staged entertainment for the Navy at Terre Haute and did similar appearances in South Bend and Joliet. He asserts he personally knows the [illegible]ather of the Sullivan brothers [illegible] all [illegible] when their [illegible] ship [illegible] sunk [illegible] the South Pacific, and wouldn't have refused to work with her had he realized she was scheduled.

Spivak's U. Film

Charlie Spivak's orchestra has [illegible] signed by Universal Pictures [illegible] a spot in 'Three Cheers for the [illegible]oys,' which goes into production sometime in October. Spivak recently finished work for 20th-Fox on 'Pin-Up Girl,' and is now at the Palladium Ballroom, Hollywood.

Film for 20th was the band's ini[illegible]ial picture work.

AFM Balks At Agcys.' Plan to Get Indie Contractor Status for Bands

Agency executives who worked together recently to secure exemptions before 20% tax deductions from bandleaders' salaries, filed a request with the Treasury Department a short time ago for full independent contractor status for name leaders, and a plan on which it might be worked out. Last week, the American Federation of Musicians, which has consistently opposed any attempt to disturb its Form B contract, issued a 39-page rebuttal [illegible] the agency men's plan. This was sent the Treasury and mailed to all band agencies.

Committee's idea, briefly, calls for all orchestras, cocktail units, etc., composed of eight men or less to continue working under Form B's protection, which makes the buyer of a band the employer and liable for social security payments. For all leaders with bands above eight men, however, the committee seeks independent contractor status with 10% added to contract [illegible] cover costs of paying their own social security and other items they may be assessed as employers.

Clipped to this plan [illegible] agency men filed a list of approximately 100 bands handled by Music Corp. of America, General Amusement Corp., William Morris agency, Fredericks Bros., Consolidated Radio Artists, all over eight men and which were classed as 'name bands.'

In its long rebuttal to the Treasury the AFM pointed out that 'name' band members constitute only 2% of the full membership of the union. It explained that the remaining 98% are musicians on small jobs, controlled directly by the owners of the jobs on which they're hired. A table showed that in one-week (not designated) a total of 1,502 single engagements were played by non-name orchestras in 10 cities, involving 1,502 men. Another table showed that there were 7,550 men involved fulfilling 1,328 steady engagements in the same number of principal cities.

Most of the AFM's pamphlet took the path partially outlined above, contending that the non-name musician would be hurt by any independent contractor classification. It seemingly ignored the agency committee's claim that its plan called for continuance under Form B of all combinations less than eight pieces.

[illegible] has made no comment so far on either the agency men's plan or the AFM's rebuttal.

Stordahl to Maestro Sinatra's Radio Accomp

Axel Stordahl, Frank Sinatra's arranger and recording [illegible]irector for Columbia Records in N.Y., will baton a 28-piece studio orchestra [illegible] Sinatra's CBS 'Broadway Bandbox' sustainer, when it shifts to [illegible]unday nights beginning Oct. 10. Sinatra is being placed in the 8 p.m. spot by CBS to buck NBC's Edgar Bergen-Standard Brands show.

Beginning with the Oct. 10 show, CBS may place Sinatra's broadcast in a smaller studio in its main building. This move would be made to avoid the interruptions Sinatra has experienced recently on other shows, due to the over-exuberance of young female fa[illegible]

Blue Eases Up On Band Remotes

[illegible]lue network, heretofore restricted in its remote band pickups by its refusal to go into a spot serviced by another network, has dropped that barrier and is seeking as many top band connections as it can get. It had installed a wire at the Commodore hotel, N. Y., to air Vaughn Monroe's orchestra, which opens there tomorrow night (Thurs.), and later dropped it because of complications which developed when it tried to take time from the Biltmore Hotel, N. Y., to give to Monroe. However, the net has several other spots set, including the Pennsylvania hotel, N. Y., which will have Tommy Dorsey's band after [illegible]unday (3).

For the [illegible] several years the Blue, while connected with NBC's Red net, refused wires to any spot with other network affiliations. It pulled its plugs on Frank Dailey's Meadowbrook, Cedar Grove, N. J., when that roadhouse was open, because Dailey refused to drop other nets and acted likewise in several other instances.

Mrs. Kramer Switches From Famine to Feast In Bands for Lincoln

Mrs. Maria Kramer, operator of the Lincoln hotel [illegible] had considerable difficulty findin[illegible] band for [illegible] so many she will use [illegible] in the [illegible] coln's [illegible] She signed George [illegible] replace [illegible] night [illegible] after [illegible] with a double [illegible] under Justin Stone [illegible] studio pianist [illegible] later [illegible] do [illegible] Stone does [illegible] Both stay [illegible] opens Nov. [illegible]

Pastor had been [illegible] the [illegible] Lagoon on the 15th [illegible] Paramount theatre, N. [illegible] the 13th, discouraged doubling bet[illegible] two jobs because it felt the band would have [illegible] of a load to carry and its work might suffer. In addition [illegible] show schedules might have be disrupted [illegible] allow for the hotel work. Since [illegible] supper sessions at the Lincoln don't begin until around 11 [illegible] the newer arrangement is [illegible]

[illegible]Jerome, whom Auld replaces in the Blue Room, shifts over to the Commodore hotel, N. Y., for [illegible] weeks with Vaughn Monroe's orchestra, which opens the same night. Jerome will be relief for Monroe, whose band is [illegible] the Paramount theatre and [illegible] for two more weeks. Auld was originally scheduled to spell Monroe at the hotel, but was later switched to the [illegible]coln. His new band debuted [illegible] T[illegible] Club, Boston, two [illegible] ago.

Stone's band is not yet organized completely [illegible]ader has his key men, however, and will go into rehearsal later this week. He's [illegible]ned to Gen[illegible] [illegible]musement [illegible]

JERRY WALD TOOTERS BALK AT SALARY CUT

Undetermined number of sidemen in the Jerry Wald orch., which closed yesterday (Tuesday) at the Roxy theatre, New York, handed their notice last week (23) when [illegible] tried to cut salaries of all the members of the band. According to one sideman, the proposed cuts ranged anywhere from $15 to $40 per man, and at least half a dozen handed their notice and won't leave [illegible] with the band.

According to Ted Alabaster, man[illegible] of the band, cut came as an agreement between Wald and men. The band is slated to go into the College Inn, Hotel Sherman, Chicago, Oct. 8. Agreement, according to Alabaster, is for musicians, when [illegible] a location [illegible] where the band usually loses money, to take a cut. He stated, however, that the cut was in the vicinity of $5, not the $15 to $40 claimed by the sidemen.

Hampton, Basie Will Be in N. Y. Competish

Lionel Hampton's orchestra goes [illegible] its first N. Y. location date Oct. 28 at the Famous Door, N. Y., which is moving to a new, 500-capacity room on that date. Hampton is in for eight weeks and will buck Count Basie's orchestra most of the [illegible] Basie moves into the Lincoln hotel, N. Y., Nov. 5; it has been some time since two Negro outfits [illegible] this cali[illegible] have opposed one another in N. [illegible]

John Kirby's six-piece combina[illegible] been booked with Hampton for the Famous Door. This group [illegible] set some time ago to double from the show 'Bright Lights,' which recently closed two days after opening.

10 Best Sellers on Coin-Machines

(Records below are grabbing most nickels this week in jukeboxes throughout the country as reported by operators to 'Variety.' Names of more than one band or vocalist after the title indicates, in order of popularity, whose recordings are being played. Figures and names in parenthesis indicate the number of weeks each song has been in the listings and respective publishers.)

1. Sunday, Monday, .	Bing Crosby	ecca,
	Frank Sinatra	Columbia
2. Pa; oll (16) (Marks)	Mills Bros	Decca
3. Pistol Packin' Mama (8) (Marks)	Al Dexter	Okeh
4. Put Arms Around Me (6) (Broadway) ...	Dick Kuhn	Decca
....	Dick Haymes	Decca
	Frank Sinatra	Columbia
'an't Be Wrong (16) (Harms)	Dick Haymes	Decca
	Willie Kelly	. Hit
7. I Heard You Cried (3) (CLP)	Harry James	Columbia
	Dick Haymes	Decca
8. In Blue Evening (11) ( )	Sinatra-'' orsey	Victor
9. In My Arms (9) (Saun'	Dick Haymes	Decca
10. People Will 'ay In Love (1) (Crawford).	Hal Goodman	Hit

OTHER FAVORITES

(These records are directly below first 10 in popularity)

All Or . ll (16) (eeds)	Sinatra-James	Columbia
Dig 'own ep	Tommy Dorsey	Victor
Goodbye Sue (Jewel)	Perry Como	Victor
Slip of the Lip	Duke Ellington	Victor

Sherwood to Reopen Met, Philly Ballroomer

Bobby Sherwood's orchestra will reopen the name band policy at the Met allroom Philadelphia. He opens there Oct. 4 for 10 days. No one has yet been booked to follow at the spot, which had been forced to postpone its fall resumption of name outfits by its inability to secure a band.

Sherwood becomes another in the string of white bands to play the Apollo, N. Y. Negro nabe house, opening there Dec. 3. He's also down for a colored hop at the Renaissance Ballroom, N. Y., Oct. 20.

Jack Teagarden, Ill, Will Disband for 5 Wks.

Jack Teagarden will temporarily disband his orchestra Friday (Oct. 1) to take a five-week rest to recuperate from ptomaine poisoning picked up in Dallas recently. Leader was playing the Majestic theatre there and missed four days of the week due to illness. He will break up after playing at San Antonio.

Teagarden was recently cited for failing to report to his N. Y. draft board, which has apparently been seeking him for induction.

Stanley Dennis, sax player with Glen Gray's orchestra, underwent treatment in N. Y. Monday for removal of kidney stones. He's okay.

Musicians Hitchhiking At Maestro's Expense

Pittsburgh, Sept. 28.

. s if they didn't have enough troubles already, a new headache has cropped up for the touring bandleaders these days. That's the racket of musicians wiring from distant points that they're available, but only if transportation is furnished, and then turning in their notices a week or two later because, it develops, they merely wanted to thumb a free ride back into home territory in the first place.

A maestro who has been playing this district for last two weeks had a couple of such experiences recently. When one fellow he knew to be an A-1 man wired him from Texas and another from far west that they were open, but demanded that he shell out for their transportation, leader grabbed at the opportunity. oth boys reported and a few days later slipped the maestro their notice.

Upon further investigation, he discovered that they had no intention at all of sticking with his band, but only wanted to get back east. He's been pondering whether or not to take up the matter with the musicians union, although realizing it would probably be useless since the tramp musickers do stick around long enough to work out a notice.

No Excuse for Riot

Memphis, Sept. 28.

Two hundred Memphis women waited until midnight at the Municipal Airport in vain the other evening for a peek at Frank Sinatra. Latter's, p.a. had wired the local press that the swoondoggler would be passing through by plane and might be seen for a brief moment by his worshippers.

But somebody had a higher priority than Sinatra. He was left waiting somewhere at an airport. So were 200 Memphis women.

WASH. IS GIVEN IDEA OF TOP TOOTERS IN ARMY

Washington, Sept. 28.

Line-up of enough sweet and hot musicians to make drought-threatened orchestra row drool was offered to the D. C. public past two weeks in the six service bands which hit it up for the big Army ack the Attack' bond show.

Playing daily at the show was the 4th Medical Regiment Band of Camp Pickett, Va., under the baton of Pvt. Marino Beatrice, former trumpeter for Johnny 'Scat' Davis. In the group are: Al Cardello, ex-San Carlo Opera Co.; Chuck Wells, trumpeter with Sonny Dunham and Tommy Reynolds; Arthur Mineo, who handled trumpet and string bass with Charlie Barnett, Paul Tremaine and Buddy Raye; Orlando Gaspar, former tenor sax for Tony Pastor; Meyer Richman, pianist for Will Osborne and Buddy Rogers; William Blevins, who played the skins for Larry Clinton, and Napoleone Cerminera, Jan Savitt's old trombonist. Boys also form a dance orchestra for the G. I.s at Camp Pickett. Practically all of them carried cards in the AFM locals in New York, Boston, New Haven and Hartford. Popular vocalist working with this group at Pickett is Corp. Jerry Pavelchek, who sang with Ben Yost's 'Vikings' as Jerry Pavel.

Doing a two-a-day at the Army show was the WAC band from Daytona, Fla., 37 pieces under Sgt. Celia Merrill. Included a number of gals out of professional music, such as Ruth Steiner, who played with the New York Women's Symphony orchestra and with Ina Ray Hutton and Rita Rio.

Two Memphis Bands Open Minus Maestro

Memphis, Sept. 28.

Two orchestras started engagement here the past week minus their maestri, both now in the armed forces.

Colie toltz' local band opened its regular Fall season at the Mid-South Fairgrounds' Casino allroom on Saturday night, its second since Colie entered the Army. Outfit still uses his name, cuts him in on the earnings.

Chuch Foster's orch bowed in at the Claridge Hotel's Magnolia oof Gardens for its first session anywhere since Foster's induction at Ft. Meade, Md. Ray Robbins, vocalist, is fronting the outfit, which continues to employ Foster name.

Original plan was to have the band led by Harry Lewis, its manager-arranger, who had been figured 4F for the duration because of his six-feet-four-inches that are 35 pounds underweight. But the Army changed its mind. Instead of rejoining the band as batoneer, Lewis wired Foster at Ft. Meade 'Move Over, Chuck' and donned khaki likewise.

Dean Hudson, on Inactive Service, Back in Band Biz

Dean Hudson is currently sitting in with the new Tommy Dorsey band. Although he'll probably open with Dorsey at the Hotel Pennsylvania, N. Y., Oct. 3. Hudson is looking for a band of his own preparatory to stepping out on his own in the near future.

Jerry Kennelly is slated back as Hudson's personal manager. He recently got out of Army and has been listening to set combinations with a view toward taking one over.

Olsen's Quick Repeat

Pittsburgh, Sept. 28.

One of quickest repeat engagements on record here for a band has just been chalked up by the George Olsen outfit at Vogue Terrace, 1,000-seat theatre-restaurant in East McKeesport. Booked in for two weeks, an engagement which ends Thursday night (30). Olsen will be brought back for another fortnight beginning Oct. 15.

In meantime, Mal Hallett will follow him in for two weeks, and Richard Himber has been booked into Terrace, also for a fortnight, after Olsen's second engagement.

POWELL'S NUPTIALS

Teddy Powell will be married today (Wed.) at Milwaukee to Marguerite James, ice-skater, who was a member of the line in the last blade revue at the Biltmore hotel, N. Y. Powell's band is currently playing at the Riverside theatre there.

Pair were supposed to have been wed last Saturday (25), but difficulties over a license postponed it.

Going Bigger Than Ever

A NATION WIDE SONG HIT

PUT YOUR ARMS AROUND ME HONEY

Lucky Strike—Sixth Successive Week
Coin Machines—One of the Ten Best Sellers
One of the first ten MOST PLAYED SONGS
One of the first ten BEST SONG SELLERS

BROADWAY MUSIC CORPORATION
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Michigan (United Detroit) (4,000; 55-75)—'Mr. Lucky' (RKO) and 'High Explosives' (Par). Strong $27,000. Last week, 'Above Suspicion' (M-G) and Will Osborne orch and others, on stage, beat expectations with socko $48,000.

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GENERAL AMUSEMENT CORP.
NEW YORK • CHICAGO
LOS ANGELES

Bands at Hotel B. O.'s

(Presented herewith. as a weekly tabulation. is the estimated cover charge business being done by name bands in various New York hotels Dinner business (7-10 p.m.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price. Compilation is based on period from Monday to Saturday)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Lani McIntire*	Lexington (300; 75c-$1.50)	85	2,225	150,325
Johnny Long	New Yorker (400; $1-$1.50)	10	2,150	22,625
Glen Gray	Pennsylvania (500; $1-$1.50)		2,400	22,050
Leo Reisman	Waldorf (550; $1-$2)	12	3,000	36,925
Henry Jerome	Lincoln (275; $1-$1.50)		850	5,400
Tommy Tucker	Astor (750; $1-$1.25)		3,225	10,875

* *Asterisks indicate a supporting floor show. New Yorker and Biltmore have ice shows.*

Chicago

Griff Williams (Empire Room, Palmer Hous : $3-$3.50 min.). Williams keeping business just few hundred from absolute capacity with excellent 8,600.

Art Kassel (New Walnut Room, Bismarck hotel; 465; $1.50-$2.50 min.). Kassel keeping patronage up to customary fine average of 4,500.

Les Brown (Panther Room, Sherman hotel; 950; $1.50-$2.50 min.). Brown's popularity and Loop crowds helped chalk up big 6,500 count.

Eddie Oliver (Marine Room, Edgewater Beach hotel; 1,100; 50c and 75c cover charge plus $1.25 min.). Oliver a good draw here and responsible for fine 7,300.

Neil Bondshu (Mayfair Room, Blackstone hotel; 400; $2.50 min.). Combination of Bondshu and Dwight Fiske accounted for very good 3,500.

Location Jobs, Not in Hotels

(Chicago)

Lou Breese (Chez Paree; 650; $3-$3.50 min.). reese; sharing honors with Gertrude Neisen, doing all the business the room can handle; 5,500 again.

Carl Ravazza (Blackhawk; 500; $1-$2.50 min.). Ravazza, having built up a nice following here, holds patronage to fine 5,000.

Inside Stuff—Orchestras

Anent the recent independent attitude of musicians, one w.k. leader who employs a large number of tooters has had his long-established 'big happy family' atmosphere shot full of squawks by his orch members. Organization long has been noted for its loyalty to the leader, in spite of not over-juicy salaries. Recently a contingent yelped to the union about the long rehearsal and stage-show hours, and won a reduction of rehearsal and show time.

It is understood that the leader has taken a highly personal attitude and speaks to few of the 'offending' musicians, claiming to be deeply hurt after all these years as a steady employer. Several members point out that real reason such long rehearsal hours were required was because of the unequal ability of the players. A few were topflight, requiring a minimum of time to master the intricate scores. Less talented members, in the majority, had to woodshed them the hard way, hence the rebels burned at the nerve-tearing chore of sitting through endless repetitions of passages they could play with their eyes closed. Leader is reported to have expressed complete 'disgust' with this new trend of disloyalty, but up to now hasn't decided to pull a Tommy Dorsey, as recruiting musicians is now in the same class as rounding up a good cook. One musician suggested that more dough would make the job more fun, but the leader reportedly prefers to sulk.

Milt Ebbins, manager of Count Basie's orchestra, is widening his song-writing activities. He sold a tune turned out in collaboration with lyricist Ralph Freed to Metro recently, titled 'Song of the Casbah.' In addition, he has 'Git It' with Leeds, 'Dance of the Gremlins' and 'Bagdad Boogie,' with Bregman-Vocco-Conn. Ebbins was the writer, with Harry Nemo, of 'Hip Hip Hooray,' which Robbins plugged earlier this year. He is an ASCAP member.

Babe Rhodes, just 4F'd by his draft board on account of perforated ear-drum, opens with his band at Bill Green's, Pittsburgh, Friday (1) for a month's stay, replacing Tommy Carlyn outfit.

Irene Daye, former vocalist with Gene Krupa and wife of late Corky Cornelius, trumpeter, returns to singing with Charlie Spivak's orchestra at the Palladium Ballroom, Hollywood, Oct. 6.

Band Review

JAN GARBER ORCH (16)
With Liz Tilton, Bob Davis
Terrace Room, Newark, N. J.

It's difficult to analyze, but virtually every band that has in the past changed its style from sweet to swing went to the other extreme so completely that they out-blast the swing bands. Garber's is like that. Once termed a 'mickey mouse' outfit, it is now a powerhouse of brass and beat. Until the pendulum swings back slightly and the group settles into a more flexible groove, it isn't wise to sit too close.

However, while it's much too loud, Garber's new combination composed of six evenly divided brass, five sax, four rhythm, is a fine band. Its performance here at Frank Dailey's spot, its first in a long time in the east, was generally excellent. It has a biting brass team, full-playing reeds and strong rhythm, all of which is directed well by Garber. Garber, as with several other maestros lately gone swing, may have trouble surrounding himself with the youngsters so necessary to the success of a swing band. It has been repeatedly demonstrated that the kids want someone to idolize before a band hits b.o. heights, and their object usually is an instrumentalist leader. Garber doesn't bother with playing any longer. His fiddle has been shelved.

Garber's outfit has few faults. Perhaps the main objection musically is a drummer who's slightly monotonous. He keeps a good beat, however, and with remaining members of the rhythm section maintains a dance tempi that an opening night crowd found very attractive. Another fault was that almost every tune, even during dinner, was a heavy swing piece. Better pacin is a must.

Garber has several arrangers and the stuff they turn out is almost all good. He has an arrangement of 'Smoke Gets in Your Eyes' that's exceptional. However, frequently the band used things that lacked shading and color, putting the brass constantly on the attack and consequently, combined with the lack of pacing, the band began to become tiresome.

Liz Tilton, sister of Martha Tilton, came east with Garber. She's cute, hasn't too strong a voice, but sells herself excellently and for this reason is a definite asset. Bob Davis, baritone, does a good job on the Sinatra type of ballad. *Wood.*

Decca Selling Records In Block-Booking Style

Decca Records is employing a selling plan with coin machine distributors apparently designed to rid its shelves of as much old, unsold material as possible. It's claimed by several distribs that to secure 50 pressings of current discs they must buy 50 copies selected by Decca itself over which the distributor has no control.

This practice may not be national, but it has been applied at least in the N. Y. area.

Gould Hot $65,000, Lunceford Solid 33G, N.Y.; Armstrong Big 30G, Hub

(Estimates for This Week)

Louis Armstrong, Boston (RKO Boston; 3,200; 44-99)—Plus Johnson and Foster, Joyner and Foster, others, on stage, 'Sky's the Limit' (RKO). Armstrong hasn't been around here for some years. He's definitely the factor in forte $30,000.

Gracie Barrie, Newark (Adams; 1,950; 35-99)—With 'Corregidor' (PRC). Stage support lacks name value, so take of $15,000 is good, film also being rated lightweight.

Benny Carter, Los Angeles (Orpheum; 2,200; 40-65)—With 'Scream in Dark' (Rep). Carter's band, plus Harold Nicholas, Ben Carter and Mantan Moreland. Nice $18,500.

Shep Fields, Chicago (Oriental; 3,200; 28-69)—With 'Honeymoon Lodge' (U) (2d run). Dandy $22,000.

Morton Gould, New York (Capitol; 4,820; 35-$1.10)—With Allan Jones and Henny Youngman in person, and 'Johnny Come Lately' (UA). Stage complement giving neat support to picture, with initial week looking strong $65,000 or better.

Sammy Kaye, Philadelphia (Earle; 2,768; 35-85)—Plus 'Gals, Inc.' (U). Good $23,000, almost all on Kaye's boxoffice draw.

Jimmie Lunceford, New York (State; 3,450; 35-$1.10)—With 'Adventures of Tartu' (M-G). Lunceford credited with provi ing stout stage support in attaining take of $33,000 or over, very good.

Abe Lyman, New York (Strand; 35-$1.10)—With Jerry Lester on stage and 'Watch on Rhine' (WB). Now in fifth-final week, fairish $30,000.

Herb Miller, Indianapolis (ircle; 2,800; 30-55)—With Ann Corio, Eddie Foy, Jr., on stage, and 'It's a Great Life' (Col). Draw of well-known acts helps band to fast $15,500 start on first appearance here.

Vaughn Monroe, New York (Paramount; 3,664; 35-$1.10)—With 'Lady Takes Chance' (Par). Finished second stanza last night (Tuesday) at $70,000, big, and holds further. Combo of Monroe and picture is nice draw.

Tony Pastor, Washington (Capitol; 3,434; 30-75)—Plus 'Swing Shift Maisie' (M-G). Nifty $25,000.

Dick Rogers, Pittsburgh (Stanley; 3,800; 30-75)—With Merry Macs and 'Fallen Sparrow' (RKO). Rogers is no name here and Merry Macs don't have sufficient rep here either. Result will be weak $16,000, or near, poorest figure in months at this house, which lately has been a big money-maker.

Jan Savitt, Providence (Metropolitan; 3,200; 36-59)—With 'Unknown Guest' (Mono). Steady $7,000 for three-day weekend.

Joe Venuti, Minneapolis (Orpheum; 2,800; 40-55)—Plus 'Background to Danger' (WB), and Connee Boswell on stage. Miss Boswell is the b.o. magnet. Forte $17,000.

Jerry Wald, New York (Roxy; 5,886; 55-$1.10)—With Carole Landis, Paul Draper, in person, and 'Holy Matrimony' (20th). For second-final week ended last night (Tuesday) gross held up potently at $69,000. First week was stout $86,000. Show was originally booked for only two frames due to backed-up product.

Decca-AFM

Continued from page 39

pending the signing and publication of the Decca-AFM pact today (Wednesday). In the meantime, he granted a two-day adjournment requested by Sam Friedman, AFM attorney, but reserved the right to call back the disputants if the board should take immediate action on the transcription companies' back-to-work demand.

Friedman's report that the pact was not yet complete, and his subsequent request for an adjournment, roused A. Walter Socolow, transcription companies' counsel, into an attack on the Decca-AFM agreement.

He declared that one party (Decca-World) has been made a favorite of the union and is allowed to make recordings, thereby placing the other companies at a disadvantage, and denounced the pact as the rankest form of discrimination. Then asked the panel to recommend to the WLB that it order the union musicians back to work.

riedman pointed out that the union would issue such order itself if the transcription companies accepted the same agreement worked out with Decca, adding that the companies do not want this. They want, he said, to be abl to go ahead and build up a backlog of records within a week that would last them a year.

Meyer asked whether it would be okay with the AFM if the companies agreed to confine themselves to manufacturing an ordinary compliment of records, and Socolow stated that the companies have no desire to create a backlog; they would be willing to accept a quota fixed by the WLB panel. Friedman turned down both suggestions, pointing out that the companies know the terms of the Decca-AFM pact. This was denied by Socolow.

Following this verbal exchange, the board and transcription companies went into an executive session, after which the adjournment and reserved decision policy were announced. Hearings resume today (Wednesday) at 10:30 a.m.

Bing and Andrews Wax

Hollywood, Sept. 28.

First to record for Decca since ban lifted by Petrillo were Bing Crosby and Andrews Sisters. They harmonized for four sides at recording studio yesterday (Monday).

From Sonja Henie's Biggest 20th CENTURY-FOX musical—WINTERTIME

comes the hit of the day!

LATER TONIGHT

Lyric by LEO ROBIN — Music by NACIO HERB BROWN

Sung by WOODY HERMAN in the picture

ROBBINS MUSIC CORPORATION • NEW YORK • MURRAY BAKER, Prof. Mgr.

BACK THE ATTACK! BACK THE THIRD WAR LOAN!

74% of ASCAP Writer Money Okays Extension; Robbins, Berlin Still Out

The ASCAP management reported Monday (27) that 74% of the writer money has committed itself to a 15-year of contract and that the only two major publisher members that have not as yet submitted signatured agreements are the Metro-Robbins group and Irving Berlin, . The extension proposition, which binds the members to the Society, until Dec. 31, 1965, becomes operative with the approval of those members representing 80% of the royalties distributed by ASCAP.

As a con ition to signing the extension agreement, Metro asked ASCAP to give it a letter guaranteeing that no other publisher would receive special terms. Such a letter has been furnished Metro, and it is understood that the M-R extensions will be turned in to ASCAP on the return to New York of David Bernstein, Metro treasurer, who has charge of the matter.

JACK JOY RESIGNS FOR MUSIC WAR COMM. POST

Washington, Sept. 28.

Jack Joy, civilian director of music for 'The Army Hour' for the last two years, leaves Friday (1) to become Coast executive secretary for the Music War Committee of the American Theatre Wing. scar Hammerstein, 2d, heads the committee in New York.

Before joining the War Department, Joy was in radio on the Coast.

Chinese Army Teaches Its Soldiers Via Songs

Music's use in peacetime has served as the foundation for its use during time of war in China. An idea started nearly a decade ago is currently the basis for teaching soldiering to the Nationalist army through the lyrical content of war songs.

More than 1,000 songleaders today circulate through the army camps, teaching not only fighting songs but also those that deal with duties of soldiering. Idea, cooked up by Liu Liang-Mo, at present working for the United China Relief in the United States, had its origin in 1934, when he taught singing to YMCA groups in China. The Chinese government subsequently recognized it as being of material aid, from both a morale and instructional viewpoint, when the Sino-Japanese war flared in 1937.

Stephens in Hosp

Bob Stephens, Decca Record executive, was operated on at Warwick hospital, N. Y., Monday (27), for a throat condition.

Stephens was reported resting nicely yesterday (Tues.).

If You're Important to The Music Business
TUNE-DEX
Is Important to You!

AFRA Stymies MWC's Radio Transcription Plan

Although the War Committee of the American Theatre Wing has gained permission from the American Federation of Musicians to take air checks off its coming weekly show on station WNEW, New York (starting Oct. 4), and distribute them free to local stations throughout the country, plan has hit a stymie with American Federation of Radio Artists. Reason given by AFRA is that the union can't account for the discs once they are passed on to smaller stations, since there is no way of checking whether the stations would use them in conjunction with local advertising.

AFRA has had the same trouble with gratis discs on the 'Treasury Star Parade' series. There seems little chance that the obstacle will be ironed out before the program gets underway, and consequently MWC will probably do the skedded two shows and then seek a network outlet, using records of the programs to sell the idea.

Louis Bernstein, Leonard Joy and Dave Kapp have signified their assent to join the permanent judging committee of WMC, composed of top men among the music publishers, writers and recorders.

JOHN ABBOTT REPLIES TO 'ANTI-U. S. MOVE'

London.

Editor, 'Variety':

Bob Musel, in his article, 'British Songsmiths in Anti-U.S. Move,' is going over ground that periodically comes under the plough. A new society of British songwriters is born, or reborn, once in a while and gets busy on propaganda for fair play for British authors and composers, but after pushing at an open door for a few months, fold up and go out of business.

The truth, of course, is that fashion changes, probably reacting to the mood of the public. In the early days of the war the percentage of British best sellers was 80%, and it's only necessary to recall such things as 'There'll Always be an England,' 'We'll Meet Again,' 'Run, Rabbit, Run,' 'Goodbye, Sally,' 'Wish Me Luck' to show that the public were receptive to the home-produced article because they were in tune with the times. Today it must be admitted that there is a bias in favor of the American popular song, but even at that Bob is exaggerating somewhat when he says that 80% of the popular songs aired by the BBC are American. My own calculation is 60%.

The theory that the public will buy the songs that are plugged is a hoary-headed fallacy. Start any two songs from scratch, give them the same number of airings and one may outsell the other 10 to 1. After a dozen broadcasts a publisher can tell from his sales department whether he has a potential prize-winning greyhound or just another dog.

One factor that weighs the scales in the sometimes high percentage of American favorites is the songs in the score of first-class film musicals which have a showing in Britain. Bandleaders need little encouragement to feature these numbers, and

(Continued on page 44)

15 Best Song Sellers

(Week Ending Sept. 25)

Sun., Mon., or Always	Mayfair
Paper Doll	Marks
Put Your Arms, Honey	B'way
In My Arms	Pacific
People Will Say	Crawford
Pistol Packin' Mama	
You'll Never Know	BVC
Heard You Cried	CLP
In Blue of Evenin	
Say a Prayer	Southern
Comin' In On a Wing	
Close to You	
If You Please	Famous
Wait for Me, Mary	Remick
All or Nothing	Leeds

Soldiers Like To Sing the Old Songs—Bowers

Noting that 'soldiers are hungry to sing songs that were popular in the last war,' Fred Bowers, songwriter who has just completed a tour of the camps for the War Department via USO-Camp Shows, entertained countless thousands of men and 'very seldom got a call for a pop tune of today.' Visiting such camps as Edwards, Devons, Shenango, Shanks, Pickett, Somerset, Custas, Bradford, Penalton and a few naval bases, Bowers recalls that as many as 5,000 soldiers and sailors at a time would chorus for such oldies as 'Grey Bonnet,' 'Old Mill Stream,' 'Wild Irish Rose,' 'East Side, West Side,' 'My Hero,' and his own 'Because,' but nary a request was heard for any of the war son s of today.

Bowers hasn't tried to analyze the situation any further than to say that the boys want to sing, need to sing, and when it comes to group singing the only songs of which they know the lyrics are the old standards that were faves during World War I. Anything by George M. Cohan was smash, he remarked, adding that the simplicity which exemplifies Cohan's songs is missing in today's tunes.

Bowers' opinions are also voiced by top ranking War Dept. officials who have also indicated in the past that the old tunes are the ones that the boys want. Bowers did the same thing during the last war and feels that there is no less enthusiasm for the oldies today than there was then. Bowers is the first of a group of songwriters who are entertaining soldiers throughout the country via mass singing sessions.

Campbell, Porgie Buy Out Loft for $20,000

Nicky Campbell and Al Porgie paid Solly Loft $20,000 last week for all of his rights to a one-third interest in the firm of Campbell, Loft & Porgie. When the settlement was arrived at, it's said that Loft offered to buy out the other two partners on the basis of the evaluation placed on his interests, but then didn't dig up the $40,000.

Loft recently got out of the Army. Campbell recently received a medical discharge from the Navy.

Mac Maurada and Franz Steininger writing songs for the W. R. Frank production, 'Dr. Paul Joseph Goebbels, His Life and Loves.'

Douglas Asks WPB to Ease Up On Paper Rules for Music Industry

NEW ACT
(Booked Solid for 1 Date)

JACK (DON JOSE) ROBBINS
Rhumba Dancer
5 Mins.
Victory War Center, N. Y.

Celebrated rhumba dancer, who has been seen as the perspiring male half of a duo in the best spots in this country, Cuba and Mexico, mada his debut as a single in New York Friday (24). It was probably the most expensive break-in for any single, costing Jose, better known as music ublisher Jack Robbins) a $10,000 war bond to do his act fronting the Enric Madriguera band at the Victory War Center, Friday afternoon, where Dick Gilbert, N. Y. disc jockey (WHN), put on a bond show. In the opinion of the Broadway mob, what was seen of Robbins in his breathtaking, five-minute stint labels him as a comer.

Appearing in a grey business suit and sporting a slicked down conservative tie, the rhumba specialist appeared poised as he took over the baton from Senor Madriguera, who adroitly mentioned that for $25,000 Robbins could have the band too. A hush fell over the milling mob as the dancer went into intricate steps that have gained him renown from the Havana-Madrid to the Copacabana. A perfectionist, his timing and movements would never worry Cugat. One thing stands out above all else: his derriere swinging rates with the best seen here, and compares with Carmen Miranda, a vis-a-vis with whom Pancho Robbins has danced earlier in his career.

Obviously, carried away by it all, the suave Latin from Seventh Ave. (No. 799) suddenly grabbed Madriguera and swung him around for a few steps. Finale was terrif, Robbins finishing with a flourish, whirling dizzily, swaying, hip-swinging, arms flying, to end up with a prolonged bow . his back to the audience. Best possible reaction to the auspicious occasion was voiced by emcee Dick Gilbert, who, on the dancer's finish, extended his hand and said, verbatim, 'Thanks for your rendition of the zombie.'

Robbins is a surefire bet for any class AA spot—in ASCAP.

PLUGGERS MAKE CHANGE IN ELECTION PROCEDURE

The Nov. 15 election of directors and officers by members of the contactmen's union will be by secret ballot instead of a voice vote, as has been the organization's procedure. The change in mechanics will make it possible for members in Los Angeles, Chicago, Philadelphia, Boston and other towns to also participate in the elections.

The union's executive council last week passed a resolution, offered by John O'Connor, president, embodying this elective process.

VOCALIST CLIPPED

Minneapolis, Sept. 28.

When Juan Makula arrived here with his band to play an engagement at the Hotel Radisson he parked his car at the edge of the loop. During his absence a thief smashed the automobile open and carried off more than $1,000 of costumes owned by Julianna Augustine, the band's vocalist.

The thief passed up two valuable violins belonging to Makula.

The War Production Board was asked Monday (27) by Walter Douglas, chairman of tha Music Publishers Protective Association, to revis the terms of order L120 on th grounds that the order does not giv the music industry the benefits intended by the government agency. The order has to do with the manufacture of paper.

Under the new order, manufacturers are restrained from turning out paper stock weighing more than 45 pounds unless the product is used for music publication. The order provides that the weight allowed for music printing on stock coated on ona side must be limited to 85 pounds, but that the insert paper may run as high as 85 pounds.

Douglas requested the board to reverse the provision in the order pertaining to sheet music and to allow the trade to use 85-pound paper for the body of the publication, and the 65-pound machine finished paper for the insert. The lighter paper, he explained, would not stand up in the retailers' music racks.

ASCAP'ERS FACE SLIGHT DELAY ON DISC MELON

Writer and publisher members of ASCAP have been informed by a circular letter from the management that their checks for the third quarter distribution may be at least five days late this time because of mailing conditions. The Society figures on cutting up a record royalty plum of around $1,250,000 for this July-September period.

The letter explained that checks from licensees in the field have to be cleared by mail, and that since deliveries have been running several days behind normal, it was thought that it would be best to allow a leeway of five additional days before sending out the quarterly divvy. Instead of the ASCAP plum going out on Oct. 10, the mailin date this time will be Oct. 15.

Jeanette McDonald Tees Off Concerts in Portland

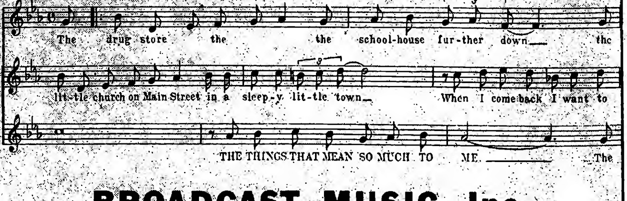
Jeanette MacDonald has been booked for a coast to coast concert tour which calls for 20 appearances during October and November. opens in Portland, Oregon, and closes in Austin, Texas, November.

Miss MacDonald will also concertize in Seattle, Wash.; Savannah, Ga.; Knoxville, Tenn.; Winston-Salem, No. Carolina; Greensboro, No. Carolina; Raleigh, No. Carolina; Birmingham, Ala.; Atlanta, Ga.; Philadelphia, Pa.; Washington, D. C.; Chicago, Ill.; Utica, N. Y.; Richmond, Va.; Mobile, Ala.; New Orleans, La. Shreveport, La.; Houston, Texas, and San Antonio, Texas.

New novelty war tune 'Has Hitler Made A Monkey Out of You?' by Milton Drake, got it's title from radio broadcast by Rex Stout, chairman of the Writer's War Board.

JAN RUBINI
World Famous
VIOLINIST AND CONDUCTOR
Now Entertaining
"OUR FIGHTING MEN"
In South Pacific Area

TO YOU WHO ARE MAKING
THE THINGS THAT MEAN SO MUCH TO ME
LYRIC BY BEN RALEIGH
MUSIC BY BERNIE WAYNE
THE SOLID HIT IT DESERVES TO BE...
Many Thanks...



BROADCAST MUSIC, Inc.
580 FIFTH AVENUE, NEW YORK
JIMMIE CAIRNS EDDIE JANIS IRVING TANZ ELMORE WHITE

HERE'S THE BIG THREE

A BIG BALLAD!

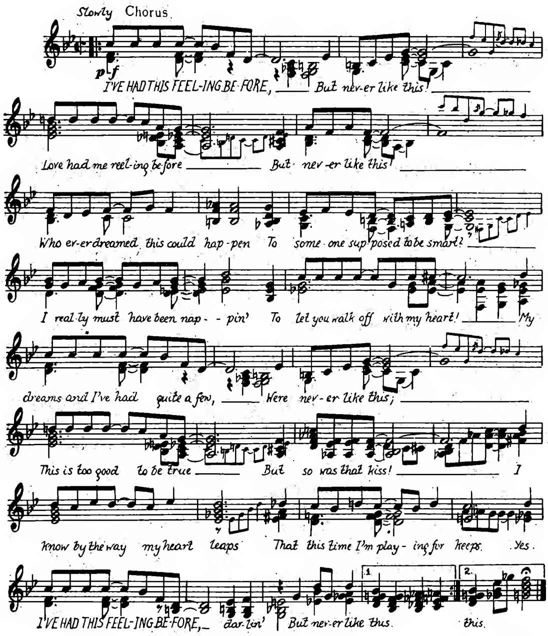
A BIG COMEDY SONG!...

A BIG NOVELTY NUMBER!...

I'VE HAD THIS FEELING BEFORE

(BUT NEVER LIKE THIS)

Words and Music by Sam H. Stept



THE BOYS ARE MARCHING TO THE SERGEANT'S DOUBLE TALK....

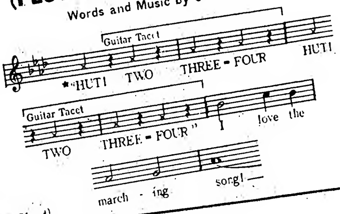
"Fenny oh suh" hut!
"Kenny go suh" hut!

That's the way the sergeant talks as they march along but in between the double talk the soldiers sing this song

HUT! 2-3-4

(I LOVE THE MARCHING SONG)

Words and Music by Cliff Friend



(*Shout)

From the Forthcoming M-G-M Picture, "TWO SISTERS AND A SAILOR" a Joseph Pasternak Production

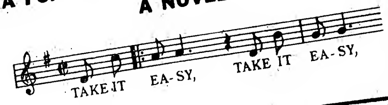
TAKE IT EASY

Words and Music by Albert De Bru, Irving Taylor and Vic Mizzy

A FOX TROT

A NOVELTY

A RHUMBA



SANTLY-JOY, Inc., 1619 Broadway, New York—19

TOMMY VALANDO, Prof M'g'r

BENNY MILLER, Chicago — JACK FAY, Boston — MURRAY LAZAR, Hollywood

Inside Stuff—Music

Forthcoming score from RKO's 'Higher and Higher,' starring Frank Sinatra, Michele Morgan and Jack Haley, is being divided by Robbins and Chappell. Chappell would have ordinarily handled the score, since it published the original Rodgers and Hart score from the legit musical of the same name, but Robbins has an exclusive contract with al Adamson, film's lyricist. Jimmy McHugh did the tunes.

obbins is taking 'The Music Stopped,' 'I Saw You First,' 'You're on Your Own' and 'Minuet in Boogie,' while Chappell will publish 'I Didn't Sleep a Wink Last Night,' 'What a Lovely Way to Spend An Evening' and 'Mrs. Whiffen.' Story in 'Variety' last week named McHugh and Adamson as writing eight songs for 'Higher and Higher,' to be published by Robbins. Songs mentioned were actually from forthcoming score of RKO's 'Around the World.'

Manuscripts being sent to Music War Committee of the American Theatre Wing must be from professional song writers. Many songs have been received from non-pros.

However, American Theatre Wing is sponsoring a national contest for songs, offering prizes of $250, $150 and $100 to amateurs placing first, second and third. Contest closes Nov. 1, 1943.

ublishers of Broadway musical scores will find avenue of exploitation in new 'March of Time' radio program slant. Past format included only use of war songs, but starting with week of Oct. 7, when score from 'One Touch of Venus' will be done, future programs will highlight music from shows that premiere the same week as the program.

Charlie Tobias, songsmith, will get the full promotion efforts of Macfadden Publications for his latest, 'A True Story.' It was dreamed up by Tobias after a conversation with S. O. Shapiro, circulation director for Macfadden, which publishes True Story mag. November issue will devote a full page to the song, plugging it with pics of radio stars.

obbins Music reviving 'She's Funny That Way,' tune written by Richard Whiting and Neil Moret in 1928. Frank Sinatra's plugging of the song reason why.

False Premise

The reason why one publisher of a hit score frowns on including certain of his show tunes in the Army's Hit Kit, is that 'we want the show to live long after the war, and the boys would come back and find the tunes all oldies, if they sang them from their Song ooks.'

The irony of this is that the authors of these songs have been active in patriotic war song activities of late.

SINGERS CYCLE FROM OPERA TO WAR WORK

ehearsals of the Russian Opera Co.'s initial presentation, Tschaikowsky's 'Eugene Onegin,' are being held at night because most of the company are employed at daytime defense jobs. Company starts its second season at Carnegie Hall, N. Y., Oct. 20, and will give seven other performances of Russian operas at monthly intervals thereafter, making a season's subscription series of four Wednesday evenings and four Saturday matinees.

Michel Kachouk, former Paris impresario of the Ballet Russe and personal manager of Chaliapin, is the director of the company whose performances will be conducted by Eugene Plotnikoff.

NBC, CBS, Blue, Mutual Plugs

Following list of the most played popular tunes on the networks for the week beginning Monday and through Sunday, Sept. 20-27, from 5 p.m. to 1 a.m. is divided into two sections. The first section represents the first approximately 25 leaders in **alphabetical** *order (in some cases there are ties, accounting for a longer list), and the second section contains the 'also rans,' but notated in arithmetical order. The compilations embrace the NBC, CBS, Blue and Mutual Networks, as represented by WEAF WABC, WJZ and WOR, N. Y., and are based on data provided by Accurate Reporting Service, regular checking source of the music publishing industry.*

As detailed, the first 25 in alphabetical order is a trade move to curb artificial stimulation of plugs, via the 'payola,' i.e., bribery or other gratuities. It's thus figured the competition will be healthier and cleaner.

TITLE	PUBLISHER
All Or Nothing at	Leeds
Do You Know	Reis
For the First Time	Shapiro
How Sweet You Are—*'Thank Your	Remick
I Heard You Cried Last Night	CLP
If That's the Way You Want It	Berlin
If You Please—†'Dixie'	Famous
In My Arms	Saunders
In the Blue of Evening	Shapiro
Later Tonight—†'Wintertime'	Robbins
Little Did I Know	Lincoln
My Heart Tells Me—† 'racy'	BVC
My Ideal	Famous
My Shining Hour—†'Sky's the Limit'	Morris
Oh, What a Beautiful Morning—*'Oklahoma'	Crawford
Paper Doll	Marks
People Will Say We're In Love—*'Oklahoma'	Crawford
Pistol Packin' Mama	Morris
Put Your Arms Around Me—†'Coney Island'	Broadway
Say a Prayer for Boys Over There—†'Hers to Hold'	Southern
Secretly	Southern
Sunday, Monday or Always—†'Dixie'	Mayfair
Thank Your Lucky Stars—†'Thank Lucky	Remick
The Dreamer—†'Thank Your Lucky Stars'	Harms
They're Either Too Young Too Old—†'Lucky 'ta '	Witmark
Things That Mean So Much to Me	BMI
Victory Polka	Chappell
MOST PLAYED AFTER T '7 TUNES	
Hold Everything	ABC
There's a Man In My Life—*'Early to Bed'	Advanced
You'll Never Know—†'Hello Frisco'	BVC
Besame Mucho	Melodylan
Goodbye Sue	Jewel
On the Sands of Time	Paull
Don't Worry—†'Salute For Three'	Paramount
Heavenly Music—†'Heavenly Music'	Feist
Wait For Me Mary	Remick
I Dug a Ditch—†'Thousands Cheer'	Feist
I'm Thinking Tonight of My Blue Eyes	Southern
Star Eyes—†'I Dood It'	Feist
There's No 2 Ways About Love—†'Stormy ath.'	Mills
With My Head in the Clouds—'This Is A my'	Army
Blue Rain	Melrose
Fortune For a Penny	Shapiro
I Still Care	Allied
Just a Stowaway	Forster
No, No, No	World
Oklahoma—*'Oklahoma'	Crawford
Surrey With Fringe on Top—*	Crawford
Take It Easy	Santly
This Is the Army, . Jones—'This Is the . '	Army

† Filmusical. * Legit musical.

VARIETY Says "A Classic Song!"
In 1896 Everybody Whistled and Sang
SWEET ROSIE O'GRADY
Words and Music by MAUDE NUGENT
NOW—Everyone Will Be Singing It Again
After Seeing the New 20th Century-Fox Musical
"SWEET ROSIE O'GRADY"
Starring BETTY GRABLE, ROBERT YOUNG and ADOLPHE MENJOU
Mills Songs Featured
In the 20th Century-Fox Production "Stormy Weather"
STORMY WEATHER
THERE'S NO TWO WAYS ABOUT LOVE
AIN'T MISBEHAVIN' • I CAN'T GIVE YOU ANYTHING BUT LOVE
I LOST MY SUGAR IN SALT LAKE CITY
MILLS MUSIC, Inc.
JACK MILLS, Pres.
1619 Broadway, New York 19
Chicago: JACK ARCHER
BEN GILBERT, Prof. Mgr.
Hollywood: BILL SAVITT

Abbott's Reply

Continued from page 42

combined with the demand arising from the release of the film, this gives them a flying start.

In America I believe effort has been made to propagate songs to make the public war conscious, but the people still obstinately go on picking the songs they like. The idea that a British publisher prefers American songs as against the native article is another delusion. All things being equal, he would rather invest his money in an English song because if it reaches a high spot he has the advantage of sales in a foreign market. Such hits as 'A Nightingale Sang in Berkeley Square,' 'Isle of Capri,' 'Red Sails in the Sunset,' 'Somewhere a Voice Is Calling,' 'Pack Up Your Troubles' have made more money for their writers and publishers in the States than in the home market.

The music publisher is a business man and an opportunist. He has to keep his ear close to the ground, and if he wishes to stay in business he is bound to give the public what they want, even though his wishes and tastes may be in other directions.

John Abbott.

Skip Nelson's Buildup

Skip Nelson, Tommy Dorsey's former vocalist, is slated for a Blue Network buildup. He starts a 10-minute shot every Thursday from 12:15 to 12:25 p.m., starting tomorrow (30).

Blue is grooming him to take place of Jimmy Blair, sustainer vocalist, who is going into the Army early in October.

Felix Jackson composing the score for 'His Butler's Sister' at Universal.

If It's in
•TUNE-DEX•
It's An Important Tune!

Leon Rene's SENSATIONAL BALLAD
(ASCAP)
WHEN THE SHIPS COME SAILING HOME AGAIN
OTHER RENE HITS—
When The Swallows Come Back To Capistrano
Someone's Rocking My Dream Boat
I Lost My Sugar In Salt Lake City
(From 20th Century-Fox Picture, "Stormy Weather")
Sleepy Time Down South
LATEST RELEASES
From Twilight 'Til Dawn
Freddy Martin Victor—20-1535—Joelle Burke—Capitol Record 135
Mexico Joe
Featured by Benny Goodman
LEON RENE PUBLICATIONS, 1515 N. Vine Street, Hollywood 28, Calif.
"BACK THE ATTACK"

THE SONG'S THE THING . . .

We could say a lot about the Triangle Music Corp. We could stress the scope of our National organization. We could glorify our key men, exalt our professional manager and tell you of the eminence of our President, But;— THE SONG'S THE THING . . . That's all important to YOU and to US, so important we're establishing the Triangle Music Corp., because of the confidence we have in the distinctly outstanding score of

"THE GANG'S ALL HERE"
(20th CENTURY FOX)
with this roster of potential hits!

NO LOVE, NO NOTHIN'
A JOURNEY TO A STAR
PADUCAH
MINNIE'S IN THE MONEY
THE POLKA DOT POLKA

all by
HARRY WARREN
and
LEO ROBIN

From the 20th Century—Fox Picture
"THE GANG'S ALL HERE"
ALICE FAYE • CARMEN MIRANDA • PHIL BAKER
AND HIS ORCHESTRA

TRIANGLE MUSIC CORPORATION

1619 BROADWAY — ROCCO VOCCO, President — NEW YORK 19, N. Y.

MICKEY GARLOCK, Prof. Mgr.
MICKEY ADDY

HOLLYWOOD • 6425 HOLLYWOOD BLVD.
MILTON SAMUELS

CHICAGO • 54 W. RANDOLPH ST.
EDDIE RICHMOND

Night Club Reviews

Cocoanut Grove, N. Y.

(PARK CENTRAL HOTEL)

Charlie Barnet Orch. (15) with Virginia Maxey, 'Peanuts' Holland; Bunny Briggs, Sammy Birch; cover; 2 to $1.50 minimum.

Charlie Barnet's heavy, Negroid style orchestra figured to open the seams of this comparatively small room atop the Park Central hotel, but strangely enough never becomes uncomfortably loud. With a good b.o. name and a fine band, Barnet should account for good business at this spot during his four-week stay.

Barnet's big outfit opened here Thursday (23) and its performance opening night was perhaps the best it has given in some time. Full of solid drive and spirit the band fired high enthusiasm for its work with virtually every arrangement. Barnet was caught twice recently in theatres in the N. Y. area and each time his outfit didn't sound so good. On stage he uses a peculiar pyramid setup that seems to have been responsible for the impression; here he's set up conventionally and the difference in the sound of the band is immediately noticeable.

Composed of eight evenly split brass, five sax (six including leader's alto, tenor, soprano efforts), four rhythm, it's a heavy, gutty outfit with a strong, almost overpowering beat, the type of a band that will awaken reaction in a mummy. It has a large following of youngsters, but whether the latter will be able to follow it here is uncertain. Minimums ranging from $2 to $4.50 per, depending on proximity to ringside, is a tough barrier. And few kids like the bleachers.

Barnet stages a show here, using the opening behind a scrim that he employs in theatres (it's the old Duke Ellington effect with trick lighting, spotlights on soloists, etc.). This introduces a floor show consisting of Bunny Briggs, Negro tapster who was with Barnet on his recent theatre tour. Briggs is an exceptionally able performer, clipping off clever tap routines that the opening night crowd here found great.

Sammy Birch, panto comedian who synchronizes lip movements to phonograph records, also draws good reaction here with 'Sam You Made the Pants Too Long' (Vaughn Monroe), and 'Sow Song' (Rudy Vallee). His 'Barber of Seville' chore, however, is over-long and not very amusing.

Virginia Maxey and 'Peanuts' Holland are with the band. Miss Maxey, cute blonde, still offers only a fair voice, but she's decorative and sells a song nicely. Holland's a Negro trumpeter and singer. *Wood.*

Hurricane, N. Y.

Jimmy Ray, Dennis Sisters, Jerry Bergen, Masters & Rollins, Arnaut Bros. (2), Line (5), Hal McIntyre's Orch; $3 minimum.

A solid variety ... with maestro Hal McIntyre as m.c., provided a capable night club entertainment here. Spot, which started a name band policy via Duke Ellington and is following through on the idea with McIntyre's crew (with Ted Lewis following in six weeks), appears to have established that metier at the b.o. McIntyre's opening Friday night (24) drew a capacity crowd, and the band, along with the show, held them in.

Prop. Dave Wolper an booker Al Borde appear to have taken double insurance via the vaude portion. The standard and okay acts, chiefly primed for comedy, contribute plenty in amusing the customers, while McIntyre's jump crew holds them on the dance floor. A relief band plays the variety portion, but McIntyre still holds attention via his clean-cut job of introing the acts. He evidences a tremendous improvement on that score since his recent appearance at the Strand, N. Y. His band also has improved tremendously since its last date in N. Y. and it now stacks up as a likable contender.

Principal acts in the show are Jerry Bergen, the funny little pantomimist; Arnaut Bros., standard comedy whistling act, and Masters and Rollins, mixed comedy and dance team, with the girl, a lanky, eccentric funster, especially standout. All three turns are familiar to the Broadway scene, in niteries and theatres.

Other acts are principally specialists, including Jimmy ..., a nice hoofer; Dennis Sisters, capable singing duo, and Billy Eckstein, colored singer, who didn't do well opening night and was reported out of the show thereafter. A five-girl line does a couple of numbers in fair fashion, doubling between dancing and mild acrobatics.

In on a guarantee and a percentage, McIntyre's band is slated to stick here six weeks, with Ted Lewis then booked until after the first of the year. Seating 800, spot can be a very profitable engagement for a band, considering the sharing terms, and Wolper has been going after the top name crews to come in. That the Hurricane is drawing the clientele for the bands was obvious at this premiere, when McIntyre's jump music had plenty of couples jitterbugging on the floor. *Scho.*

Jack Lynch's, Philly

(WALTON HOTEL)

Philadelphia, Sept. 23.

Jackie Miles, Burton's Birds, Clark Bros. (2), Cantu, Neil Fontaine, Eddie DeLuca Orch (7), Curbello Rhumba band (5), Glamour Girls (12), Rose Gallo; no cover, $2 min. (Sat. only).

Jackie Miles, who once played the local underground bistros here as a notoriously blue comic, developed into a suave, clever night club entertainer, whose type of humor is enjoyed equally by the inveterate boite habitue or your visiting Aunt Emily from Kokomo.

His material has been sapolioed, yet Miles hasn't lost any of his rib-tickling proclivities in the process. If anything, his humor, more subtle, really gives him the stature of a big time comic. In addition, he pilots the rest of the show, keeping things at a zippy pace with his rapid-fire ad-libbing.

Rest of the bill is of top-notch calibre. New here is Burton's Birds (see New Acts). First time in this part of the country, the guy and his collection of feathered thesps really have something.

Cantu, Mexican prestidigitator, has a bewildering bag of tricks which he presents in showmanly fashion.

Clark Brothers, a couple of sepia steppers, beat themselves into a pulp trying to please with their excellently routined terps stint.

Neil Fontaine, fixture vocalist and show jockey, performs in his usual pleasing manner. He contribs six tunes, almost singing himself out. Four would be plenty.

The dozen glamour girls have been newly costumed and click neatly in their production numbers.

Eddie DeLuca's tooters provide feet-tapping music, both as accompaniment to show and for dansapation, while Curbello's aggregation takes care of the Latin rhythms.

Rose Gallo, talented warbler, performs on the miniature Steinway in the cocktail lounge.

House was capacity when caught (Thurs. dinner). *Shal.*

Riobamba, N. Y.

Line (6), 3 Sisters, Dean Martin, Val Valentinoff, Jane Kean, Charles Baum's Orch, Herbert Curbelo's Rhumba Band; $2.50 minimum weekdays, $3.50 Saturdays, Sundays and holidays.

In between its premiere almost a year ago and the current show Linton Weil's Riobamba has experienced a success that, at times, was somewhat comparable to that of its closest competitor, Monte Proser's well-established Copacabana just a few blocks away. The present show, however, bespeaks the talent misfortunes that have beset practically all the bonifaces. The name values just aren't there.

To the nitery habitues the Riobamba's current layout won't be easily recognizable. A dark-haired kid by the name of Dean Martin croons. Val Valentinoff, who's been around more notably in 'Sons o' Fun,' is the featured dancer. And there's Jane Kean, doubling from 'Early to Bed,' as the headliner. It's all talent still to be actually heard from. (Martin, Valentinoff and Miss Kean, along with Jade Ling, Chinese looker, are reviewed extensively under New Acts). Rounding out the bill are the 3 Sisters, harmonizers, who go over well enough in a couple of spots.

Charles Baum's orch, with the maestro at the piano, is okay for the show and the customer terps, while Herbert Curbelo's group alternates for the one-two-three stuff.

Bill is in for four weeks, with the possibility the principals may be held over. *Kahn.*

Minn. Terrace, Mpls.

(HOTEL RADISSON)

Minneapolis, Sept. 25.

Perry Martin Orch (12), Rita Ochman, Paul & Paulette Blanchard, Selma Marlow Dancers (6).

This is another of those unpretentious but pleasant enough floor shows usually in evidence here. With the first-rate dance music of Perry Martin's orchestra, it gives the class patronage a good break. There are no names, but none seem necessary to fill the room under present conditions and the entertainment level is sufficiently high without them.

A line of six girls, something new for the room, makes the layout smack of a revue and the show carries the designation of 'Musical Moments.' The six girls, stunning lookers, proficient dancers, well trained and becomingly gowned, are a distinct asset. They do two numbers that click.

'Begin the Beguine' routine, with Martin supplying the vocal, brings the girls on to open the show. It's effectively exotic with the dancers in revealing, colorful garb going through various arm movements as they glide about.

Rita Ochman is a passable singer with a good repertory of numbers, including 'Hold That Smile,' a patriotic medley and 'As Time Goes By.' The last named is her best effort.

Paul Blanchard has the comedy assignment and his low and rough clowning cops plenty of laughs when he works as a single. He's even more successful with his partner. Paulette Blanchard, offering slam-bang dance travesties. Much of the stuff is pretty broad, but the class trade apparently relishes it.

For a closer the six girls are on again, each having the opportunity for a solo bit before the ensemble finale. There's considerable dancing skill exhibited. The number's dressing again merits praise.

The Martin orchestra provides good dance music and plays the show well. Martin's vocalizing is valuable. A well filled room at the late night show caught. *Recs.*

Brian McDonald Set To M.C. 'Ice-Capades'

Pittsburgh, Sept. 28.

Brian McDonald, for the last eight years the Major Bowes of Pittsburgh's oldest commercial radio program, Wilkens (jewelry) amateur hour on WJAS every Sunday afternoon, is leaving the show to join 'Ice-Capades of 1944' as featured vocalist and m.c. Whether sponsors will resume program this season after regular summer layoff hasn't been decided yet inasmuch as war has shortened up company's product and it's trying to determine a future policy about radio advertising. Understood that company's indecision had considerable to do with McDonald going with the ice extravaganza.

McDonald, former musical comedy and revue juvenile with Earl Carroll and one-time film house m.c., is also chief barker of local Variety Club. With his departure for 'Ice-Capades' tour, Bill Finkel, local exhib, moves into chief barker's berth and Joe Hiller is replacing McDonald as commander of Variety's American Legion Post. Latter is joining 'Ice-Capades' at end of its present engagement at Madison Square Garden in New York.

SALLY RAND FORSAKING THE PLAINS FOR NITERY

Sally Rand, ... ranching with her cowboy husband, is forsaking the wide open spaces for a return to show biz activity. Deal is now in the making for her return via appearances at Arthur Lesser's Folies Bergere, N. Y., nitery.

Miss ... and will probably revert to her old specialty—fan and bubble dancing. Opening is tentatively skedded for Oct. 7.

Philly Scholarships For Aspiring Thesps

Philadelphia, Sept. 28.

The American League of Theatrical Arts will present scholarships to three aspiring entertainers on Thursday (30) following auditions of amateurs and 'semi-professionals' before members of the board.

Scholarships, valued at $150 each, will be presented at a dinner at Lew Tendler's to Joan Bradley, Betty Carr and Dotty Grove, all young singers, who recently started professional night club careers.

The girls will be given free instructions in vocals by Arline Smith, local voice teacher; in poise and diction and makeup by Gwen Schoch, operator of a model school; music arrangements will be supplied by Len Davis. The league will also furnish the girls with new gowns.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Sept. 28.

President Manuel Quezon of the Philippines has left the colony (McMartin's Camp) for Washington. Before leaving he lauded the colony and bought the first war bond sold here. President said he had gained 12 pounds and his health had improved.

Jim Williams, music arranger, who left here 10 years ago, shot in for a general o.o. Medicos have ordered him to stay on awhile for another buildup.

Edward Casey, former actor and producer of the Saranac Lake Tent theatre, getting a general checkup. If OK he'll return to his insurance biz in Oklahoma.

Tony Anderson has returned here to manage Pontiac theatre. His return rated special mention in the local gazettes.

Robert (Legit) Cosgrove got his discharge papers from the Will Rogers and left for Boston to resume work.

Evan Evans, brother of the late George 'Honey Boy' Evans, now owns and manages one of the largest truck farms in northern New York.

Write to those who are ill.

USO Talent Gets 50% Tax Slash

Based on the ruling obtained by the American Guild of Variety Artists from the Internal Revenue Dept. covering deductions for vaude performers under the withholding tax clause, Lawrence Phillips, exec v.p. in charge of USO-Camp Shows administrative setup, has ordered the enforcement of similar terms, permitting up to 50% deductions. Ruling will affect approximately 1,000 performers on the CSI payroll who, pending clarification the withholding tax as it applies to vaude and nitery talent, had been paying on the gross income.

Whereas, however, acts playing commercial dates often exceed the 50% amount allowable and will be permitted the extra deductions when the employees hold them to be justified, the USO performers will not be permitted to go over the 50% 'ceiling.' It's pointed out that on commercial dates the acts must account for transportation, 10% agents' fees, etc., the USO-booked talent is only burdened with a 5% agent fee, while the fare, so far as the act is concerned, ... cuffo, with Camp Shows paying all transportation costs. Hence, chief deductible item is wardrobe, costumes, room and board. It's further pointed out that in any event only in few cases would the acts legitimately exceed 50% on expenses.

Ruling becomes effective this week, but is retroactive to Sept. 20, when the new Victory Circuit bowed in under the revised entertainment setup.

BEATEN BUT RECEIPTS SAFE

Youngstown, O., Sept. 28.

Two thugs beat Peter Myers, Sr., 56, owner of the Gray Wolf night club on Sharon-Youngstown highway, and his wife last week, but did without loot. Three days earlier, Myers had installed a safe for receipts which were formerly kept in a box.

At the time of the attack there was $1,200 cash in the safe.

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Chicago Talent War Seen on Rise By Stevens Hotel's New Cafe Venture

Chicago, Sept. 28.

Arnold S. Kirkeby, head of the new Stevens hotel management, is laying plans to open a dining room with capacity large enough to compete with other spots here, presaging a local war for talent among hotels and night clubs. Late last week the Kirkeby interests abandoned the idea of reopening the Continental Room, which has a small capacity, in favor of building a new room in the space formerly occupied by the Boulevard Room.

According to plans it will have a capacity of about 700, with opening tentatively set for New Year's Eve. Kirkeby stated they intended to seek the best bands and acts that money can buy, going on the open market for same, and would not be tied down to any exclusive booking arrangement. At present the William Morris office books most of the attractions and bands in the Kirkeby firm's Camellia Room in the Drake Hotel, and the Mayfair Room, in the Blackstone Hotel.

Meantime, Edward . Lawless, managing director of the Palmer House, has dispatched Merriel Abbott, production director of the hotel's Empire Room, to New York with an unlimited bankroll and orders to tie up every available act to an exclusive Palmer House contract, even though the acts cannot play here for several months. Budget in the past for the Empire Room has averaged between $7,500 and $8,000 per week, which includes the band, the acts and the Abbott Dancers. Stevens competition is expected to raise this considerably.

Booking feud between the Kirkeby interests and the Palmer House started last January when Hildegarde accepted a Palmer House contract at $1,500 a week when it was expected she would go into the Mayfair Room of the Blackstone Hotel at $1,100. Palmer House management voluntarily raised her to $1,750 and $2,000 during her 10-week engagement, and when she reopens in the Empire Room for 12 weeks beginning Jan. 10, 1943, will get $2,500 and a percentage.

Wayne's 2d Cafe Date

Jerry Wayne, singer on the 'Old Time Hit Parade,' Lucky Strike's Friday evening broadcast on the Blue network, goes into La Martinique, N. Y., Oct. 6. It's his second nitery date, he recently played two weeks with Mal Hallet's orchestra in the Cocoanut Grove at the Park Central hotel, N. Y.

Wayne is the third pop ballad singer La Martinique has bought since the Riobamba started the trend with Frank Sinatra. Spot had Phil rito and Dick Haymes before. Rio dated another new singer last week, bringing in Dean Martin from Cleveland. Both Martin and Wayne are handled by Music Corp. of America, which, until it bought Sinatra's contract recently, was not interested in such singers.

New USO Victory Circuit Shows Fetch No Squawks

In sharp contrast to USO-Camp Shows' anticipation of a flock of soldier squawks because of the elimination of the large Red and White Circuit shows with line girls, not a single beef has been registered to date with CSI execs, although the vaude Victory Circuit replacements have been out for 10 days.

As far as the CSI execs are concerned, it's something that should be recorded in military morale and show iz annals for future historians to dwell upon.

In view of the reception accorded the smaller Victory Circuit units, with the top command in a number of camps setting forth the soldiers' 'healthy reaction' to the new type of entertainment, the CSI execs say they wouldn't be surprised if the forthcoming two or three weeks failed to brin in a single letter of protest.

The girl shows had been out on the Camp Shows' routes for nearly two years, being replaced on Sept. 20 with 30 of the more compact Victory units comprised of single and duo turns, and in some cases three and four-person acts. Switch was necessitated because of transportation and budgetary problems. Thirty additional units of similar format will go out about Jan. 1.

Hannah Williams Set For N. Y. Nitery Date

annah Williams, ex-wife of Jack Dempsey, has been booked for a run at the Greenwich Villiage Inn, N. Y., opening Oct. 28, her first nightclub work in years. Former nitery and musical comedy singer returns to the stage on Oct. 14, when she begins a week at Loew's State, N. Y.

Miss Williams will work with a musical trio. She's been rehearsing for the past 10 days or so with a group called the Three Majors.

Don't Prefer Blondes

Hollywood Blondes, femme roller-skating trio currently at the Latin Quarter, N. Y., were stopped from doing a war bond rally appearance at Victory Square last Wednesday night (22) by demands of the Teamsters Union.

Girls proposed to carry their skating mat to Victory Square via taxi. That was okay with the Teamsters Union, but it insisted that a union man, at a cost of $11, would have to load and unload the mat from the cab. Girls balked at that proposal.

2 Slates Inducted, So Sid Goes on Own

Slate Brothers act has been broken up by the inductions of Henry and Jack.

Sid, remaining member of the trio, will team with Henry's wife, Fay Carroll.

Sign of the Times

Minneapolis, Sept. 28.

The Hotel Nicollet Minnesota Terrace has inaugurated a $6 minimum for Saturday nights throughout the football season, the highest minimum ever established by any local night spot.

The minimum is apportioned $2.25 for dinner, $2.50 for beverages and $1.25 for entertainment and tax. And it has to be spent that way.

Actors Walk Out On Philly Cafes After Tax Row

Philadelphia, Sept. 28.

At least a dozen acts have walked out in niteries here because the operators have refused to abide by the Treasury Department's ruling which allows the thesps up to 50% deduction for expenses before withholding taxes are taken from their salaries.

Photostatic copies of the ruling were sent to the balking nitery owners by the American Guild of Variety Artists. Most of the actors returned to work after the matter was settled, but a few are still out.

In cases where the entertainers went back the union insisted that they be paid for the time lost on the grounds that the employer 'goaded' them into walking out by taking out of their pay an illegal amount for taxes.

HORNE STALLS CAFE, AIMS FOR CONCERT

William Horne, tenor who was supposed to open at Cafe Society Uptown, Monday (27) bowed out of the engagement at the last minute because he wants to continue his study for concert stage. Horne, who never has been seen in niteries, was supposed to take over for comedian Jimmy Savo, who now holds over six months at the spot.

Savo goes into rehearsals of Mark Warnow's 'What's Up,' as soon as he finishes his Cafe Society stint.

Al Dexter Takes 'Pistol' On Vaude Tour at $3,500 Wk.

Al Dexter, writer of 'Pistol Packin' Mama,' starts out on a theatre tour with a 10-piece hillbilly band next month at salaries running as high as $3,500 weekly. He opens Oct. 12 at the Palace, Columbus, O., and includes eastern bookings in Boston and Hartford.

So far he hasn't been set for a N.Y. date.

A. B. Marcus Show Bows Hub's Majestic for Vaude

Boston, Sept. 28.

The E. M. Loew chain's Majestic theatre (on long-term lease from the Shuberts) switched to vaudfilm last week (24) with an B. Marcus show.

Drew a good house for the initial show (99c top nights).

Blair Sisters Split

lair Sisters, singing trio, split up last week after a year with the Phil Spitalny all-girl orchestra unit. Their last engagement was at the Capitol theatre, N. Y., where they played eight weeks with the Spitalny stage show.

One of the sisters, Mary Blair O'Donnell, left for the Coast over the weekend for picture and radio commitments. nother sister, Ruth, has left to in her soldier-husband, who's stationed in Atlanta, while the third, Sybil, stays in N. where she'll do radio work. Trio plans to reunite after the war.

Soviet Vaude Boom

Outgrowth of the war in Russia has been a widespread development of vaude units that are now touring the home and defense lines.

Story, that comes from the United Nations Information Office, notes that typical example of troupers now wending their way is the Happy Landing Theatre, group that does songs, jokes, humorous readings, skits and impersonations all over the country.

Professional Ice Skaters' Guild Repudiates AGVA-Wirtz Pact

Basic working agreement covering chorus and principals in the Arthur Wirtz-Sonja Henie 'Stars on Ice' revue at the Center theatre, N. Y., was negotiated last week (by the American Guild of Variety Artists following decision of Wirtz to continue 'Stars.' Previously Wirtz had expressed fear he would have to fold the ice revue, despite its hefty grosses, because of the transfer of some of its top performers into the new Henie 'Hollywood Ice Revue,' which opens in Chicago in a few weeks.

'Stars' contract provides for a minimum salary of $50 a week for chorus skaters and $100 for principals, with half pay during rehearsal time. Pact further provides for full pay during run regardless of layoffs, on a six-day a week basis, with only AGVA members in good standing to be engaged.

AGVA previously had negotiated a contract with Wirtz for the 'Hollywood Ice Revue,' with minimums of $55 for chorus and $100 for principals.

Meanwhile, the Professional Ice Skaters Guild of America (unaffiliated), filed a petition with the N. Y. State Labor Relations board Friday (24) asking to be certified as the bargaining agent for 'Stars' chorus. PISGA claims to represent a majority of the 'Stars' skaters.

The skaters' guild, set up early this month, repudiates the AGVA pact signed by Wirtz, on the grounds that ice skaters fall into a unique category and consequently merit an organization of their own. Harry Wylan, PISGA attorney, disclosed that if certification is not granted by the NYSLRB at a confab to be held today (Wednesday) to which AGVA reps have been invited to sit in, he will file for an NLRB election.

Agcy. Lifts Eckstein From Cafe After Show

Billy Eckstein, Negro singer who recently left Earl Hines' band to do a single, opened and closed the same night at the Hurricane, N. Y. nitery, last Thursday (24).

Eckstein had several arrangements written for his debut designed to fit Hal McIntyre's band, which opened there that night also and which he and the William Morris agency expected would accompany the singer. However, the relief band at the spot plays the show and it had difficulty playing the special arrangements. As a result Eckstein was put on at the supper show with only piano accompaniment. It wasn't good, and avoid injury to the singer on so important a date he was yanked by the agency after one show.

AGVA Urges Performers Receive Withholding Tax Receipts From Employers

Foreseeing possible confusion at the end of the year when they their income tax returns, Mortimer S. Rosenthal, national counsel of the American uild of Artists, suggests that all vaude and nitery entertainers make it a point to obtain government form receipts from their employers as evidence of payments made under the 20% withholding tax plan. Thus, it's pointed out, the performers can attach the receipts to their returns at the end of the year, signifying the amounts paid weekly.

It's further suggested that the acts, to ward off any possible alibi from the employer that he's all out of receipts, obtain them personally from any Internal Revenue Dept. office, and have them signed at the end of each engagement.

2-a-Day for Bayonne

ictory theatre, ayonne, N. J., showing films for the past year, doing two-a-day vaude, sans pix. Booked by Al & Belle Dow.

JAN MURRAY

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Dario and Jim Vernon for
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Charles Furey for G Starring Me
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He Hasn't Booked Anything for
Me for 1945

Adams, Newark

(Continued from page 16)

send, and turns on a capable job on the sweet stuff. Although not a major outfit, orch is well staffed and catches the fancy.

Show gets under way with Miss Barrie's chanting of her theme, 'I'm Taking Over,' and then Jimmy Palmer, unbilled, vocals 'All or Nothing at All' and 'Sunday, Monday or Always.' Guy is good, without being gushy, and puts himself across.

Happy Felton, who m.c.'s the bill, opens with a repertoire of yarns that thaws out the house and sets 'em up for Ross & Mann, whose foolology catches on quickly. They register.

Frank Paris, puppeteer, puts his dolls through paces for good response, although single short on the necessary novelty element to put it in the clicko class. The result is more or less perfunctory turn.

Richards-Adair dancers don't fit into the general stage scheme, and their routine is too limited to gain any sort of effort. Femmes are garbed as cougars, with the lone male dancer cracking his whip to put them through their paces. Initial impression is good, but the variation on a single dance theme palls and doesn't hold up after the first few minutes. Male is badly costumed, which doesn't help, either.

Miss Barrie, backed by the band, goes through a long vocal sesh, including 'People Will Say,' 'I'm Just a Girl Who Can't Say No,' an 'Oklahoma' wow and a sock novelty number, 'Hitler, Benito and Tojo,' a fast parody on the 'Tit Willow' ditty in 'The Mikado.' She can sell 'em till the cows come home.

Happy Felton and Shirley Wayne wind things up with their risible crossfire patter, and throw in a pantomime against a backdrop of a Bing Crosby-Mary Martin recording of 'Waiter, Porter and Upstairs Maid.' Gal's deadpan stuff carries plenty of kick and foils solidly with Felton's zany chatter for big sendoff. *Jona.*

Tower, K. C.

Kansas City, Sept. 24.

Judy Manners, Glenn & Bus; George Geddes, Paul & Pettit, Betty Smith, Tower Orch with Jack Parks & Marilyn Ballinger; 'Frontier Badmen' (U), and 'Hoosier Holiday' (Rep).

of its three-part bills, consisting two screen features and 40-minute stage show, is on tap this week, and it all adds up to pleasing entertainment for the modest 50c top. Comedy is accented in both screen nd stage fare.

Tower orch tees off with 'Put Your Arms Around Me, Honey.' Marilyn Ballinger, warbler with the band, gets the vocal across nicely. Then Glenn Lawson, who works later in the bill with his partner, takes over as m.c.

Opening spot is taken over by Paul & Pettit for hand-balancing turn. Man goes through a routine on floor and table, and finishes with a slide down an incline while upside down on roller skates. George Geddes follows with his dog act. The pooch is well trained and does his stunt happily.

Glenn & Bus went on opening day and night sans usual wardrobe, delayed in transit, but got over big with their mixture of music and patter. Opening with 'Pistol Packin' Mama,' they breeze through a combo of pop bits and gags. Off after three bows, with crowd yelling for more.

Next to closing has 'Discovery Night' winner, Betty Smith, shapely young blonde, who begins with a chorus of 'Cuddle Up a Little Closer' and tops it off with fast tapping.

Judy Manners, on in the closing slot, takes off with 'Touch of Texas.' She follows through with impersonations of Bonnie Baker, Judy Garland, Beatrice Kay and others. Encores with 'A Great Day for the Irish.'

Strong biz at show caught. *Earl.*

Circle, Indpls.

Indianapolis, Sept.

Ann Corio, Eddie Foy, Jr., Bob Williams, Frances Wills, Herb Miller Orch, Danny Baxter, Mary Lou; 'It's Great Life' (Col).

Ann Corio's specialty, 'How To Undress With Finesse,' is the magnet that draws attention to a show with several first-rate features. The bill wasn't giving maximum values due to routing troubles the first day, but snapped into shape and wowed 'em by the weekend. Eddie Foy's antics, Bob Williams' novelty dog act and smooth emceeing, and Herb Miller's nifty tunes, first time heard here, kept proceedings on a high plane.

Miss Corio's dainty strip-tease was offset for comedy purposes by Frances Wills' screwy demonstration of how not to undress on the other side of the stage, but the laughter was mostly soprano. The boys gave undivided attention to the shapely Miss Corio, who was introduced in an amusing interview with Williams. She comes back later for some funny give-and-take with Foy, who can't get his mind off necking.

Foy gives his usual imitation of his famous dad, then imitates a village idiot, a drunken penguin, a fellow with a broken leg playing golf, a ilon and a midget trucking. This uy doesn't have to depend on family reputation to get by. The customers like his stuff. They also have a lot of fun with Williams' trained dog, which won't play anything but dead in spite of the boss' proud boasts of his performing talent. Finally, Williams brings out another canine that turns back somersaults and skips the rope. Miss Wills does some nifty arabesque and cartwheels in an acrobatic dancing turn in addition to her chore with Miss Corio.

Herb Miller's band is liked in both its sweet and jive tunes. Its 'One O'Clock Jump' is solid and its 'Stairway to the Stars' relaxing. Danny Baxter takes a fine vocal on the latter. Mary Lou is heard to advantage in two choruses of 'It's Always You.' The band also gets a big hand for its special arrangement of 'The Wanderer.' *Corb.*

St. Charles, N. O.

New Orleans, Sept. 24.

Jack Teagarden Orch, Phyllis Lane, Jack Teagarden, Jr., Jean Marshall; Dave Seed & Co., Wally Ward & Company; 'Dangerous Blondes' (Col.).

Jack Teagarden's musical routine is a smooth blending of rhythm, syncopation and melody. Teagarden's crew is an entertaining aggregalion with plenty the ball. He also m.c.'s the show and does the job acceptably. His trombone soloing gets plenty of palm pounding. The band, in addition to the sweet stuff, is also capable of beating out some nifty jive rhythms that score with the youngsters and service men.

Also worth noting is Jack Teagarden, Jr., leader's 17-year old son, who goes over big with his trombone contributions. In the vocal department, Jean Marshall, a 10-year old with a husky rhythmic voice, does nicely with 'I Don't Get Around Much Anymore' and 'Dinah,' and blonde Phyllis Lane fills her spot to audience satisfaction. She scores especially with 'People Will Say.'

The comedy Dave Seed & Co. gets its quota of laughs but at times seems a holdover from burlesque. Wally Ward and Company ran into transportation difficulties and failed to show at this session.

Capacity biz riday night when caught. *Liuz.*

National, L'ville

Louisville, Sept.

Duncan Sisters, Ted and Flo Vallett, Paul Sydell and Spotty, Charlie Agnew's Orch; 'Danger! Women at Work' (PRC).

An air of nostalgia pervades the National this week, with a welcome for the Duncan Sisters in their 'Topsy and Eva' routine, and Paul Sydell and Spotty, veteran dog act. Opening show (Friday) ran into plenty of difficulties, including lack of rehearsal time and music troubles, with the result that first show did not get on until three o'clock, and it was scheduled for 1:30. Vivian Duncan even had an hilarious incident, when the piano chair on which she seated herself broke away and dropped her to the floor (also unrehearsed). Next show, however, was working smoothly, with Earle Keller's pit crew playing the music for the vaude acts.

Duncan Sisters sock over their well-remembered routine, giving the customers their favorites, 'Remembering,' 'I'm Following You' and 'Side by Side.' Rosetta, working as of yore in blackface, doesn't seem to have lost any of her spontaneity and pleases with her surfire comedy. Whams over a solid hit with Vivian, in a Spanish number, plenty of clowning, with Vivian at the piano, and winds up with 'Onion Time in Bermuda,' bringing out an assortment of vegetables in a basket, and throwing them out to the audience. Gals bowed off to a rousing hand.

Supporting acts were Ted and Flo Vallett, baton twirling and acrobatic dancing. They're a youthful pair, fast precision workers, and their rops are decorated in a red, white and blue motif. They move through their routine fast and furious, and garner a big round of applause at the close. Paul Sydell, working his dog act which has served him for many years, was his usual click. Muscular control displayed by his mutts is uncanny, and when he brought on puppy that seemed just a few days old, and tried to get to do handstand, just like the other purps, the patrons really gave out with the palm pounding.

Charlie Agnew's orchestra open the show, and pace through a routine of so pop tunes. His vocalist, Jean Carroll, puts over a couple numbers in a deep, sultry voice and registered, as does Tiny McDaniels, jumbo size trumpet player. Another chap who scores with his trumpet playing is Laurie Gantreaux, 16-year-old lad from New Orleans, who is plenty good at tooting the blues, southern style. Agnew handles the introes, and takes a couple choruses on his saxophone. Band has evidently had personnel difficulties, but soon gets in the groove. *Hold.*

Apollo, N. Y.

Cab Calloway Orch (15) with the Cabaliers, Fay Kanty, Charlie & Dotty, Ralph Brown, J. C. Heard, Jonah Jones, Paul, Dinky & Eddie, the Cab Jivers; 'Black Raven' (PRC).

They're jumpin' with jive this sesh at the Apollo in Harlem, 'cause Cab Calloway, alumnus of the Cotton Club and Connie's Inn, back in that sector giving out solid in a manner that has the hepcats talking to themselves. The creator of 'Hi-de-ho' and scat singing looks set to shatter previous house records at this uptowner. From opening day Friday (24) there was a steady line making for that welcome jingle jangle at the b.o. At the night shows the crowds were even larger, not only taxing capacity but deep in standees on all floors.

A show that is paced only second to Man o' War, Calloway, an astute showman with plenty in his bag of tricks, gives them everything—and fast.

Opening with 'Minnie, the Moocher' theme, the orch follows into 'Rhythm Cocktail,' plenty torrid and spotlighting Illinois Jacquet in a tenor sax obligato that's out-of-this-world for the hepsters. Fay Kanty then takes over with vocal of 'People Will Say,' which sets her pretty with the outfronters. Gal, new with the band, is personable but needs better control. A bit nervous now, but she will probably overcome this later. Charlie & Dotty, mixed duo, follow with crack tapstering.

Calloway and the band take it from there with a brace of numbers, 'I Heard You Cried Last Night' and 'Jumpin' Jive,' both of which has the house rockin' and the mob solid with applause. Calloway vocals the former and works hard throughout. It's all plenty loud, with accent on the brasses, but up here it seems the louder the better. Ralph Brown spots neat danceology in next niche, with classy hoofing in the nonchalant manner. The ease with which he works presages the lad's been around and surely knows his way in the hoofing division.

Band takes over for 'Right Kind of Love,' with diminutive Dotty Saltis doing okay by the vocal, segueing into a jump version of 'St. Louis Blues,' with Calloway clowning at breakneck speed and band members taking spotlight for individual specialties, which all add up to click results. The Cab Jivers featuring J. C. Heard on percussions and Jonah Jones' hot trumpet give out with another jam session that has the house rockin' again and practically bringing it down with applause response. Band takes over for 'You'll Never Know,' with Calloway handling the vocal, making way for Paul, Dinky & Eddie, the Three Chocolateers, for sesh of comedy terping that panics for laughs, although incorporating legit hoofing. The dame bit especially is a howl. Mob can't get enough of them and off to solid applause. Finale has everybody on for a fast number in which quintet of gals lend musicomedy touch to proceedings.

Calloway crowds his stuff into a fast 60-minutes, sans encores, with his specialists giving them enough without [illegible]. This formula can't miss anywhere and it's a cinch the Apollo wickets will be turning fast and plenty for the remainder of Calloway's stay here.

Orpheum, Mpls.

Minneapolis, Sept. 25.

Joe Venuti Orch (14) with Kay Starr, Claytons (2); Neal Stanley; Connee Boswell; 'Background to Danger' (WB).

Connee Boswell's singing, the music of Joe Venuti and his orchestra and two pleasing vaudeville acts add up to neat entertainment. Miss Boswell, of course, supplies the box-office name as well as top talent.

Venuti's band goes in almost entirely for the most torrid jive which, if not so musical, at least is plenty noisy. Barrett Deems' madcap drumming dominates the band's effusions even more than Venuti's own too infrequent performances on the fiddle which help to compensate a little for the almost complete absence of real melody otherwise. However, the blasting away by the four rhythms, four saxes and five brasses, tempered only slightly by the Venuti violin, at least should bring plenty of joy to the hepcats. The boys really send solidly most of the time. Practically every number gives opportunity for individual soloing, too, bringing each member into the spotlight at one time or another.

A jive arrangement of 'Lady Be Good' sends the band off on its noise-making way. It gets even hotter with 'Savoy's Jumping.' Kay Starr, the band's vocalist, is not only attractive, but also has a voice and personality that make standouts of her three numbers, 'Paper Doll,' 'I Heard You Cry' and 'Exactly.'

'Blues in B Flat' is another band scorcher calculated to make the jitterbugs swoon with ecstacy. It precedes the first of the acts, the Claytons, boy and girl whose wind-up, after some nifty rhythmic and precision stepping, is an out-of-the-or inary blindfold tap routine.

Venuti does effective violining in various tempos during a novel 'Star Dust' arrangement and then the band comes through with the familiar 'Musical Cocktail' specialty, a jam session of a sort with every member playing different tunes welded into a conglomerate whole. Deems' drum specialty has the young man pounding away with the sticks at breakneck speed.

Neal Stanley's impressions of Eddie Cantor, the 'Mad Russian,' Clark Gable, Peter Lorre, Jerry Colonna, Abbott & Costello, Charlie McCarthy and Donald Duck include some clever patter and are exceptionally authentic.

At this late date, comment regarding Miss Boswell's superb selling of songs would be superfluous. At the show caught she did six numbers and still the customers wanted more. Highlights were her renditions of 'Stormy Weather' and 'Coming In on a Wing and a Prayer'—particularly the former. She also gave added values to 'Put Your Arms Around Me,' a medley that included 'You'll Never Know,' 'Wishing,' and 'People Will Say We're in Love' and 'In Your Arms.'

Lower floor partly filled at the opening performance Friday afternoon. *Rees.*

Earle, Wash.

Washington, Sept. 25.

Tim Herbert, Eunice Healy, the Roxyettes, Jo Lombardi's House Orch; 'Thank Your Lucky Stars' (WB).

With a long picture Harry Anger's stage show is limited to 38 minutes, all solid click. Lombardi's overture is buttressed by the vocals of Eileen Ritter singing 'Pistol Packin' Mama' and 'Sunday, Monday and Always.' Trailers part to show Roxyettes in a Russian number in colorful costumes and nicely lighted behind a nifty setting. Dancers introduce Eunice Healy who does two short, graceful tap routines.

The wallop of bill comes from Tim Herbert (nee Herman Timberg), who has developed a world of assurance, works with speed and brought something new to the payees. His radio impressions hit the bullseye and he went off to a storm of applause after a frenetic dance a la jitterbug. Roxyettes close with a colorful routine that brackets them with the best of the rhythm dancers. *Arke.*

RKO, Boston

Boston, Sept. 23.

Louis Armstrong Orch (13), Johnson & Foster, Joyner & Foster, Hattie Noel; 'Sky's the Limit' (RKO).

To say that Louis Armstrong used to be big stuff here is not to deny him plenty of draw today, but he hasn't come back with the best band he ever had, a condition Armstrong, of course, can't help. The all-colored supporting acts he's got are groovy, though, and the routine adds up to a lively 60-minute sesh that clicks.

Armstrong goes right to work on his trumpet with 'Lime House Blues' and follows with 'I Can't Give You Anything But Love,' both going well despite a lack of clear cut band performance. His hot solo style remains near the top of the heap, his invention never sagging. He doesn't fool around with high Cs as much as he used to, perhaps, but his ideas are still plenty sharp. Band does 'Baby Don't You Cry,' 'In the Mood,' and 'Brother Bill.'

Ann Baker and Jimmy Anderson do the vocals, catching solid hands for 'Murder He Says,' 'What's the Good Word,' 'All or Nothing At All,' etc.

Johnson and Foster tee off the vaude turns with a good tap duo, each doing an edgey solo for loud kudos. Joyner and Foster, in a minstrel end-men turn, draw laughter with antique gags of well proved merit, and Hattie Noel winds up the session with 'Two-Fisted Daddy,' 'Tall, Tan and Terrific,' and a couple of gargantuan bumps.

Biz was pretty good opening day considering school's in session. *Elie.*

Embassy, N. Y.

(NEWSREELS)

First pictures of the invasion of Italy by American, British and Canadian troops, most of them taken by the Signal Corps but some by Paramount, headline this week's otherwise generally mild assortment of clips. Included in the compilation the Allied incursion of Europe are some captured Italian reels which show the bombing of Rome, destroyal of Fascist emblems and rejoicing by the populace.

Tacked to the somewhat lengthy clip is one dealing with Pope Pius as a Vatican prisoner, but without any shots showing Nazi steps in that direction. His Holiness' coronation and visit he once paid to King Victor Emanuel, have been dug out of the files for background purposes.

On top of this is a brief portrait of a bigshot Fascist toughie of the Musso regime who qualls and pleads in a frightened manner before his Allied captors. It points up how they can cringe when they're finally disarmed, politically and militaristically.

Arthur Hale of radio's 'Confidentially Yours' appears early on the program to discuss the recent Quebec conference, whether or not the crystal-gazers are right or wrong as to how soon the war will end, and the question of a fourth term for F.D.R. He has been on the Embassy program for some weeks now and does a nice job.

Show is less actionful from war point of view than usual but includes some interesting combat practice scenes photographed by Par and including one-man blitzers, bazookas and skip bombers at work. *Char.*

Stanley, Pitt.

Pittsburgh, Sept. 24.

Dick Rogers Orch (14), Merry Macs (4); Hal Sherman, Margaret Wood; 'Fallen Sparrow' (RKO).

These first shows at the Stanley are getting to be quite a problem. Last week Blue Barron's band didn't put in an appearance at all on account of an auto delay en route and an accident to the equipment truck. This week Dick Rogers and his boys were on hand but empty-handed. Music, instruments and uniforms were still in transit, and they had to borrow clothes and everything else from the regulars in the pit.

Result was a pretty shoddy performance all around. Orch had to ad lib through most of their numbers, which they kept to a minimum, running show short by quarter of an hour and whatever band had to offer in the way of novelties and arrangements was a closed book. Rogers confined himself to a couple of staples, vocalizing a blues number in the oldtime style himself, and played pair of pops for his femme singer, Margaret Wood, 'Embraceable You' and 'You'll Never Know.' Might have been failure of music to arrive that put these two slow numbers together, but if that's the gal's regular stage routine, she should change, but quick.

Rogers told the audience Miss Wood was discovered in a USO canteen, where she was a hostess, which naturally helped sell her to the crowd. Rather attractive although possessed of no outstanding vocal qualities. Unfair to judge Rogers or his crew, of course, on basis of their getaway performance since it was done under such trying conditions.

Only two outside acts this week instead of customary three. Merry Macs can hardly be considered an outside one, however, since they're sharing top-billing with Rogers. Foursome from radio, records and films rates pretty close to the tops among the harmonizers and they sail through 'Hip Hip Hooray,' 'In My Arms,' 'Mr. Beebe,' a comic novelty dedicated to Lucius Beebe (meaningless here, since nobody knows him), 'Wait for Me, Mary' and 'Pass the Biscuits, Mirandy' with plenty to spare. Crowd wanted more of them but they stopped at the five numbers. In Marjorie Garland, lone femme quartet, Merry Macs have an oomphy package who is just as easy on the eye as all of them are on the ear.

Hal Sherman, practically a standard turn at this house, remains a crack eccentric hoofer but he's devoting too much time now to a comedy monolog, most of which is pretty tasteless. Couple of gags just to get his breath would be more like it for Sherman since most of his anecdotes are plenty blue and out of bounds for the family trade. *Cohen.*

Orpheum, L. A.

Los Angeles, Sept. 22.

Benny Carter's Orch (15), Peter Ray, Freddy Webster, Savannah Churchill, Harold Nicholas, Olivette Miller, Ben Carter & Mantan Moreland; 'Scream in Dark' (Rep).

Benny Carter's choice arrangements are grooving excellent all-Negro stage show at the Orpheum this week. This leader knows his way around among the notes and the mixture of sweet and swing that his crew toss out is ear-pleasing. 'Fiesta in Brass' opens show and lives up to its title, opening matinee house going all the way in response. 'Poincianna' is another top presentation as delivered by the band. 'Stardust' gives trumpeter Freddy Webster chance to shine. Sideman last played house with Jimmy Lunceford and makes a better appearance this time. Improvising sticking to arrangement, Webster's brass work was top-notch. 'Back Bay Boogie' spotlights band members in a solid piece and finale, 'Old Man River,' is also grooved for attention. Leader uses saxophone for his work throughout until 'River,' where he switches to trumpet.

Orch's vocalist, Savannah Churchill, pleases with 'Never Mention Your Name,' 'That Ain't Right' and 'Let's Try It Over Again.' Also working with band for solo spot is Olivette Miller and her swing harp plucking and jiving 'St. Louis Blues' and 'Embraceable You.' Peter Ray varies his tapping from sole to toe and adds balancing bit for encore to click.

Harold Nicholas, soloing since his brother received Army call, is one of the top colored dancers. Single registered big at first show. Taps are sharp in both precision and soft-shoe, his leaps, turns and splits high spots in a class, showmanly act. Ben Carter and Mantan Moreland, two Negro film comics, have run together a slick vaude laugh routine that had the house roaring. Songs, dances and patter are good material. *Brog.*

Variety Bills

WEEK OF OCTOBER 1

Numerals in connection with bills below indicate opening day show, whether full or split week.

Loew

NEW YORK CITY
Capitol (30)
Morton Gould
Henny Youngman
Virginia O'Brien
Allan Jones
State (30)
4 Sensational Macks
Cliff Edwards
N Rae & Waterfall
Benny Davis

WASHINGTON
(30)
Oscar Davis
Coulter's Steeplechs
Arthur Tracy
The Debonettes

Paramount

NEW YORK CITY
Paramount (29)
Vaughn Monroe Bd
Bob Evans
Dorothy Keller
BUFFALO
Buffalo (29)
Woody Herman Bd
Paul Winchell
Marion Daniels
MIAMI
Olympia (29)
...ams & White
...eslle & Carroll
Armida
Ray & Harrison
Neil Haverly

NEWBURGH
Ritz (4)
Tommy Tucker Bd
Bellit & English Br
OMAHA
Orpheum (2
Connee Boswell
Joe Venuti Bd
Neal Stanley
The Claytons

RKO

BOSTON
RKO (30)
Benny Goodman Or
Pops & Louie
Billy Reyes
(23)
Louis Armstrong Or
Joyner & Foster
Hattie Noel
Edwards Sis
CLEVELAND
Palace (30)
Louis Armstrong Or
Joyner & Foster
Hattie Noel
Edwards Sis
Mills Bros
(23)
Woody Herman Or
Paul Winchell
Marion Daniels
COLUMBUS
Palace (5-7)
Ann Corio Rev
Herb Miller Orc
Williams & Dust
Charlie Stewart
Frances Wills
Eddie Foy, Jr.
(28-30)
Al ...omline Orc
Low Hite & Stanley
3 Little ...
Phil Brito
ROCHESTER
Temple (24-26)
Blue Baron Orc
Johnny Burke
Nelson & Allen
Ruth & B Ambrose

Warner

NEW YORK CITY
Strand (1)
Sammy Kaye Orc
Shea & Raymond
Lyda Sue
(24)
Abe Lyman
Jerry Lester
Lane & Ward
PHILADELPHIA
Earle (1)
...ie Barnet Orc
The Merry Macs
Hal Sherman
Sharkey
(24)
Sammy Kaye Orc
Don Cummings
Sunny Rice
PITTSBURGH
Stanley (1)
Ink Spots
Clyde Lucas Orc
3 Little Sis
Lenny Gale
(24)
Rich Rogers Orc
The Merry Macs
Hal Sherman
UTICA
Stanley (5-7)
Tommy Tucker Orc
...
Bellit & English Br
(28-30)
Jan Savitt Orc
Ruth & B Ambrose
Nelson & Allen
Johnny Burke
WASHINGTON
Earle (1)
Roxyettes
Tim Herbert
Eunice Healy
(24)
Roxyettes
Tim Herbert
Eunice Healy

Independent

NEW YORK CITY
Music Hall (30)
Molasses & January
Jurali Mincvich
Frank Brooks
Jack Spoons
Frank Gondus
Roxy (29)
Bert Lahr
Paul Hankon
Patricia Bowman
The Imaginators
Hector & Pals
Lucille Manner
Paul Ash Orc
BRONX
Carlton (28-29)
Harris & Hunter
Smith & Hart
Jackie Vincent
The Martells
Ruthie Barnes
LONG ISLAND
Bayside (2)
Jan Fellows
Clon Florenz
Jamaica (27-29)
Edith Fellows
Fred Rainey
H DaVoe Lines
Rio & Rita
Nestor & Rollins
(30-3)
Harris & Hunter
Jimmy Castello
Ruthie Barnes
(2 to fill)
ATLANTIC CITY
Steel Pier (2-3)
Elsham 4
Barr & Estes
Harmonikers
Kaulpu Sis
BALTIMORE
Hippodrome (30)
Arthur LeFleur Co
Stearns & Bailey
Ladd Lyon
...Worth & Mardy
B Wells & 4 Fays
(30-2)
Wine, Women ... S.
(2-6)
Lynne Pearl
Wynn 2

BOSTON
Majestic
Abe Marcus
Arthur Blake
The Rials
Keaton & Armfield
(1 to fill)
BRIDGEPORT
Lyric (1-3)
D... Rogers Orc
Dick Buckley
Marcon Hutton
H King & Arlina
CAMDEN
Towers (1-3)
Lloyd & Willis
Donna Carroll
The Dawns
Jackie Green
FALL RIVER
Empire (28-30)
Blue Barron Orc
Diane Dare
Paul Regan
Dick Buckley
HARTFORD
State (1-3)
Blue Barron Orc
Jane Pressler
John Kirby Orc
Pelhams & Midgets
NEWARK
Adams (30)
Tony Pastor Orc
Glenn Miller Singers
Jimmy Morgan
Rolla & V Pickert
PHILADELPHIA
Carman (30)
Gay Nineties Rev
Fay's (30)
Earl Hines Orc
Cook & Brown
Ruby Lawrence
The Appletons
PROVIDENCE
Metropolitan (1-3)
Dante
SPRINGFIELD
Court Square (30-
Edith Fellows
Hannah Williams
WASHINGTON
Howard (30)
Capri Foster Orc
Amos & Estrellita

Laura Wilson
Shorty Davis
Sandy Lang Co
WATERBURY
Poli (29-30)
Ink Spots
Frohre & Lo Pell
B Dupree & Charlo
Ann Anderson
Jackie Green

WOONSOCKET
New Park Theatre
(1-3)
Fred Roner
Fraure & Lo Pell
B Dupree & Charlo
Bob Douglas
Georgie Kaye
WORCESTER
Plymouth (27-29)
Dante

Cabaret Bills

NEW YORK CITY

Algiers
Bill Glass Orc
Loretta Lane
Joan Marshall
Aquarium Rest.
M Powell Manlaes
James Barry
Harlem Highlanders
Ed Farley
Lowell Pontea
Armando's
Ann Francine
Geo Morris Orc
Bal Tabarin
Dawn & Russell
Roy Douglas
Nico Cuvaro
8 Montmartre Gls
Burke Twins
Ronnie de Campe
Lou Harold Orc
Tony Grey
Bill Bertolotti's
Norma Raymond
Laura Wilson
Sally Goodwin
Maya Gifford
Loretta Lane
Barry Sis
Larry Brooke
Don Liberto
Winn Seeley
Samba Sirens
Frank Marti Orc
Nat Brandwynne Orc
Coq Rouge
Elaine Jarrett
Dick Wilson Orch
Bela Bizony
Jack Dempsey's
Victory Boys & Girl
Alf Lane 3
Don Baker
Barbary Coast Boys
Diamond Horseshoe
Bob Hall
Vivien Fay
Victoria Rane
Ross Sis
Keith Hall
Sylvia Barry
Harry Meehan
James B. Allison
Four Rose Buds
Will Quentmoyer
Rosalie Grant
Mariah Sis
Florence Hi Lowe
Rosita Royce
Mercedites
Lester Horton Dncrs
Marty Gold Orc
E Madriguera Orc
Hotel Essex House
(Casino on Park)
Barry Winton Orc
Jean Murray
Jack Kerr
Hotel Lexington
(Hawaiian Rm)
Lani McIntyre Orc
Lelalui
Momikai
Hotel Lincoln
(Blue Room)
Henry Jerome Orc
Hotel Madison
Sonny Kendis Orc
Hotel McAlpin
(Marine Grill)
Gladys Tell
Johnny Messner Orc
Hotel New Yorker
(Terrace Room)
Johnny Long Orc
Gene Williams
Mary Jane Yeo
Bob Russell
Corryne Church
Robert Wright
Mary Jane Lawson
Billy Peterson
Art Paulson Orch
Peter Kent Orch
Hotel Park Central
(Cocoanut Grove)
Charlie Barnet
Buddy Briggs
Sammy Birch
(Royal Palm)
Ragtime Smitty
Flo Hart
Frank Rosati
Linda Carroll
Hotel Pennsylvania
(Cafe Rouge)
Glen Gray Orc
Hotel Pierre
(Cotillion Room)
Rasha & Mirko
Fred & E Barry
Stanley Melba Orc
(Cafe Pierre)
Ellen Mitchell
Stanley Melba Orc
Hotel Plaza
(Persian Room)
Hildegarde
Bob Grant Orc
Hotel Roosevelt
Guy Lombardo Orc
Walter Perner Orc
Hotel Savoy Plaza
(Cafe Lounge)
Clemente Orc
Marita
Paula Lawrence
Celeste Holm
Josh White
Miskaya
Rasha & Mirko
Leon & Eddie's
Eddie Davis
Nickie Ahers
De Mayo & Moore
Marilyn Myles
Kirk Wood
Sherry Britton
Monte Carlo Beach
Mary Howard
Diana
Freshmen
Dick Gasparre Orc
Ralph Rotgers Orc
Monte Carlo Garden
Allessandro Rosati
Milan Smolen
19th Hole Club
Chiquita Venezia
Mickey Mallory
Milt Mann Orc
Number One Bar
William Russell
Adele Arden
Bob Downey
Fredric Vonn
Hazel Webster
Old Roumanian
Henny Nadell
Fanchon
Len Fuld
Sadie Banks
Joe LaPorte Orc
Place Elegante
Bill Farrell
Carmen Rosel
Vince de Costa
Art Tubertini
Ernest Franz Orc
Queen Mary
Naya Grecia
Vera Niva
Castaine & Barry
Guy Martin Girls
Pat Clayton
Irving Conn Orc
Peter Rotunda Bd
Queens Terrace
Phil Foster
Susan Carol
Joone & Phillipe
Adams & Dall
Jack Allyn
Ned Harvey Orc
Rainbow Inn
Bobby Lange
Toni Arden
Francine Fountaine
Fort Lindsey Gls
Sid Saunders Orc
Rooid Orc
Riobamba
Jane Kean
Dean Martin
Valentinoff
Three Sisters
Charles Baum Orc
Herbert Curbello Bd
Rogers Corner
Korn Kobblers
Harry Lefcourt Orc
Waikiki Hula Maids
Jeanne Claire
Victor Quartet
Harold Green
Connie Howell
Russ MacLean
Al Sater
Phil D'Arcy
Al Hous Orc
Rubon Bleu
Maxine Sullivan
Fred Keating
Nadya Norskaya
Day, Dawn & Dusk
Julius Monk
Herman Chittison
Russian Kretchma
Daria Birse
Lola Zalipskaro
Senya Karavoeff
Michel Michon
N Matthey Orc
Vladimir Kavaloff
Nastia Pollakova
Marusia Sava
Misha Uzdanoff
Samoa
Talima
Mullana
3 Hot Peppers
Hawaiian Ser...
...lyre's Roof
Salve
Thus Davis
Hildegarde Holliday
Ralph Strain
Noble & King
Stork Club
Larry Siry Orc
Charles Bonni Orc
Fausto Curbelo Orc
The Place
Irene Barkley
Pat Bing
Evelyn Brech
Sketts Tolbert
Tony's Trouville
Pita Mollao
Manuel Sao Miguel
Harry Gibson
'Bus' Davis
Tropical Club
Viola Jefferson
Holt Clin Drew
Joe Washington
Cook & Brown
Claudia Wheeler
Socarras Orc
Versailles
Val Olman Orc
Panchito Orc
Carl Brisson
David Brooks
Jesse H Hawthorne
Pearson & Warrick
Mitchell Brothers
... Bond
... Brooks
Woodman Units
Vee-Sights
Village Barn
Beryle West
Jobe Sheeran
... Penal
Scott & Susanne
Barbara Ashley
Martha King
Doc Richards
Zeb Carver
Toy Clark
Ed ... Ashman Orc
Village Vanguard
Leadbelly
Al Dee Bomb 4
Helen Howe
Dan Elyn
Ray Parker
Wivel
Bob Lee
Pezell & Mayo
Tommy Hayden
Yvonne & LaMarr
Gertrude Hild
Harry Horton
Carlos Varelas Orc
Hilda Salazar
Thomas Ross
Zanzibar
Ella Fitzgerald
... Bros
... Rocco
Mato & Poke
Count LeRoy
Avis Andrews
Don Redman Orc

Victor Dietz
Don Sylvio Orc
Roberto Oro
Bill's Gay 90's
Ethel Gilbert
Harry Donelly
Charlie Ross
Bernie Grauer
Gay 90's Quartette
Blue Angel
Madame Alphand
Bunty Pendleton
Noble & King
Wally Boag
Ray Bourbon
Stuart Ross
Leonard Ware Trio
Cafe Society
(Midtown)
Mildred Bailey
John Sebastian
William Horne
Eugene Fields Trio
Teddy Wilson Orc
Cafe Society
(Village)
Pearl Primus
Mary Lou Williams
Ann Cornell
Josh White
Eddie Heywood Orc
Casablanca
Fanchon
Wilma Cox
Chanticleers
Mark Monte's Orc
Ralph Font Bd
Casbah
Geraldine De Lys
Lee Kuhn 3
Danny Yates Orc
Casino Russe
Nina Tarasova
Dmitri Matvienko
Gary Goldman
Nicholas Khudarik
Anna Kuzakevich
Nadia Vobilla
Vladimir Lazarev
Natasha Inlova
Elsa Brooks
Constance Love
Milton Cooper
... Orc
Cerutti's
Garland Wilson
Eddie Steele
Mae Barnes
Shirley Conklin
Chateau Moderne
Kay Parsons
Tophee Boys
Club 18
Roy ...
Vince Curran
Joe Frisco
Hal Dickson
Gaye Dixon
Lillian Fitzgerald
Allison
Hazel McNulty
Gordon Andrews
Club 51
Frankie Hyers
Pat Harrington
Dorothy Henry
Barbara Barrie
Peggy O'Neill
Marsha Kent
Dorothy ...
Club 1-2-3
Roger Stearns
Myla Kingslo
Copacabana
Ella Logan
Perry Como
The Dilyons
Billy Banks
Bobby Davis
Frances Hen
Chin Wan
Vin Travora Orch
Jimmy Dwyer's
Gaby Gero
Virginia Fell
Julia Gerity
Singing Waiters
El Chico
Lila & G Pansino
Las Dos Marias
Pilar Gomez
Rolnaldo Henriquez
The Charlo ...
Nino de Moraes Orc
El Morocco
Chauncey Grey Orc
Chiquito Orc
Andre Bodo
Charles Inwald
Famous Door
Chet Boswell
Iris Raye
Blue Drake
Hot Lips Page Orc
Greenwich Village Inn
Fats Waller
Evelyn Brooks
The McArthurs
Mildred Ray Gls
Ned Harvey Orc
Prado Rhumba Bd
Harlequin
Dale Belmont
Lucille Matthews
Irving Conn Orc
Havana-Madrid
Apolita Juarez
Rolando
De Marlos
Wally Wanger Line
Hilda Salazar
...
Carlos Varelas
Hickory House
Diana Noldo
Anell Sweet
Larry Bennett
Hotel Astor
(Astor Roof)
Tommy Tucker Orc
Amy Arnell
Jose Morand Orc
Cocktail Lounge
Dick Kuhn
Hotel Belmont Plaza
(Glass Hat)
Bill Ames
Rajah Raboid
The ...
Maria Morales
The Cranes
Joe Paluny Bd
Anita Rosa Orc
Enoch Light Orc
Hotel Biltmore
Carol Lynne
Ray Heatherton Orc
Hotel Commodore
(Century Room)
Vaughn Monroe Orc
...
Hotel Dixie
(Plantation Room)
Al Trace
Hotel Edison
...
Joseph Marvin Orc
Hotel Sheraton
(Satire Room)
Tino Valente
Pat Cameron
King Johnson Orc
Hotel St. Moritz
Dolores Del Carmen
Ben Perry Orc
Hotel St. Regis
Larry Keyes Orc
Neva Patterson
Hotel Taft
Enoch Light Orch
Sunny Skylar
Hotel Waldorf-Astoria
Starlight Roof
Frank Sinatra
Leo Reisman Orc
Mischa Borr Orc
Hurricane
Hal McIntyre
Arthur Bros
Masters & Rollins
Jimmy Rey
Jerry Bergen
Dave Dennis Orc
Jane Taylor Dcrs
Ireland Restaurant
Joey Nash
Jimmy White
Rudolfo Bros
Marlyn & Martinez
Cocktail Timers (6)
Ted Eddy's
Angelo Orc
Jimmy Kelly's
Glenda Hope
Mary Murray
Jo Ann Collier
John Rockwood
Burke 2
Kay Marshall
Rebor
Romero & Rosita
Danny Higgins
Jean Louise
Carter & Ross
Lorna Rhode
Joe Capello Orc
Kelly's Stable
C Hawkins Orch
Chocolate Cards
Clarence Profit 3
Chiquita Brazil
Nat Jaffe
Joe Stell
Marion Maye
Billy Daniels
La Conga
Nat Brandwynne
Chucho Martinez
Rosita & Veloz
Herwat
Stewart ... Lea
Socando Diaz Trio
Maroa Orc
Jose Curbelo Orc
La Martinique
Danny Thomas
Adrienne
...
Maximilians
Maxi Bergere
Socarras Orc
Latin Quarter
Georgie Price
Hardstar & Fisher
...
Hollywood Blondes
Ann Parish
...
Barbara Belmore
... Rollerettes
... Dolphines
Georgia Peponis
...
Don McGrane Orch
... Orch
La Vie Parisienne
...

BOOKING THE NATION'S LEADING INDEPENDENT VAUDEVILLE THEATRES
EDWARD SHERMAN AGENCY
NEW YORK — PARAMOUNT BUILDING
BEVERLY HILLS, CAL. — CALIFORNIA BANK BLDG.

DOROTHY KELLER
NOW
Paramount, New
Movie Scouts Notice
Personal Management:
EDDIE SMITH, Paramount Bldg.

Holyoke Theatre

Mass., Sept. 28.

Shuttered since a $20,000 fire early this summer, the New Holyoke theatre has reopened for Sunday shows. Bobby Sherwood band topped the first Sunday (26).

New Acts

VIRGINIA O'BRIEN
Comedienne
12 Mins.
Capitol, N. Y.

This is the picture house debut of the Metro comedienne who was onscreen the weeks just preceding, in 'DuBarry Was a Lady,' and who, of course, has been seen on Broadway in musicomedy. The deadpan songstress remains as effective for presentation audiences as elsewhere, doing 'Carry Me Back to Old Virginny' and 'Rockabye Baby' in ultra-modern rhythmic arrangements. In between is sandwiched 'Salome,' her special lyric out of 'DuBarry.' She also does a deadpan double ... Allan Jones on the bill.

Prime salient of Miss O'Brien's charm is her personal pulchritude because she's that rarity, a comedienne who is also a looker. Her style, of course, is unique and her arrangements a tribute to the boys who orchestrate her stuff. It's capital.

Rolling in on the crest of her Metro film trailers, of course, makes it so much easier and establishes the songstress as a bit of a name. She delivers handily in person, being easy both on the eyes and ears.

Abel.

JANE KEAN
Songs
15 Mins.
Riobamba, N. Y.

A blonde looker, Jane Kean, has achieved comparative prominence on Broadway during the current season in 'Early to Bed,' from which she's currently doubling for the next four weeks into the Riobamba. A sock in the Richard Kollmar musical not only as a singer but also as a dancer and comedienne, Miss Kean is doing mostly rhythm songs. She's clicko most of the way.

Formerly teamed in the varieties with her older sister, Betty, Jane Kean then had to play a subordinate role, but now she's slated for better things. A classy lookin chassis that's pointed up by her revealing white gown is no small factor in Miss Kean's sight values, and as far as talent goes, she can rock ... tune with most of 'em. That unruly coiff, however, could be corrected. She hasn't 'arrived' as yet, but there's no denying that the added stature she'll undoubtedly get with more experience will make her ripe as a single in the presentation houses and for top billing in musicals.

After ... special lyric opener links her with 'Bed,' she segues into several rhythm tunes and then a satire on the chantooseys that could use some polishing. In fact, a little more novelty is what she needs most right now; as far as the propelling force is concerned, she's got all that, though her dancing, plus the greater comedic talents than she shows here, are by no means ... be relegated wherein musicals or vaude-niteries are concerned. In all three fields she has a bright future.

Kahn.

VAL
Dancing
10 Mins.
Riobamba, N. Y.

Of ... ballet school, Val Valentinoff is an Anglican type despite the handle. His outstanding prominence was gained in the Olsen and Johnson 'Sons o' Fun.'

He's a tall, rangy, dark-haired chap with an excellent backgrounding in the ballet, but he'd go over better were he to eliminate his verbal attempts at comedy. Valentinoff's dance satirisms, too, are something that could be improved; in short, it's strictly a matter of material with him rather than the actual performance.

At this catching he was particularly conscious of the customers' poor reaction to his stuff; he even said so, and that may be another point for him to correct. A performer doesn't enhance himself with the patrons by admitting his own hatching.

Kahn.

DEAN MARTIN
Songs
8 Mins.
Riobamba, N. Y.

Cleveland's entry in ... swoonstakes is Dean Martin, a thin-visaged, dark-haired baritone who's making his New York ...ut with this date. The New York competition ... apt to be a little too tough.

Martin, seemingly, would ... without that mike. He's lacking personality, looks ill-fitting in that dinner jacket and, at best, has just a fair voice that suggests it would have little resonance without the p.a. system.

Kahn.

JADE
Dancer
4 Mins.
Riobamba, N. Y.

Jade Ling is a Chinese ... who does interpretative dancing. She's strictly for decorative purposes and, as such, fills the bill at the Riobamba in a couple of production ...

Formerly a nude dancer, Miss Ling is currently getting away from the ... although still in a sufficient state of undress to warrant plenty of audience attention.

Kahn.

BURTON'S BIRDS
Novelty Act
10 Mins.
Jack Lynch's, Philly

Here's something new ... 'animal' acts—a covey of trained birds doing amazing feats under the direction of a wizard handler. The act is a ... ral for intimate niteries, hotel rooms and the like. But, due to the tiny size of the feathered performers, it could not be shown ... too large a room. Theatres likewise are out, for the same reason.

Burton sends the birds through their bewildering paces with a maximum amount of showmanship. They juggle balls while lying on their backs, walk tight-ropes and chirp in unison. They do practically everything but lay eggs—at least not as an act.

Shal.

Gag Men

Continued from page 1

...gence ... comedy scripting ... 'seller's market' are several. Commercial radio has never before required so great a supply ... comedy material. Comedy programs have established themselves as 'the' staple article of network programming, regardless of whether their immediate species is variety, dramatic or whodunit. As the demand has increased, the factors of supply have decreased. The armed forces were first to deplete the ranks of experienced radio comedy writers. The Hollywood studios, suffering from ... same stroke, turned to radio for replacements, baiting the hook with boosts in salary. Ad agencies now find themselves in the somewhat melancholy dilemma of either sweetening the pot or losing their staff comedy writers, or ... freelancers, to pictures.

The scarcity ... comedy writers has created another phenomenon for the business. It's the reversal of money-ranking status as between director and writer. There are plenty of radio producers and directors available and the current trend gives the comedy scriptist a substantial income edge over ... fellow that ... the final analysis passes on the material and invests it with productional substance.

On top of the losses caused by the draft and the raiding by Hollywood, the ad agency exec had to contend with a curious tendency of the few staff gag men he has been able ... retain. And this tendency is the bitterest ... that the agency exec says he has yet had to swallow. The staff men, who are on annual salary, ... now showing a disposition to ... their workaday affairs over to ... These ... now refer radio ... to their (writers') agents and talking about 13-week contracts with options asking for fancy increases.

Only a couple comedy programs in New York are now able ... get writers to submit their stuff on spec. The established freelance writer, with rare exception, is demanding payment on submission, whether used on the program or otherwise.

Post-War Utopia

Continued from page 1

...is conference is being recorded on film and discs by the Office of War Information ... ver... world-wide distr... ample of American ingenuity.

Lowell Fess, ...ayor ... Yellow Springs (pop. ...500), who ... recently in New York making ... sound track for the short, ascribes the ... to Harold Igo, an Ohio playwright who approached him last April with the idea for a play about an imaginary town which found jobs for all of its returned soldiers.

Fess a... ...cal bigwigs seized upon the idea ... organized a ... Peace Conference ... in July, ... ing of labor, capital and civic group reps. ...he OWI heard about it and sent a film ... radio unit out there. The unit spent a month shooting and recording documentary material. It's now being edited for release.

The ...m and ...ordings will include ... a charter ... of the fighting ... and discus... employment, housing, ... and education.

Th... townspeople did all the acting, Fess doing the commentary.

18 N. Y. Department Stores Receive Tickets for 1st of War Bond Matinees

ickets for the first of the Broadway special Third War Loan Bond matinees to be held Oct. 5 have been turned over entirety to 18 New York department stores and uptown branch bank, this method of disposing of the tickets being suggested by the Treasury Department. Four matinees are to be played on that date and if all sell out, it will represent $5,085,250 in bond purchases. The shows to given are 'Oklahoma' (St. James), 'Something for the Boys' (Alvin), 'Tomorrow the World' (Barrymore) and 'Life With Father' (Empire). There will be shows in campaign, the other seven special matinees on later in the month.

way received a plug by the big stores their unday (26) ads which included the names the shows and the comment: 'Through the courtesy of the legitimate theatre industry we are able to offer free tickets for War Bond purchases. The larger the bond, the better the seat. Only ticket for bond. No tickets obtainable at the box-offices.'

Lower tickets call for the purchase of bonds valued from $1,000 to $5,000 generally, balcony locati calling for $500 bonds and upper sell for as low as $25 bonds, there being six different price variations. There have been 4,492 tickets distributed among the 18 stores and the bank (National City), lowest number bein 216 and the highest 363 tickets.

There will be no special war bond matinee by 'Three's a Family,' Longacre, N. but has already participated in the drive. Last Saturday (25) John Golden steered Mrs. Albert D. Lasker to the lobby bond booth and she placed an order $100,000. Order was given to Eleanor Ventura, American Theatre Wing volunteer who had been selling war stamps small denomination bonds.

Gladys George's 'Illness' Folds 'Skin' in Boston

'Skin of Our Thornton Wilder's Pulitzer Prize-winner of last season, closes Saturday night (2) at the Shubert, Boston, after only one week of its scheduled two-week engagement. The illness of its star, Gladys George, iven by producer Michael Myerberg as the son for the closing.

According to the announcement, the actress Myerberg: 'My doctor advises me that if I continue to use my voice in its present condition I shall never be able to speak on the stage again. I must therefore advise you that I cannot continue in 'Skin of Our Teeth' after Saturday, Oct. 2. I must and will terminate my engagement on that date. Regretfully, Gladys George.'

Myerberg advised his York office by phone yesterday (uesday) that would attempt to find another actress for the leading part of Sabina in the Wilder play, with the idea of sending it out on tour again. He did not indicate whom he has in mind as replacement, however. Miss George had only recently gone into the part, having succeeded Miriam Hopkins, who followed Tallulah Bankhead, the originator of the role.

It's figured likely that if and when 'Skin' is started on tour again, Conrad Nagel will not play the Geor Antrobus part, in which he followed redric March. Because of radio commitments, Nagel must commute New York weeken so he was reluctant to make the tour, but finally agreed to go as far as Pittsurgh.

From sources in Boston it was reported that the Monday night (27) opening there drew only $806, a disappointing house. Myerberg's other production, 'Star Dust,' closed out-of-town Saturday night (25) after unsatisfactory tryouts.

Engagements

Constance Bennett ('Without Love' touring company).

Lou Polan, Dave Mallen ('Oklahoma' road company).

June Dayton ('Kiss and Tell' Coast company).

Elisabeth Fraser, Phyllis Avery, Olive Deering, Kathryn Eames, Genevieve Frizzell, Virginia Hammond, Mary Lenhardt, Jean McCoy, Laura Pierpont, Laura Walker ('Winged Victory').

Martin Field, 28, Has 3 Broadway Plays Due

With three productions in the offing, Martin Field promises to be the busiest young playwright on Broadway this season. First prospect is a drama entitled 'The Winner,' which deals with native American fascist about whom film is made by a group of people, among them his own son. Sam H. risman, producer of obacco Road, interested Winner.'

Second prospect by Field is an entirely different approach to the subject of fascists and fascism, satirical musical about the Axis entitled 'Addie's No Lady,' which goes into rehearsal soon un the aegis of Allen Roth, NBC orchestra conductor and radio producer.

The third offering is 'Connie's Inn,' with music by Duke Ellington. This is based on the night club which flourished during the Prohibition era.

'Addie's No Lady' and 'Connie's Inn' were both written by Field in collaboration with Harry Lenk.

The author, who is is the subject of a forthcoming 'success story' column by Dale Carnegie.

Current Road Shows

(Sept. 29-Oct. 9)

Irish Rose'—Cox, Cincinnati (29-9).

'Another Story' (tryout)—National, Washington (29-3); Colonial, Boston (5-9).

'Army Play y Play'—Providence (29); Bushnell Aud., Hartfor (30-2); National, Washington (5-

'Arsenic Old Lace'—Locust, Philadelphia (29-3); Nixon, Pittsburgh (5-9).

'Big Time' (vaude)—Nixon, Pittsburgh (29-3).

'Blackouts of 1943' (vaude)—El Capitan, Hollywood (29-9).

'Blithe Spirit'—Walnut, iladelphia (5-9).

'Corn '—Shea's, Jamestown (29); Shea's, Erie (30); Colonial, Akron (1); Park, Youngstown, Ohio (2); Virginia, Wheeling, W. Va. (4); Weller, Zanesville, Ohio (5); Midland, Newark, Ohio ( ); Hartman, Columbus, Ohio (7-9).

'Dark yes'—Selwyn, Chicago (29-9).

'Doughgirls' Co.)—American, St. Louis (29-9).

'Doughgirls' (3d Co.)—Civic Au Fresno (29); Senior High Aud., Sacramento (30); Aud. Portland (3); Metropolitan, Seattle (4-9).

Gilbert and Sullivan—Cass, Detroit (5-9).

'Good Night, Ladies'—Blackstone, Chicago (29-9).

'Ice Follies of 1943'—Pan Pacific Aud., Los Angeles (29-9).

'Jane Eyre'—Aud., Denver (29-3); Capitol, Salt Lake City (4); Biltmore, Los Angeles (6-9).

'Junior Miss'—State, Harrisburg (29); Bridgeport (30-2); Academy of Music, Northampton, Mass. (4); Court Sq., Springfield (5-6); Aud., Rochester (7-9).

'Kiss and Tell' (2d Co.)—Harris, Chicago (29-9).

'Kiss and Tell' (3d Co.)—Plymouth, Boston (29-9).

and ' (4th Co.)—Erlanger, Buffalo

'Let Us Be '—Lafayette, troit -9).

'Life With Father' (2d Co.)—Walnut, Philadelphia -3); Shubert, New Haven (5-9).

'Maid in the Ozarks'—Great Northern, Chicago (29-9).

'Mother's Day'—Geary, ran-sco (29-9).

'Naked ' (tryout)—Mary-altimore (4-9).

ne Touch of Venus' (tryout)—Opera House, Boston (29-3).

'Othello' (tryout)—Colonial, oston (29-3); Locust, Philadelphia (5-9).

'Porgy Bess'—Ford's, more (5-9).

'Skin of Our Teeth'—Shubert, Boston (29-9).

'Sons Fun'—Forrest, Philadelphia (29-9).

'Student Prince'—Erlanger, Chicago (5-9).

'The Patriots'—Metropolitan, Providence (7); Bushnell Aud., Hartford (8-9).

'Tomorrow the World' (2d Co.)—Cass, Detroit (29-3); Hanna, Cleveland (5-9).

'Uncle Harry'—Wilbur, Boston (29-9).

Shows in Rehearsal

'A Yankee'—Richard Rodgers.

'What's Up'—Mark Warnow.

'Victory Belles'—Henry Adrian.

'Carmen Jones'—Billy Rose.

'Artists and Models'—Lou Walters, Don Ross, E. M. Lucw, Michael Redstone.

'Outrageous Fortune'—Gilbert Miller.

'Manhattan Nocturne'—George Brandt, Walter Drey.

'Oklahoma' (road)—Theatre Guild.

'The Patriots' (road)—Playwrights.

'Kiss Tell' (road)—George Abbott.

N. Y. IA LOCAL ENDS UNEMPLOYMENT LEVY

Local No. 1 (IATSE), stagehands union, has eliminated deductions from working members' wages in aid of its unemployed. was discovered that at least some deckhands without regular theatre jobs have been making as much, or more, than those with seasonal berths. Some of those in the unemployed group have said they would rather not be attached to a crew because other jobs in shops and elsewhere were obtainable, if and when they chose.

Instead of actual ay deductions, union has required grips and clearers to lay off one day weekly, a replacement not regularly employed stepping in. Scale for deckhands is $58 weekly but, with the skipped performance they really get $49.75. Heads of departm in legit theatres get the scale pay of $87.50 but, because they are key men, one day's pay is deducted for a replacement.

Only 3% now deducted from department heads' pay, matter of $2.62, third of which goes to the emergency fund and the balance to the retirement fund. It makes a difference of $5.51 favor of stage carpenters, electricians and property men. In vaudfilm houses the heads receive $12 per day and a similar new arrangement applies.

Cornell, Gilder, Eaton To Judge Pitt Play Contest

Pittsburgh, Sept.

Katharine Cornell, Rosamond Gilder, associate editor of Theatre Arts Monthly, and Walter Pritchard Eaton, associate professor of playwriting at Yale, have been named by ittsburgh Drama League as the Jury of Award for its $500 nation-wide playwriting contest. Preliminary jury is composed of Harold V. Cohen, drama critic of Pittsburgh Post-Gazette; Robert Gill, director of Pittsburgh Playhouse, and Edwin L. Peterson, associate professor of English University of Pittsburgh.

Contest, designed to iscover a play that will advance constructive thinking on war and peace problems, closes Nov. 1 and winning script will be announced Jan. 15. So far applications have been received from such points as Canada, Mexico and Puerto Rico. Prize play will probably be given its premiere performance at Playhouse here late in the winter.

Pitt Playhouse Opens Oct. 12 with 'Jason'

ittsburgh, Sept. 28.

Local layhouse will open 1943-44 season on ct. 12 with Samson Raphaels comedy, 'Jason,' community new director, Robert Gill, announced last week. For first time in Playhouse's history, too, players will be paid, small sum weekly. Other shows set for production include 'Post Road,' 'On orrowed Time,' 'Lady in Waiting,' 'Blind Alley' and 'Barchester Towers,' Thomas Job, a fellow faculty member of Gill's the Carnegie Tech drama school but now on a leave of absence in Hollywood writing for Warners.

Playhouse also announced appointment of new technical director, Fred Rein, like Gill a Tech drama alumnus who previously worked for Mountain Playhouse in Jennerstown, Pa., and Mummers in St. Louis.

'Fame' Actor Slugged

Burton ripp, who has a minor role in 'Land of Fame,' which opened at the Belasco, N. Y., last week, was slugged on Friday evening (24) by an unidentified man. It was said to be a case of mistaken identity.

A two-inch gash in the scalp didn't prevent Tripp from appearing in the performance that night.

Inside Stuff—Legit

' right Lights,' musical which recently stopped after four performances at the Forrest, N. had no less than 20 backers, who put up the $37,500 originally invested in the show. Several invested $2,500 but a majority whose are not familiar to show business had shares represented by $500 each. Jules J. Leventhal guaranteed the salaries, for which he giv a percentage of if-and-when profits. After he read the notices, Leventhal declared himself out except for the above liability, and with no chance to raise the funds needed to deposit the pay guarantee which would have been required by Equity, Alex Cohen, who presented 'Lights' with two other youngsters, shuttered the show.

Renee Carroll, the Sardi hat check who played herself 'Lights,' was required to join Equity, Cohen guaranteeing to pay the $100 initiation fee. The redhead intends maintaining her membership, although another stage job is nowhere in sight.

'Porgy Bess' revival, in for three weeks 44th Street, N. Y., before starting out Monday (4) on another cross-country tour, represents one of the least expensive hookups, if not the least, a Broadway musical revival as original investiture is concerned. The original settings are being used.

Cheryl Crawford, who ut on the show during the fall of for an extended the Paper Mill Playhouse, Millburn, , and brought roadway last season, where it was an immediate click, managed to put on the revival at a reported cost of only $16,200, despite the elaborate Gershwin orchestration that requires an orchestra of near-symphonic proportions. ince being sponsored under the Crawford aegis, 'Porgy' has been a consistent money-maker, both on Broadway and the road, although it flopped when originally presented by the Theatr Guild in 1935. John Wildberg is Miss Crawford's associate.

After ticket brokers were given lecture about high prices by Paul Moss, the N. license commissioner, last week, some agency people caustically pointed out that managers can tilt scales at will. Case in point is ' iogfeld Follies,' Winter Garden, Y., where the top all next week is $5.50. The boost was occasioned in expectation of the horde of extra visitors attracted by the world's series, which start at the Yank Stadium Tuesday (5).

'Follies' has had a $5.50 top Fridays and Saturdays penin on some holiday eves. That price, applying on the days of week, should shove the gross up between $4,000 and $5,000. Midtown hotels, which are largely tenanted, ave received a deluge of requests for reservations from out-of-town ball fans, indications that there not sufficient vacancies to accommodate . Hotels have been turning down permanent guests for insisting on a per rate.

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rmy pers 'The Army Play y Play,' which received one of the warmest welcomes of any professional outfit which has played Buffalo in year, returned the compliment to the Buffalo public my writing a letter of thanks to the local newspapers after they had left town. igned 'The Cast,' the letter a :

'We, members of the all-soldier cast of 'The Army Play By Play,' would li to express to you our sincere appreciati for the wonderful cooperation you have shown us throughout the run of our production Buffalo. We wish to thank our Buffalo audiences for their encouraging and enthusiastic reception our production as well as for their generous contributions to Army Emergency Relief, and to tell them most sincerely that we wish we were staying longer.'

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for the Mansfield, entered into Michael Myerberg, calls for a year's rental with options. Manager, who clicked last season with 'The Skin of Our Teeth,' which started on tour in Boston Monday (27) after nearly a year stay at the Plymouth, may spot his new 'Star Dust' in the Mansfield but the new show is off the boards for repairs.

House was built by the Chanin Brothers after they erected the Biltmore, both being on West 47th street. then went in to build the Royale, Masque (now Golden), nd the Majestic, along with the adjoining Lincoln hotel. Chanins are now out of show business. Understood the Mansfield, which is bank-owned, can be bought for $225,000, with about 10% of that amount required in cash.

The Lambs club held memorial services for Martin J. Gillen on Saturday (25). Attorney died last week and was buried in Racine, Wis. Gillen was a life member of the Lambs, an honor conferred because of his efforts to aid the club financially. It's stated that principally through him ways and means were devised whereby the Lambs' clubhouse mortgages reduced from $325,000 to $150,000.

Gillen, runner-up to the late Robert L. in aiding suggested that Lambs who bought $87,000 in second mortgage turn them back to the club. Members accepted the idea and relinquished all claims. Only exception was a bond for $2,000 which was held by the estate of a deceased member.

Franklyn Fox, entered 'Early to Bed,' Broadhurst, Y., when that show playing Boston last spring, will leave the cast. is has been the smallest cast assignment, going on at 11 o'clock, while the curtain drops five minutes later. management was irked for some time that it had to pay Fox a salary of $150 for so small a stint.

Equity rules prohibit a replacement at a smaller salary, but show is engaging an understudy for Richard Kollmar, who will also play the Fox part. Geor Baxter is supposed to be Kollmar's understudy but does not

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Although the sale of the Ziegfeld theatre, N. Y., was not consummated, the court rejecting bids on the grounds that the property is more valuable than the amounts offered, it is fairly certain that the house will not be used for legit . Loew's, which has tenanted the Ziegfeld for pictures, signed new lease for the spot for another .

illy Rose, who unsuccessfully bid for the Ziegfeld, still has no house lined up for his 'Carmen Jones,' but that show will not be ready for roadway until the late fall. 'Carmen' troupe is now rehearsin at Mecca Temple, N. Y., after using a flock studios and rehearsal .

Edgar MacGregor was the stager 'My Dear Public,' at the 46th Street, N. Y., but withdrew before the Irving Caesar musical completed its Detroit engagement. Richard Berger and Otto Harbach then looked 'Public' over and suggested changes. After it opened on Broadway Berger departed for St. Louis to wind up his affairs with the Municipal Opera Co. to leaving for Hollywood, where he's to a producer for Metro. John Kennedy, who's staging the book for 'Artists and Models,' is named to succeed Ber as director of the St. Louis muny outfit next summer.

That score and more of backers of 'Arsenic and Old Lace,' who never seem to be surfeited on divvy melons have started collecting again. For more than two and -half years the angels received monthly checks accompanied sometimes by comic notes from say and Crouse, producers and rincipal owners of 'Arsenic.'

There was a three lapse over the summer when no coin was split up, but as soon as road company started out, profits started to be appreciable, so $14,400 was cut up recently. Broadway still boasts an rs which moves from the Fulton to the Hudson Monday (27).

Grace Moore wants do an operetta, and Irving Berlin's 'Music ux Revue,' if and when he gets to it, may see her back Broadway boards. Diva, who starred in Music Box shows in the past, almost did 'Merry Widow' for the New Opera Co., but couldn't reach an agreement with Mme. Yolanda Mero-Irion, the 'presenter' for New Opera.

Taking It, and Liking It

When N. Y. License Commissioner Paul Moss called the ticket brokers downtown last week, he said that certain exclusive man's clubs were standing for high ticket prices.

One clubman who paid an excess rate later complained to the legit code enforcement board. Club's house committee called the member before and reprimanded him for squawking. Club's attitude was that the members don't have to buy theatre tickets, and if a price higher usual is charged it's entirely up to the individual who wants down-front seats. Club said it didn't want to close for getting good locations when desired.

Dream Street Beat

(Broadway Legit Lowdown)

couple years ago a busboy at the St. automat, George Batson, which Ruth Chatterton tried out on the road. Last Wednesday J. J. Leventhal read his second opus in bed, then next morning sent him a check for $500. itle is 'Ramshackle House'... Here's how they emerge from the first-nights and allop towards their deadline (Test case: 'Land of Fame'): First, Kronenberger, then Chapman, Dudley, Greedley, Nathan, Coleman.

Jay Adler in Doctor's hosp. following a sudden collapse and ambulance race (18). Next day (19) he had opened an acting class for nurses... Some of the former actresses who are now making the secret bombsight at Western Electric got together and opened canteen for servicemen at Genius, Inc., last Friday (24).

Bob Coleman of Mirror tells friends he's had to stay home lately because he's having trouble with his legs: 'I've got ostemylitis in the right and the typewriter fell on my left'... John Golden's ofc says the rd co of '3's a Family' is being abandoned because of train difficulties... Last week's New Yorker carried af- fectionate profile on Moss Hart by Case Harriman of the Algonquin Cases... B. P. Schulberg won't produce his son's (Budd's) 'What Makes Sammy Run' on B'way... If you were to walk into Labor Stage, where 'This Is the Army' is rehearsing, you' ink you were in a field operations base... Hyman Adler, who produced the first Andy Hardy play some years ago on B'way, then was talked into selling it to films for 5G, has another children's play he is preparing to try out.

There is a radio station operating in N. Y. manned all-girl, 'W75NY' (a FM station). Visitors can't get used to the sight... Kermit Bloomgarden & Virginia Kaye will marry shortly and for a wedding gift Herman Shumlin gave them the furniture from 'Watch the Rhine.' 'Come u on Saturdays,' is urging her friends, 'we're going to give performances'... An actor went up to a theatrical team to apply for show opening and was offered $45 a week. 'Sorry I can't take it,' he told them. 'I smoke'... Arthur Murray wants teachers so badly he's offering them free lessons... Profit & Loss Dept.: Last week, Mrs. Emmett paid $2,000 each time she saw a rehearsal of a show, and she saw 10 of them; chief backer of Al Bein's play... Leventhal earns 3G every week on Bergner's play, 'Two Mr. Carrolls.' Alexander Cohen has earned $300 almost week since 'Angel Street' opened.

Apparently if you're a costume designer this season, you're also a glamour girl. There's Grace Houston, Mary Grant, etc... For the best show in town, attend a late rehearsal of the Yiddish musical, 'Golden Land'... They're short of male walk-ons, incidentally. $15 a week... Tyro actors who do many bit parts, modeling, etc., to whom wardrobe is a problem, suddenly discovered Buddy's on lower B'way. Seems he buys up window display clothing and odds from the big name haberdasheries... Everything Happens to Actors Dept.: The day of the elevator strike in Radio City the Playwrights Co. was having a call for actors. Everyone had to walk down 38 flights. Took 20 minutes and when you hit level and were walking along the sidewalk, your calves felt like you were still tramping downstairs... few days ago the ILGWU moved into Henry Ford's glass and chromium building on B'way and 54th. Just bought it for $400,000 (cost about 2 million)... Louis Schaffer will stage their shows there now.

'STAR DUST' YANKED IN BALTO FOR REVISIONS

'Star ust' was withdrawn Satur- (25) after three days in Baltimore, following a week's tryout in Philadelphia. Producer Michael Myerberg conceded that the Walter Kerr play is in need of direction, cast ing and scri revisions.

Kerr was adverse to rewritin, contending that last season the musical, 'Count Me In,' for which he wrote the book, fared very well in Boston but flopped on Broadway (Barrymore), because of tampering with the story. During out-of-town showings both Myerberg and Kerr handled the staging.

Rose King and Emile Boreo will be replaced but as both have run-of-the-play contracts, a lapse of eight weeks is required to cancel their pacts. Miss King and Chick Chandler, who is slated to stick, were brought on from the Coast. Patsy Kelly was also summoned from Hollywood to step into Miss King's part but declined unless the script was revised. Notice to close was posted Saturday prior to the matinee, so that six-eighths of a week's salary is due those players with run-of-the-play contracts. No extra pay goes to others, two weeks minimum requirement having been met.

'Star' was slated for the Mansfield, N. Y., which Myerberg has leased.

Play on Alexander

Frank Scully has completed final draft of new play on which he and Jack Morris collaborated, called "What Made Alexander Great." Myron Selznick office, Hollywood, and George T. Bye, New York, are agenting.

Story revolves around three women in the Macedonian ruler's life, two of whom drove him into conquering the world in order to escape them.

Ruth Weston B'krupt

uth Weston, legit actress, filed a voluntary petition in bankruptcy on Thursday (23) in N. Y. federal court, li ing liabilities of $4,913 no assets.

She's currently in John Golden's 'Three's a Family' on Broadway.

Among creditors is a claim for $101 by the Stork Club.

Miss Weston's earnings for 1941, her petition isclosed, $3,000; for 1942, $5,000.

CHI OPERA HOUSE EYED FOR SEVERAL LEGITERS

Chicago, Sept. 28.

Since opera will be absent this winter at the Civic Opera House, and remembering the boxoffice successes scored there last season by 'Lady in the Dark' and 'This Is the Army,' several producers are eyeing the large theatre as the answer to their local booking problems.

Only three dates have been set for the opera house so far, the Ballet Russe, Oct. 14 through Oct. 24; the Ballet Theatre, due Christmas night, with Olsen and Johnson 'Sons O' Fun' following on Jan. .. Among the producers seeking the big house are Billy Rose for his 'Carmen Jones' and Boris Morros for his version of 'The Waltz King,' which he successfully produced on the West Coast with Richard Bonelli and Irra Petina heading the cast. It's probable that the Morros show will come in around Nov. 1.

May Revive London Revu

Singer Jerry Cooper, seeking musical for himself which he would also produce, may do a Broadway revival of C. B. Cochrane's black-and-white revue, 'From Dover Street to Dixie,' which played London back in the '20s.

'Arsenic' Opens Indpls. Civic Theatre Season

Indianapolis, Sept. 28.

The Indianapolis Civic Theatre, oldest amateur playhouse in the U. S. in years of continuous production, will open its 29th season Oct. 15 with 'Arsenic and Old Lace,' staged by Jack Hatfield. Other plays on the season's bill include 'The Man Who Came Dinner,' 'Claudia,' 'Stage Door,' 'Ladies in Waiting,' 'Heaven Can Wait,' 'The Philadelphia Story' and 'Pirates of Penzance.'

The Civic produces one play a month for a run of five nights from October to May. Donald Finlayson has returned as art director.

'Public' Biz Increase Jams Shubert Plans On Theatre Bookings

Attendance spurt for 'My Dear Public,' at the 46th Street, N. Y., last week, sending the gross well over the stop limit and taking that house off the availability list, resulted in a jam-up of Shubert booking plans. Latter were finally straightened out.

It had been anticipated that while enough theatres may be had for straight shows, there probably would be a shortage for musicals. Problem was spot 'Rosalinda,' now at the Imperial. Operetta was slated to move to the 46th Street but 'Public' could not be given exit notice. Consequence is that 'Rosalinda' will move at the end of the week back to the 44th Street, where it clicked last season. As that theatre has no cooling system it was moved to the Imperial early in the summer. 'One Touch of Venus' arrives at the Imperial next week though that spot is committed to 'Mexican Hayride,' a musical not expected for another three months.

'Winged Victory,' the Moss Hart Air Corps show, is still slotted for the 44th Street, but as it will remain out of town three weeks longer than planned, 'Rosalinda' will have the house for a minimum of nine weeks, terminating Dec. 4, when 'Victory' is due. A shuffle of bookings is possible the interim, one idea being to place 'Victory' in the Broadway, the house that had 'This Is the Army,' the sensational success which started legit a boom that still prevails.

San Carlo Opera Co. goes into the Broadway for 10 days starting Oct. 7. House is allotted to 'Artists and Models' late in October, which indicates the 'Victory' spotting will not be disturbed. A house must be found for 'Laugh Time,' doing excellently at the Shubert, and the Royale mentioned to get the vaude-revue. 'Othello' is booked into the Shubert on Oct. 19.

Musicians Status In Army 1-Acters Debated

Washington, Sept. 28.

James C. Petrillo, American Federation of Musicians prexy, waived rights to the employment civilian musicians for 'This Is the Army,' to permit the use of soldier melody-makers. Question now arises whether he has given a similar concession to 'Army Play By Play,' which also uses a military orchestra on its current tour, with personnel from the Second Service Command.

Petrillo paid the National theatre orchestra a full week when 'This Is the Army' played Washington, in order to avoid controversy and voidin the union contract. 'Army Play By Play' hits Washington on Oct. 4 and the matter is now being debated with the War Dept. Under Army regulations soldiers replace civilian musicians craftsmen in any occupation. If Petrillo has granted the servicemen's show concession, the National theatre orchestra will be paid for the layoff.

Reading Stock Set

Reading, Pa.

This city's first stock venture in years is announced for the Orpheum theatre, of which David Brodstein is manager. A resident company, organized in New York and to present dramatic stock through the Stanley Woolf interests, will begin an engagement Oct. 5, changing programs each week.

Listed for presentation are 'Philadelphia Story,' 'Little oxes,' 'My Sister Eileen,' 'Of Mice and ,' 'Pursuit of Happiness' and 'Mr. Mr North' as the opener.

B'way Brokers Puzzled Why Moss Warned 'Em on Excess Tix Prices, Disclaiming Knowledge of Gypping

What ired Paul Moss, N. Y. license commissioner, warn 40 ticket brokers last Wednesday (22) on compliance to the state law limiting ticket sales to a maximum of 75c. over the boxoffice price, hasn't been explained on Broadway. Legit ticket code enforcers from the League of York Theatres and Equity say they had nothing to do with the call-down to Moss' office, although representatives of both organizations were present at Moss'

Later, consensus of was that while there is some gypping, which will probably never be entirely eliminated, such practices are definitely limited. Explanation given was the fact that 60% of all agency tickets sold by McBride's and the leading agencies, the latter having most of the hotel stands in Manhattan. Both agencies are known to adhere strictly to the statute and the code, as do nearly all other established brokers.

Leblang's is another major agency which gets a fairly large allotment of tickets in preferred locations. It's argued that if the above trio and the other accredited brokers handle the bulk tickets legitimately sold away from the boxoffices, it is hard to figure more than few tickets are sold at excess prices. Pointed out, too, that the smaller agenci get but small numbers of good locations and that rear tickets cannot be gypped. 'Digging,' which has existed as long as there have been hits, is believed to be the principal method whereby tickets reach unscrupulous hands.

'Comply or Get Out'

Ticket agitation was absent for the past couple of seasons, and the reason for the lecture by Moss was to publicize the state law. He told the brokers that they either comply with the law or get out of business, but he cited no actual violations. He exhibited two balcony tickets for the recent 'Harvest Moon Ball' dance contest at Madison Square Garden, priced at 75c, which were sold by an agency for an additional 75c. The statute permits the latter. The tickets were sold by an agency which had been penalized before and which has an office near the Garden. Indicated that the latter steamed up the commissioner. Legit code does not cover the Garden's events. Code rules limit agency tickets in the balcony to 50c over the b.o. and no gallery tickets are permitted to be sold by broker.

Moss also asked several reporters to be on hand, and called on the public to make complaints if they were overcharged. Idea of creating snoopers didn't appeal to the ticket men at all, nor to observers. Commission- said that there are few people who pay high prices to support the theatre, but he claimed that some tickets are sold for double the boxoffice price, and that he intends to stop that practice. Moss also said that if persons overcharged would report to him and save their ticket stubs, he has the power to compel a refund the excess charge. Each broker is under $1,000 bond.

Helman Speaks

Marcus Heiman of the League spoke at the Moss huddle. He doubted that cooperation would come from the public, because patrons insistent on getting tickets at the last minute are well aware they may have to ay an additional price. He does not believe there is much gypping. Paul Dullzell of Equity also spoke and said he hoped that people who pay excess prices for tickets could be punished as well as the brokers.

Code enforcement board has penalized three of the smaller agencies in recent months for violations, regular allotments being withheld for two and three weeks. In only one instance was penalty the result of a direct complaint, the others being detected from examination of the ticket stubs, which, under federal law, must be stamped with the price obtained. One of the brokers was made to refund the amount of an

Moss advis brokers to use the type of records like those in McBride's so that his office could make comparatively easy examinations if ary.

J. C. Nugent's Nudge

Hollywood, Sept. 28.

The reverse twist to whoop up interest in his play, 'That Old Devil,' being used by C. Nugent. His postcarded comedn mailed around town reads like this:

'I am appealing to my to refrain from coming to the Left Bank theatre to see very distinguished cast of stage and screen notables. The secret somehow got out and we embarrassed nightly by presence of Hollywood celebrities and their enemies. I cannot do my best when anyone is looking at me, so don't 'That Old Devil' very diffident and modest actor.'

Backers' All-Out Double 'Public' Biz To 22G in 1 Week

A demonstration of backers going all-out for a show explains the almost 100% jump in receipts within one week for Irving Caesar's 'My Dear Public,' the 46th Street, N.Y.

Takings the first full week were around $12,500 whereas the second week's as of last Saturday (25), was over $22,000. Stop limit for 'Public' $20,000, set forth in the bookin contract. Saturday night's takings were $3,900 without hypoing, it was claimed.

Show's management, aware that 'Public' would receive notice to vacate by Shuberts, who operate the theatre, went to not only with extra-space ads in the dailies but on the purchase of tickets in blocks by members of organizations who bought at boxoffice and through the agencies. The boxoffice staff momentarily confused when a sought to buy 50 tickets evening and was turned down. He got in line again and purchased 20 tickets, another man buying the same number and a third getting 10 tickets. There was some acrimony between the house and show the ticket selling but it quieted down when the theatre management couldn't anything about it.

Coterie wealthy men backing 'Public' is headed by William Heller, who's in the textile business. Others include Daniel G. Arnstein, who has large taxi interests; Mrs. Louis Lazare, who has a stable of thoroughbreds, and Ellis Arnoff. They called on associates and friends to support the show, and the response was terrific. Ad cards in taxis plugging 'Public' was one factor in the varied aid.

Based on the business drawn by the show in Detroit, the backers decided the show is worthwhile and declared that the critics were biased, notices having been on the negative side. Heller is said to have invested an additional $25,000. 'Public' originally cost $125,000 when it tried out last season. It now represents around $200,000. Heller demanded four more weeks of tickets s- cured and placed on sale. Reported that he and the intend remaining in show business and plan production fund of $500,000.

68 Dates Lined Up For Top New Orleans Season

New rleans, Sept. 28.

City's biggest entertainment son is in the offing is war boom town where money is plentiful. Irwin Poche, No. 1 impresario here, said Friday (24) that 68 dates have been reserved in the municipal auditorium for the winter months. Four road con- certs, 22 operatic performances and other attractions have been booked.

Season will open Oct. 16 and 17 with Tito Guizar and his Pan American ensemble.

Plays Out of Town

Hairpin Harmony

Bridgeport, Sept. 24.

[illegible] ... Ted Wacker; ... Harold Orlob; additional ... set by ... Opened at Klein Memorial Auditorium, Bridgeport, Sept. 24, 1943; $2.20 top.

[Cast list illegible]

[illegible] Harmonettes: ... Esther Schuler ... Spracher, Thelma ... Doris ... Leone Smith ... Rohl.

This one wasn't anywhere near ready for Bridgeport, let alone Broadway, where it's skedded to open Friday (1) at the National. If 'Hairpin Harmony' makes N. Y. grade in present condition, then anything goes this year. (Originally due to preem on the Main Stem on Monday (27), postponement followed.)

Except for the set and ... time of distinction, everything in show needs complete overhauling, not omitting title, which was probably one of the reasons for sparse Bridgeport attendance. Book, even for musical farce, ... bewildering, and performance was extremely rou ... at this catching.

Harold Orlob, who assumes responsibility for book, lyrics and music, has been associated with more than 30 musicals in past. Which makes it all the more difficult to understand, 'Hairpin Harmony.'

There is no important come-on in cast personnel, which includes Lennie Kent, young night club comic; Gil Johnson, Maureen Cannon and Teri Keane, all George Abbott 'Best Foot Forward' alumni; Karen Conrad, ballet dancer; former silent film fave Carlyle Blackwell, and 12-piece girl band that works in libretto and plays on stage through show.

Loosely-written plot sets girl orch in parental home of male leader (Johnson). Manager-p. a. (Kent) tries to sell baby food tycoon (Blackwell) on radio sponsorship, but doesn't succeed until it's discovered that Johnson can make a baby voice when he's excited. Blackwell comes to see infant which isn't there, and hoax is exposed. Meantime, band's vocalist (Miss Cannon), loved by Johnson, has rival-in-sex musician (Miss Keane), who schemes up trouble for troupe, which brings in law and puts Johnson in klink. At finish Blackwell hires the band, thanks to Johnson's smart mother. Another element is a violin-playing Army captain who turns out to be an escaped nut.

Audience embarrassment is seldom relieved. Exceptions are Kent's seek double-talk recap in the second act, Johnson's hoofing and the plug tune, 'You're the Reason,' a beautiful ballad which stands at least a half-dozen plays through the performance.

Dialog lacks class, with sex lines flung freely by gals tired of being cooped up in house. Miss Keane does a fast strip to change to a baby costume in the first act, but she's personable enough to overcome any difficulty.

Specialties include Clawson vocal trio, good lookers; Karen Conrad, in various dance solos, and Smiles and Smiles, mixed sepia steppers. Girl band evidently has some good soloists, but they don't yet add up to much as a unit.

Other Orlob songs, some of which over-reach for catchy lyrics, are 'Without a Sponsor,' 'That's My Approach to Love,' 'I'm Tickled Pink,' 'I'm a Butter Hoarder,' 'You Can Be Like Grandpa,' and 'What Do the Neighbors Say?'

Biz very n... at this viewing. 'Hairpin Harmony' had competition during Bridgeport break-in from Ethel Barrymore's 'Corn Is Green.'

Elem.

Mother's Day

San Francisco, Sept. 26.

Samuel Bischoff production of comedy in three acts (six scenes) by Alden Leslie. Staged by Melville Burke. Settings, Phil Raiguel. Opened at Geary theatre, Sept. 25, 1943; $2.75 top.

Brian Quin	Leon Ames
Stanley Quin	Scotty Beckett
Audrey Quin	Leona Maricle
Margaret Quin	Patty Pope
Terry Jamison	Tom Seidel
Josie Dowling	Mona Barrie
Keith Morehouse	Jimmie Smith
[illegible]	[illegible] Sherman
Hortense	Kate Harrington
Lisa Ward	Katherine Keys
Grandma Jamison	Isabel O'Madigan
Dr. Ghenthner	Royal Agin
Ambulance Driver	Charles Mitchell

Sam Bischoff's ... ce production, 'Mother's Day,' opened here Saturday night (25) and revealed itself to be two hours and 20 minutes of fast comedy that had the audience guffawing throughout. Revolving around a family of five, 'Mother's Day' is another in the series of recent farces dealing with pregnancy.

Basically, it's a story of a family's teen-aged daughter who finds herself pregnant, then revealing herself as the secret bride of a 17-year-old soldier. The farcical situations mostly stem from the couple's realization that they erred in their conception of marriage. All they thought was necessary was to take out a license and wait three days.

An excellent cast, headed by Mona Barrie and Leon Ames, paces the performances. Miss Barrie, as a friend of the family, has some excellent dialog and furnishes many of the laughs. Ames and Patty Pope neatly play the flabbergasted parents, while others who acquit themselves well are Scotty Beckett, Leona Maricle (the pregnant one) and Tom Seidel among the more outstanding support.

Melville Burke has staged the show well for laughs, and the settings ... Phil Raiguel are in keeping with the play's atmosphere. *Spot.*

Another Love Story

Wilmington, Sept. 24.

Louis Lotito production of comedy in two acts (four scenes) by Frederick Lonsdale. Stars Roland Young, and Margaret Lindsay; features Arthur Margetson, Doris Dalton and Phillip Ober. Directed by the author. Settings, Raymond Sovey. Opened at the Playhouse, Wilmington, Sept. 21, '43; $2.20 top.

George Wayne	Roland Young
Mortimer	Henry Mowbray
Elsie Williams	Doris Dalton
Robert Frayle	Lester Chambers
Reginald Williams Browne	
	Fred Irving Lewis
John Ashley	Arthur Margetson
Michael Foxx	Phillip Ober
Molly Ashley	Augusta Dabney
Celia Hale	Fay Baker
Diana Lynn	Margaret Lindsay
Maggie Sykes	Eugenia Rawls

Definitely lightweight is the Frederick Lonsdale comedy Roland Young has chosen for his return to legit. 'Another Love Story' has some smart, witty dialog and a competent cast, but a complicated plot dealing with three sets of mixed-up love affairs and a snail-like pace are unable to hold audience attention.

Young, playing a carbon copy of his 'worried' screen self, makes every line count, but Margaret Lindsay, also from Hollywood, is less fortunate, appearing uncomfortable in her new surroundings. The main story involves Miss Lindsay, who meets an old flame on the eve of his wedding to a disagreeable deb. Latter's mother does not approve of match, so she calls for aid from girl's father, her first husband, whom she divorced. Love blooms anew for them. Young is pursued by his boss' daughter, to whom he is reluctantly engaged, and by his secretary. The sextet is finally unscrambled with Miss Lindsay getting her old flame; the parents are reunited, and Young is in the toils of his secretary.

The action crawls until the second act, when a bedroom scene livens up the proceedings somewhat. As played by Miss Lindsay and Phillip Ober, however, it fails to come off completely. Arthur Margetson has the choicest lines as the divorced husband who plays Mr. Fix-It. Ober, as the ne'er-do-well but lovable type, plays rather heavily for drawing-room comedy. Doris Dalton and Eugenia Rawls stand out in supporting roles, and the inevitable butler with a fondness for his master's wine is well played by Henry Mowbray.

Raymond Sovey's two settings are excellent, and Hattie Carnegie's gowns leave no doubt the author's characters move in the best circles.

Klepfer.

Play on Broadway

Land of Fame

Albert Bein and Frederick Fox production of drama in three acts (10 scenes) by Albert and Mary Bein, staged by Albert Bein. Settings by Frederick Fox; music by Joseph Wood; costumes by Grace Houston; entire production under supervision of J. B. Daniels. At Belasco theatre, N. Y., Sept. 21, 1943; $3.30 top ($4.40 opening).

Steve	Kenneth Le Roy
Angela	Beatrice Straight
Sgt. Hauptmann	Richard Basehart
Cpl. Rehnke	Hunter Gardner
Kyra Maria	Beatrice de Neergaard
Lt. Werner	Stefan Schnabel
Gen. von Obermann	Ed Begley
Maj. Kranz	Theo Goetz
Capt. Richter	Peter von Zerneck
Sentry	George Dies
Village Elder	Lester Alden
Georgine	Royal Dana Tracy
Thanos	John Dickwalter
John	Harold Gordon
Helen	Nina Georgi
Michael	Jack W. Bittner
Peter Mellinos	Norman Rose
Schoolteacher	Charles Kullin
Wagon-Maker	Whitford Kane
Lambros	Karl Weber
Old Villager	Harold Gordon

The present war, which has defied dramatization so many times before, has thwarted the obvious good intentions of Albert and (Mrs.) Mary Bein in 'Land of Fame.' In this case the play is about the guerilla resistance to the Nazi invaders of Greece, but once more the theatregoers are also casualties.

Underground opposition ... the German army of occupation has been the subject of several other Broadway plays and numerous Hollywood pictures, some of which have been fairly effective. 'Land of Fame' offers nothing new in viewpoint or treatment, but is less skillfully written than most previous yarns along similar lines. It is mildly interesting in the few moments it touches the breakdown of Nazi soldier morale at news of the bombing raids at home, but its involved plot about the guerilla trick to outwit the invaders is barely intelligible and the melodramatic finish is dime-novel stuff.

There's a labored attempt to tie in the present Greek heroism with the nation's glorious past, but that's negligible theatre. In general, the play lacks movement, the situations are stilted and the characters wooden. Bein, who co-produced the show with scene-designer Frederick Fox, also directed the performance, getting clarity in the dialog but showing little imagination in utilizing the stage. Under the circumstances, Stefan Schnabel, Ed Begley and Kenneth Le Roy do fairly well with principal parts, while the others cannot be blamed for doing less.

Joseph Wood's music for scene changes helped in some instances, but was soap opera-ish in others. The timing of house lights and curtains opening night was an epic of mismanagement. *Hobe.*

(Closed Saturday (25) after six performances; noted for the record.)

Pitt Theatrical Hotel May Be Torn Down

Pittsburgh, Sept. 28.

Pittsburgh's oldest hotel, the Strand, and at the turn of the century the hub of the city's theatrical and night life, has just had a building inspector's condemnation notice posted at the entrance of its venerable lobby and will be razed early next month unless a long list of repairs and improvements are made. Owners haven't decided yet what to do, but there were indications that they would have the Strand torn down.

It was erected 70 years ago and originally was known as the Commercial hotel, and at that time housed most of the visiting stage people, since it was right in the heart of the theatre district. In 1919 it was taken over by George Jaffe, now ... owner of city's sole burlesque ..., the Casino, and the name was changed to the George hotel. Latter changed hands again in 1923 and got another name, its present one. Strand for some time has been operated by Lou Shaffler for Morris Bortz, who's in the army. Ground floor of the buildin... has three shops.

Even With Hitler

Continued from page 1

when negotiations for the Italian armistice became known in Washington, Elmer Davis, after conferring with President Roosevelt, ordered his deputy, Milton Eisenhower, to contact Palermo and make Mussolini's extradition to the U. S. the main condition ... the armistice. La Guardia, ... the Beobachter, hearing of these plans, asked the OWI to turn over Mussolini to him for exhibition in a New York victory parade.

The Nazi lie continues with the statement that 'the directors of Madison Square Garden and the Metropolitan Opera Co. scented tremendous business.' They offered to show Mussolini in fetters on their stages, and the admission fee would be $100, 50% of the take going to Roosevelt's war fund.

'Luckily,' the Beobachter points out, 'courageous German soldiers have not only liberated the great Italian, but at the same time torpedoed monstrous, disgusting enemy propaganda plans.'

Scares Niteries

Continued from page 1

nowadays. There are so many strange faces among the clientele it points up anew that ... 1943 crop of stay-uppers ... wartime spenders.

The new faces in the niteries are evidence in themselves that many of them have never been in a cafe before, ... least in the $3-$4 range, which is the average minimum check. Paradoxically, their average deportment and behaviorism is good, as is their spending proclivities and tipping. For every strict 10% tipper, there are 10 who, either congenitally generous ... intimidated by the surroundings, tip over average.

Literati

Crowell-Collier

Victory, mag distributed in neutral and friendly nations to give the true picture of American war and post-war plans ... activities and to counteract fals... Axis propaganda, is now being issued by Crowell-Collier. Formerly had been put out by the Overseas Division of the Office of War Information.

Under the new ... Victory will carry advertising for the first time. No general product ads, but institutional stuff. Despite ads and complete ... of every issue, Crowell-Collier, which regularly publishes Collier's, American magazine, ... doing the task on a non-profit basis. Excess over expenses go back into the pub.

...itorial material will continue to be prepared by Overs... ...ivision of the OWI. Mag at present is being published in seven languages: English, French, Spanish, Portuguese, Arabic, Italian and Afrikaans, with others to be added later. Printing per issue is somewhat over 500,000 at present, with the mag selling for equivalent of 10c per ...

Weak ... the Strong

Good, ... than poor, biz is paradoxical reason why ... mags continue to fold. Pubs to be dropped are generally lesser links ... mag chains which, if the leaders are to grow, must be sacrificed to provide needed extra paper.

That's the reason why Hillman Peri...icals will drop its men's mag, Sensation, with next January's issue. Its paper is needed for the Hillman's women's mags, which have been undergoing a rapid rise in circulation. Seeing need for more paper for its women's pubs even beyond that, Hillman is already mulling combination of next May and June issues of its detective mags. Cessation ... Sensation will give Hillman an extra 540 tons of paper for its women's group.

Tony Field, Sensation ... stays on with ...illman ... editor of one of the firm's detective mags. Field presently on leave of absence on some ...ibbling of his.

Cerf as Book Reviewer

Appointment of Bennett Cerf as book critic for Esquire, succeeding William Lyon Phelps, makes him the second book publisher to currently also activate himself ... a book reviewer. Other ... William Sos... head of Howell Soskin, who reviews new books regularly for the N. Y. Herald Trib Sunday section. Cerf is head of Random House.

Remains to be ... whether 'log-rolling' charges will again be leveled as the result of the extra-curricular activities of these two. Accusations were frequent up till few years ago, when various book publishing house employees also did book criticisms as sidelines.

Soskin was literary critic of the old N. Y. Evening Post before entering book publishing. Cerf has been editing a section in the Saturday Review of Literature for some ti...

To Milk H'wood for Books

...belief more book material can be culled from the Hollywood film writing colony than any other group or part of the west, E. P. Dutton and company has named Virginia Schulberg as its western editor-in-chief. Mrs. Schulberg, wife of Budd Schulberg, is now in N. Y. for talks on the extent of her duties and returns to the Coast Friday (1).

Although her task will be primarily to comb scribbling talent in the film city, Mrs. Schulberg will be Dutton's author contact as far east as Denver. She will set ... a Coast office for Dutton ... as she returns there.

Oddly enough, at least one book author whom Mrs. Schulberg won't be able to get for her new employer is her husband, author of 'What Makes Sammy Run.' Budd Schulberg is tied to Random House.

Bugs Baer's Record Shattered

For the ... time in eight years, Bugs Baer muffed a luncheon of the Banshees—he just forgot to remember the event, held last Thursday (23) at the Waldorf. When his home was contacted it was discovered that he was doing his road work around the Central Park reservoir, so his rating as the Banshees' perennial m.c. was punctured. Jimmy Walker, who was on hand ... usual, stepped into the spot.

Highlight of the luncheon was the story about war correspondent Mike Chinigo related by Clint Green, INS man recently back from North Africa, and the presentation of Italian general's silken flag ... war memento obtained by Chini... at Messina, Sicily. Flag went to ...ale at Chinigo's request, ... bein... his alma mater. A representative of the university was on hand to accept.

More Plugs for Carlson

Widespread interest in John Roy Carlson's book, 'Under Cover,' which is a sellout throughout the country, will probably get a hypo when Pathe movie short, featuring the author, is released soon. Short, which is sponsored by the Council of Books in Wartime, will run six minutes with Quincy Howe, radio commentator, interviewi... Carlson. Dialog will be illustrated by flashbacks to scenes described in the book.

CHATTER

Gilbert Grant, N. Y. Post's war editor, back after a period of Pacific war-zone war corresponding.

Marci... Winn, ... the Chicago Tribune, reported trekking to Hollywood on ... another snoopin... expedition.

Charles Samuels in Hollywood to interview film ...iggies for a series of success stories to be printed ... Motion Picture mag.

Jane Tompkins, who authors the Kate Smith midday programs, has had her children's book, 'The Storks Fly Home,' just published by Stokes ($1.50).

Elie Siegmeister, composer and authority ... American folk music, authored recently-published 'Music Lover's Handbook,' published by William Morrow & Co.

Motion Picture mag commissioned Charles Samuels to do a special survey in Hollywood to ferret out every factor that contributes an... is necessary for screen success.

Lieut. Tom Prideaux, former ... reviewer for 'Life,' has been switched from the motion picture division of Army Air Forces to work on publications ... Army Intelligence in Washington.

Adine Travis has joined Putnam, although the novel she's doing has already been taken by another firm.

Completing his ... novel, after a summer of work ... N. Y., Stuart Cloete has gone to ... Coast.

...ieut.-Commdr. Robert Montgomery, U.S.N.R., has blossomed forth as a one-shot contributor for the Shekh El Sahafa, a Cairo weekly. Montgomery did ... piece describing a naval engagement off Guadalcanal.

Everybody's Digest is published by William J. Smith and its editor is Florence Brobeck. It has no connection with The Woman, which is published by Tom Farrell and edited by Mrs. Lorna Farrell (no relation).

To the surprise of no one, Charles Michelson, who was in charge of public relations for the Democratic party, is writing his reminiscences. Expects to have the volume ready for publication some time next year.

Virginia (Mrs. Budd) Schulberg new western editor-in-chief for Dutton, with headquarters in Beverly Hills. Mrs. Schulberg, formerly ... editorial department of Samuel Goldwyn, takes over new assignment Oct. 1.

New Pic mag and Oct. 2 Liberty both have spreads on Mike Todd, respectively captioned 'Kid Mike' and 'The New Ziegfeld.' Latter is by Earl Wilson, of the N. Y. Post. Life als... readying ... spread on the ...ducer.

Popularity ... Lloyd Douglas' novel, 'The Robe,' and the resulting demand upon the publisher's ... rials are responsible for Houghton Mifflin's postponement of publishing plans for many other books until spring.

There were four additions ... week to the News and Features Bureau of the Office of War Information, Overseas Division. They were: Marjorie K. Western, former Cleveland News staffer; Ovialt McConnell, free-lancer ... the slicks; J. Howard Garnish, formerly with the Buffalo Courier Express, and John S. Turner, ... ex-Buffalo News writer.

TOLEDO 1-NITERS

Toledo, Sept. 28.

One-nighters for the Paramount are as follows: 'Junior Miss,' Nov. ...; 'Dark Eyes,' Nov. 22; 'Skin of Our Teeth,' Nov. 29; 'Life With Father,' Dec. 16; 'Student Prince,' June 24; 'Doughgirls,' Feb. 28; 'Blythe Spirit,' April 17, and 'Sons o' Fun,' May 29.

Boston Strong; 'Venus' $27,000, 'Genius' 16G, 'Othello' 23G, 'Kiss' 14G

Boston, Sept. 28.

Legit season slams into high gear this week with all six available houses lighted, and all of them catching whopping trade. 'One Touch of Venus' is definitely top dog although switch to the Opera House may cut its take slightly. 'Othello' follows, the Guild-Theatre Society attraction all but going clean each performance at $3.30. 'Naked Genius' finished a powerful fortnight on Saturday (25) to lay off a week prior to Baltimore engagement, while 'Kiss and Tell' really got rolling on its second frame to build for a good long session.

Meanwhile, on Monday (27) 'Skin of Our Teeth' got off to a fair start at the Shubert; 'Uncle Harry,' second Guild-Theatre Society show to bow-in fortnight, had a great advance and looks like a winner, and 'Charley's Aunt,' brought in by Frank McCoy, opened up the Copley pretty briskly.

'Another Love Story' follows at the Colonial on the 4th. Return of 'Porgy and Bess' has been set ahead indefinitely. Other shift involves 'Artists and Models,' which will play the Opera House instead of the Shubert beginning 11th. 'The Patriots' same night at Colonial.

Estimates for Last Week

'Kiss and Tell,' Plymouth (1,424; $2.75). Caught estimated $14,200 on second week to top first week by a grand. Can stay another two months, it figures.

'Naked Genius,' Wilbur (1,300; $2.75). Did great biz throughout fortnight tryout despite cool reception. Touched $16,000 second week. Lays off this week to reopen in Baltimore Monday (4).

'One Touch of Venus,' Shubert (1,500; $3.30). Smacked estimated $27,000, virtually top at scale, on first full week. Had unorthodox Thursday matinee. Show moved to Opera House Monday (27) to continue polishing job, and looks like a big clicko now. Quoted at $36,800 first 11 times.

'Othello,' Colonial (1,437; $3.30). First Guild-Theatre Society show of season caught rapturous press and came in with plenty of advance notice. Result is a wham $23,000, estimated, only a couple thousand below top at Guild scale.

'Eyes' Disappoints, 12G, Pointing Up Low Grosses In Pitt This Season

Pittsburgh, Sept. 28.

[illegible] 'Dark Eyes' at the Nixon just another case in point. Show came here with a swell Broadway rep, got excellent notices in the local press and even had the advantage of ATS subscriptions, better than four grand up to date, and still couldn't better $12,000. Nobody got hurt at that figure, but it's below expectations and certainly way out of line with what hit attractions are doing elsewhere in the keys.

Further indication is the fact that the 12 grand represents a high here for the month that theatre has been reopened, and that figure's pretty depressing when it's considered that Nixon has already played two other Broadway clicks, 'Tomorrow the World' and 'Army, Play By Play,' as well as a musical, 'My Dear Public.' House currently has Ed Wynn's 'Big Time.' Karloff comes back in 'Arsenic and Old Lace' again next week, this time at $2 top, and following that Nixon may have its first dark stanza since originally-booked revival of 'Great Waltz' has been called off for time being.

'Big Time' $23,000, Wynn Leaves Show After Pitt Showings

Washington, Sept. 28.

Ed Wynn's 'Big Time,' in 11 performances at the National theatre, grossed approximate $23,000 last week. All critics agreed it was the best vaudeville show to hit Washington since Keith's closed 11 years ago. Comedian is leaving the show after the Pittsburgh performances because he's dissatisfied with material and constant replacements in cast. Wynn told friends he does not want to go into New York with routines critics know; he's eager for a new musical comedy, he said.

'Another Love Story' has a healthy advance from socialites. 'Army, Play by Play' comes in Oct. 4. 'Sons o' Fun,' with Olsen and Johnson, will come in after the Theatre Guild's touring 'Oklahoma' has rolled up its two weeks. Latter musical, at $3.85 top (for non-subscribers of the American Theatre Society), can gross about $30,000 per week. From the interest displayed it is expected to do capacity for its fortnight's engagement.

'JR. MISS' BIG $14,000 IN 2D BALTO WEEK

Baltimore, Sept. 28.

'Junior Miss' added a second big session last week to its strong getaway at Ford's, building a surprisingly good $14,000, which bettered the initial try at $13,000. Also in last week was a constantly postponed, pre-Broadway trial at the indie-booked Maryland of Michael Myerberg's production of 'Star Dust' by Walter Kerr.

Originally set for two weeks, opening was postponed to Thursday (23) bow with Patsy Kelly announced to replace Rose King in top comedy role and some other cast changes also to be made. Filmer failed to appear, with show opening with original cast and press reception quite bad. Closed Saturday (25) for announced revisions.

In currently at Ford's is the Boston Comic Opera Co., in Gilbert and Sullivan rep. 'Porgy and Bess' is set to follow next week against 'The Naked Genius,' Michael Todd's production of Gypsy Rose Lee's script, staged by George S. Kaufman with Joan Blondell in the featured role and booked into the indie Maryland.

N. Y. Times Dramatizing Fashions With Pro Thesps

N. Y. Times is going into show business on an elaborate scale with its production 'Fashions of the Times,' to be presented Oct. 20, 21 and 22 at Times Hall (formerly Little theatre), N. Y. With a cast of 50, including a number of legit and radio performers in addition to models, it'll be presented in the nature of a regular Broadway production, with a story woven around the fashion panorama as a dramatization of American wartime living, and pointing up New York's role as the world's No. 1 fashion center.

Paul Morrison designing the five production scenes and four 'tre' acts, with Frances Bemis as producer. Andrea Mann will double into the show from 'Star and Garter,' as will Robert McKellar from 'Rosalinda.' A. J. Herbert, Peggy Bradley, Beatrice Foster and Bruce Bradford are others from legit who will take part, with John Griggs and Jean Colbert enlisted from radio. [illegible] will do the choreogra- [illegible] manager.

Six performances will be given at $1.65 top, with the Times turning over proceeds to Greater N. Y. War Fund.

'Corn' $7,700, Springfield, In Three Performances

Springfield, Mass., Sept. 28.

Three soldout houses grossed a claimed $7,700 during the appearance of Ethel Barrymore in 'The Corn Is Green' last week at the Court Square theatre. The Emlyn Williams play was here for two evenings and a matinee Wednesday (22).

'Junior Miss' is slated Oct. 5 and 6.

Chi 'Prince' Switch

Chicago, Sept. 28.

Change in bookings brings Everett Marshall in 'The Student Prince,' originally set for the Studebaker theatre, into the Erlanger for three weeks, beginning Oct. 4, to be followed on Oct. 25 by Constance Bennett in 'Without Love' for three weeks under American Theatre Society auspice.

With special company of 'Oklahoma' opening on Nov. 15 and expected to run for several months, Erlanger looks set until at least May, 1944.

'Masque' 14G, Frisco

'Rose Masque' (Fledermaus), at the Curran exceeded all expectations in its five-stanza run, coming up for strong $14,000 in closing week.

Geary dark last week, readying for 'Mother's Day,' which opened Saturday (25) instead of original Sept. 27 date.

'Old English,' with C. Aubrey Smith, had fine $8,000, first week with excellent press.

'Abie' 10G, Buffalo

Buffalo, Sept. 28.

'Abie's Irish Rose' at the Erlanger last week at $2.20 top, lagged behind last local showing but managed to ring up highly satisfactory total just short of $10,000.

'Ozarks' 7½G, 'Waltz' 69G In Two Weeks at L. A.

Los Angeles, Sept. 28.

Tieup of Pacific Electric tram service in strike shaved legit grosses, but not as much as first feared. Still plenty of coin in show shoppers' pockets with big demand for top-priced seats. 'Maid in the Ozarks' is climbing on second week at the Belasco, with likely $7,500 in sight after copping $5,700 initial seven days. Boris Morros presentation of 'Waltz King' closed two-week run at the Philharmonic Saturday night (25), with total of $69,000 in the till for stay.

'Arsenic and Old Lace' has closing notice posted at the Music Box in Hollywood, but may linger beyond present week, its sixth. Last week neared $7,000, with slightly better prospects this stanza. 'Blackouts of 1943,' at the El Capitan, holds to steady $14,600 on 67th week after getting same last week. Assistance League Playhouse, with 'New Meet the People,' moving up again to $4,500 on 10th week after dropping to $4,000 last week.

'Sons' $37,000 In 4th at Philly

Philadelphia, Sept.

Legit in Philly's three legit houses continues at a fast clip and is expected to soar [illegible] with the cool [illegible] now existing here.

'Sons [illegible] Fun' is garnering just about all the Forrest theatre will hold every week, only variation being in standees and, possibly, midweek matinees. Olsen-Johnson show again hit $37,000 last week with a few hundred dollars over previous stanza. 'Sons' is now in fifth week here, first of two extra sessions recently decided upon, with further continuance now officially set.

'Arsenic and Old Lace' hit a very neat $14,800 in its first week (3d local engagement) at Locust. Top is only $2.28, which makes figure all the more striking. 'Life With Father,' also in the first of two weeks at the Walnut—and also making its third local visit, topped $14,000. Both shows could easily hold and may figure as repeats this season.

Wynn's variety-revue, 'Big Time,' skedded for a time at the Forrest on Oct. 11, has been cancelled, leaving house clear for a continuation of 'Sons o' Fun' until Thursday, Oct. 28, when 'Connecticut Yankee' is booked.

Two openings next Monday (4). 'Blithe Spirit' at the Walnut and the [illegible] $2.85 top; the Paul Robeson revival a $3.42 top. On Oct. 18, two openings are skedded. 'Carmen Jones,' for which Billy Rose has rented the Erlanger, and 'Uncle Harry' (ATS subscription) at the Locust. Walnut gets 'Manhattan Nocturne' with Eddie Dowling for the week of Oct. 18, with intimate musical, 'What's Up,' with Jimmy Savo, listed on the 25th. 'The Patriots' comes to Walnut Nov. 8 and 'Kiss and Tell' at the Locust on Nov. 15.

'Meet Navy' Strong In Toronto at $15,000

Montreal, Sept. 28.

'Meet the Navy,' the sea-service production shown here at the 1,565-seater His Majesty's, Sept. 18 to 25, scaled at $2.50 top, was hot from the opening, with an estimated gross of $15,000.

This in spite of heavy opposition from the high-priced opera season at the other end of the town during the week.

'Uncle Harry' Neat $6,500 in New Haven

New Haven, Sept. 28.

'Uncle Harry' (LeGallienne-Schildkraut) picked up close to estimated [illegible]500 four performances, $2.75 top, at the Shubert last weekend (23-25), okay.

Cancelled 'One Touch [illegible]' leaves house dark this week.

With other draws full stanza next week (4-9) and is followed by 'Oklahoma' (road company) on Oct. 14-16. 'Arsenic and Old Lace' is set for Oct. 21-23, and 'Porgy and Bess' and 'Voice of the Turtle' are pencilled to follow.

B'way Stays Sturdy; 'Public' Up To $22,000, 'Doughgirls' Neat 17G, 'Fame' Folds, 'New Life' Off to $8,000

New successes are spars on Broadway but business is booming. World series would ordinarily hypo the list but that is hardly necessary. Only one new show last week, 'Land of Fame,' which drew thumbs down and dropped out Saturday (25).

Two new shows this week and only one next week, which gives September a rather short count on premieres. Two revivals, 'The Student Prince' and 'Porgy and Bess,' leave after this week, relieving musical show booking congestion; 'Blithe Spirit' ends limited repeat, all three touring.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

'A New Life,' Royale (2d week) (M-1,347; $4.40). Business somewhat disappointing; gross last week approximated $8,000, which was under first week's pace.

'All for All,' Bijou (C-630; $3.30). Presented by A. L. Berman; originally written by late Aaron Hoffman under title of 'Give and Take'; did fairly well at tryout; opens tonight (29).

'Angel Street,' Golden (94th week) (D-789; $3.30). Rated over $7,500, at which one setter with run established can stay on into winter; will revert to Sundays again.

'Arsenic and Old Lace,' Hudson (142d week) (CD-1,094; $3.30). Moved here from Fulton, where it run for nearly three years; plans call for playing into winter; $8,500.

'Blithe Spirit,' Morosco (repeat date) (C-955; $3.30). Final and fourth week of repeat date, which gives Coward play run of 87 weeks; around $11,000; very good; goes to road.

'Early to Bed,' Broadhurst (15th week) (M-1,160; $4.40). Planted for a run; business consistently strong of late; gross was quoted over $26,000 last week.

'Hairpin Harmony,' National (M-1,162; $3.30). Presented by Harold Orlob, who wrote musical farce in entirety; opening set back until Thursday (30).

'Harriet,' Miller (D-940; $3.85). One of last season's standouts due to relight next Monday (4); has played 22 weeks so far.

'Janie,' Playhouse (54th week) (C-865; $3.30). May move to another house but road plans again pend; paced at better than $9,500, which is quite profitable.

'Kiss and Tell,' Biltmore (27th week) (C-920; $3.30). One of last season's standouts and same goes now with another season in sight; [illegible] $17,000. [illegible] taken off Saturday (25) after [illegible] performances.

'Life With Father,' Empire (200th week) (D-1,000; $3.30). While film companies are angling for screen rights, stage play continues to earn profits; $11,500.

'My Dear Public,' 46th St. (3d week) (M-1,347; $4.40). Jumped almost 100% over first full week, with support coming from unexpected sources; $22,000.

'Oklahoma,' St. James (26th week) (M-1,493; $4.40). Broadway's champ draw; getting all house will hold and should continue to clean up; same goes for road company; $30,600.

'Rosalinda,' Imperial (48th week) (O-1,453; $3.30). Well up in the going with gross over $23,500; will move back to the 44th Street next week instead of the 46th Street; 'One Touch of Venus' follows here next week.

'Something [illegible] Boys,' Alvin (37th week) (M-1,337; $4.40). Something for the customers, judging from excellent money week by week; paced at better than $29,000.

'Star and Garter,' Music Box (66th week) (R-1,000; $4.40). Probably will ride past first of year, with show's rep a factor; takings approached $19,000.

'Stars on Ice,' Center (60th week) (repeat date) (R-3,000; $1.65). New skaters going into ice revue, and engagement indefinite; rated around $27,000.

'The Doughgirls,' Lyceum (39th week) (C-997; $3.30). Another holdover that's as strong as ever, and should span the new season; getting close to $17,000.

'Three's a Family,' Longacre (20th week) (C-1,016; $3.30). Went up again, and engagement should extend into winter; quoted around $11,500; Chicago company to be readied.

'Tomorrow the World,' Barrymore (24th week) (D-1,064; $3.30). Again approximated $15,000; real coin for drama, though not capacity here.

'The Two Mrs. Carrolls,' Booth (7th week) (D-712; $3.30). Jamming, and a season's stay possible; around $14,500.

'Ziegfeld Follies,' Winter Garden (26th week) (R-1,523; $4.40). Broadway's top grosser cleaning up, with little variance in grosses; last week approached $39,000.

REVIVALS

'Blossom Time,' Ambassador (3d week) (O-1,156; $2.75). Slid off and will probably go to road again soon; rated around $11,500, still profitable.

'Merry Widow,' Majestic (8th week) (O-1,695; $3.30). Pace is so consistent that a run should be scored by highly rated operetta; $30,000.

'Porgy and Bess,' 44th Street (O-1,473; $2.75). Final and third week of repeat date; takings close to capacity, around $19,000; goes to road again; 'Rosalinda' comes back here next week.

'Student Prince,' Broadway (1,900; $2.75). Final and 17th week; fared very well through summer, but off lately; around $11,500; goes to road again; San Carlo Opera Co. comes in for short date.

'Tobacco Road,' Ritz (3d week) (CD-945; $1.65). Rated around $6,500, which betters even break for oldie; going to road.

ADDED

'Laugh Time,' Shubert (3d week) (vaude-1,325; $2.75). Although two performances were missed on Sunday (19), business exceptionally good, $21,000; may move to Royale when 'Othello' arrives.

'Kiss' Paces Chi, $19,100, 'Doughgirls' 13G, 'Ladies' $17,400, 'Maid' $11,000

Chicago, Sept. 28.

'Kiss and Tell' continued to set the pace with $19,100 last week, and all other shows are holding up excellently. Erlanger is dark until Oct. 4, when it reopens with 'The Student Prince,' headed by Everett Marshall.

Estimates for Last Week

'The Doughgirls,' Selwyn (29th week) (1,000; $2.75). Gained $1,000 on closing week to hit $13,000. 'Dark Eyes' opened Monday (27).

'Good Night, Ladies,' Blackstone (76th week) (1,200; $2.75). Spurted to $17,400.

'Kiss and Tell,' Harris (20th week) (1,000; $2.75). Slight increase brought patronage close to capacity; $19,100.

'Maid in Ozarks,' Great Northern (56th week) (1,400; $2.75). Claimed $10,000; new show reported set.

'TOMORROW' BUILDS TO $11,000 IN DETROIT 1ST

Detroit, Sept. 28.

Starting off slowly, 'Tomorrow the World' built up toward the close of its first week at the Cass here to end up with approximately $11,000 at the $2.75 top. Given plenty of kudos by the local crix, the play limped in its first days despite its Broadway reputation, but began building on the last weekend to indicate a better second week than the first. Play stays through Oct. 3, when it will be followed by the Boston Comic Opera Co. with two weeks of Gilbert & Sullivan.

'Charley's Aunt' wound up a good three weeks at the Lafayette to tuck in $9,300 for the final week and bring its gleanings at a $1.65 top to approximately $28,000. It was followed Sunday (26) by Gloria Swanson in 'Let Us Be Gay.'

PERSONAL

You've heard the talk about a lack of new playwrights, and a dearth of plays worth producing.

Well, I'm new. And I've just written a play. Already a major movie company (one of the very few who has seen it) has expressed an interest in its picture possibilities—if it gets a Broadway production.

[illegible] loaded with laughs, and most comedians would trade their [illegible] for a chance at the lead.

Inexpensive to produce, this escapist comedy is available to anyone who is seriously interested, and who can give or get a quick decision.

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Formerly with League of New York Theatres 13 years, desires position in Theatre or allied entertainment industries or services.

[illegible] Variety, 154 W. 46th St., [illegible] York 19, New York

OBITUARIES

ELINOR GLYN

Elinor Glyn, 78, noted novelist of international repute, died in London, Sept. 23.

Mrs. Glyn, via her novels, had been recognized as an expert on frankness and an authority on love. Her novels, 'Three Weeks' and 'It' were credited with promulgating sex topics in such an intelligent manner as to make them acceptable to both upper and lower strata of the reading public.

Although having no direct connection with the theatre, her novel, 'Three Weeks' was dramatized for the stage and produced without provoking censorial interference nd ran for several years both in metropolitan areas and on the road. It was later scenarized for silent films. Another of works, 'It,' was adapted to films as starring vehicle for winsome Clara Bow and is still rated as the screen star's best endeavor. Title implied sex appeal for that era just as glamor and oomph applies currently.

Aside from her novels, Mrs. Glyn later did feature articles for newspaper syndicates, both here and abroad.

NICHOLAS J. BASIL

Nicholas J. Basil, 43, general manager of Basil Bros. Theatres, Buffalo, died Sept. 21 in Buffalo, N. Y.

Basil was the youngest of four brothers who came to Buffalo in 1917, starting in the candy business and entering show business in 1923. Since that time they acquired, own and operate eight neighborhood houses in Buffalo and four in Nigara Falls. Deceased was the operating head and policy maker of the outfit. He was also active in the Buffalo Variety Club affairs. Widow and daughter survive.

COL. WILLIAM T. JOHNSON

Col. William Thomas Johnson, 67, producer of rodeos at Madison Square Garden, N. Y., died in San ntonio, Texas, Sept. 25. He started as a rodeo impresario when he produced rodeo for the American Legion in 1928. He later took the show Madison Square Garden where he got $75,000 per date with Garden providing the prize money for the contestants. He sold the rodeo in 1937 and retired on his ranch.

Survived by widow, and brother.

HARRIET LEE

Harriet Lee, 48, former vaude performer and member of the vaude team Ryan and Lee, died Sept. 28 at St. incent's hospital, N. Y., succumbing to pneumonia.

Miss Lee, with her former husband and partner, Ben Ryan, had been a standard vaude act for years. They also appeared several Winter Garden musicals.

Although the couple had separated, professionally and maritally several years ago, Ryan was at the hospital at the time of death.

PERCY W. JOHNSTON

Percy W. Johnston, 67, veteran Alberta theatre man who retired a year ago because of a heart ailment, died at his home in Red Deer, Alberta, Canada.

Johnston opened the Crescent theatre at Red Deer 1924 and later, in partnership with Morris Beatty, built the Capitol, which Beatty is now running as a unit of the Famous Players chain.

SIDNEY BLOOMFIELD

Sidney Bloomfield, 32, manager of the Lenox theatre, Philadelphia, died Sunday (26) of a heart attack in the Misercordia hospital in that city. He formerly operated the Bell, Philadelphia, and was at one time associated in the theatrical department of the National-Penn Printing Co.

Survived by widow and two sons.

JAMES C. RADCLIFFE

James C. Radcliffe, 66, veteran legit and radio actor, died from heart attack driving home from a WICCO radio station bond rally in Minneapolis. For the past 11 years he has been a radio announcer in Minneapolis and St. Paul.

FANNIE LEVINE

Fannie Levine, assistant treasurer of several Shubert theatres at various times, died in New York Sept. 26. She had also been treasurer of the Eva Le Gallienne Repertory thatre.

Survived by sister and four brothers.

ALEXANDER LIGHT

Alexander Light, 70, former actor and producer of Shakespeare plays, died Sept. 22 in Hollywood after a short illness. Remains will be sent to New York burial.

Charles C. McCord, 64, husband of Mrs. May Kennedy McCord, writer and radio authority on the Ozarks, died at Springfield, Mo. Mrs. McCord broadcasts a 15 min. daily program over KWK.

Leland C. , 46, former Coast sportin writer, boxing promoter and press agent, died Sept. 15 in Oxnar Cal., following a heart attack.

William McDougall, 53, studio policeman at Universal and father of the former Helen Mack of the screen, died Sept. 23 in Los Angeles following a heart attack.

Mother, 65, of Aleen Leslie, playwright and radio scripter, died in Pittsburgh Sept. 23.

Philip Hunt, 75, retired theatrical manager, died Sept. 18 in Los Angeles after a long illness.

BIRTHS

and Mrs. Ray Buechner, daughter, in Pittsburgh, Sept. 20. Father is radio and cafe singer.

Mr. and Mrs. Harry Singer, daughter, in Pittsburgh, Sept. 21. Father's with Maurice Spitalny, Stanley theatre band, Pitt.

Mr. ai Mrs. Melnick, son, in Pittsburgh, Sept. Mother is the former Dorothy Goldstein, of Pitt's Par exchange.

Mr. and Mrs. Fred Hart, in Pittsburgh, Sept. 2. Father's with Rep exchange in Pitt.

Mr. and Mrs. Johnny Burke, in Hollywood, Sept. 21. Mother is the former Bessie Patterson of stage and screen; father is the songwriter.

Mr. and Mrs. Lorne Braddock, son, in Hollywood, Sept. 19. Father is on Universal's publicity staff.

Mr. Mrs. George Murphy, daughter, Sept. 25, Hollywood. Father, film actor-dancer; mother is his former dancing partner, Juliette Johnson.

Mr. and Mrs. Redd Evans, son, Sept. 27, in New York. Father is a

Mr. and Mrs. George V. Lynch, son, at Gloversville, N. Y., Sept. 27. Father is general manager and chief film buyer for the Schine circuit.

Mr. and Mrs. Harry Teitel, son, in Hollywood, Sept. 27. Father is production manager at Disney studios.

Mr. and Mrs. Larry Lansburg, son, in Hollywood, Sept. 25. Father is production assistant stu-dios.

Mr. and Mrs. Schwartzdorf, daughter, Sept. 21, in New York. Father is musical director of 'Oklahoma,' St. James, N. Y.

Mr. and Mrs. Michael Boscia, son, Sept. 25, in New York. Father is Young & Rubicam radio department press agent.

Road Legiters

Continued from page 1

and other representatives of the National Entertainment Industry Council, got under way Sunday night (26) when the 'Blithe Spirit' company gave a performance at Camp Kilmer, N. J. 'Spirit' starts road tour Oct. in Philadelphia and from there on will play on off-nights in the various nearby camps.

On Oct. 10, the 'Kiss and Tell' cast will do a show, with the camp to be designated this week. The 'Early To Bed' company will go out divided into two groups on Oct. 4 and do highlights the musical, while on the followin night 'Star and Garter' will be shown at a nearby camp. Under a similar arrangement, the cast of 'Ziegfeld Follies' has been playing camp dates on Monday nights, with Milton Berle heading each unit. Last Monday (27) the performers did a show at Stewart Field, Newburg, N. Y. 'Doughgirls' company will go out on Oct. 24. Casts from 13 shows have thus far pledged to give 'free night' camp performances.

Meanwhile, huddles are slated for the latter part of this week between Camp Shows execs. Lytell and Emil Friedlander, the latter two representing NEIC, to line five legit attractions, comprised principally of last season's Broadway hits, to tour the nation's army camps and navy bases. Idea is to get shows that won't require too much scenery. The five attractions are expected to be set for a bow early in November and will make up part of the 30 additional units to be included in the CSI Victory Circuit.

MARRIAGES

Lorraine McLaughlin Ensign John Conte, in Pittsburgh, Sept. 20. Bride is with 20th exchange in Pitt.

Joan Carr Jimmy Finnerty, in Pittsburgh, Sept. . Bride is a booking agent.

Ann Weelley to Ken Martin, in Pittsburgh, Sept. 26. Groom's the pianist with Piccolo Pete band at Trelon Cafe, Pitt.

Croville Thompson to Bob Sunderland, Beverly Hills, Sept. 25. Groom is on publicity staff at 20th-Fox.

Betty Garde to Frank Lennon, Sept. 20, in New York. Bride is a legit and radio actress, currently in 'Oklahoma,' at the St. James, N. Y.; groom is stage electrician at the theatre.

Dorothy L. McVitty to Ens. Alvin F. Emig, Oct. 2, in West Jefferson. Bride is vocalist at WLW, Cincinnati.

Shirley Booth to Corp. William H. Baker in New York Sept. 24. Bride is legit and radio actress, currently featured in 'Tomorrow the World,' Barrymore, N. Y.

Eva Gabor to Charles Isaacs in Hollywood Sept. Bride is a film actress.

Cecil Brown

Continued from page 1

book and some magazine pieces. The book, 'A War Correspondent's Report on America,' is due Nov. , and will be brought out by Random House. Life mag has paid him $7,500 for a 15,000-word article based on a survey he made of what the people in the United States think about the war and the postwar outlook. Brown's 40-day swing of the country, which he says cost him $7,000, yielded 1,000 pages of notes, and will form the basis of several other mag articles.

The author-commentator-lecturer has made it clear to Life editors that they can blue-pencil the quotes of the S. citizenry interviewed, so long as the same ratio and proportion of sentiment as submitted prevailed.

Also due is a Collier's piece, 'What Americans Are Thinking About Fas- Housekeeping mag, one on 'Womanpower' and the other on 'What the Youth of merica Wants After the War,' all expressions garnered from his recent tour of America.

Equity-1 Union

Continued from page 3

opera) to slip away from Equity. Now felt that time for those mistakes—if they were such—to be corrected.

Equity's new idea is not to efface the identity of the other talent unions, but to operate the whole by one governing body. The present council of Equity could be made representative of all the entertainment fields, one card to permit actors to take engagements wherever they could, without having to join other talent unions or pay additional dues. Interchangeability of ards has been a source of contention for some time, but it hasn't been made an issue of late.

Pattern for merging all the talent unions that of Equity an its chorus branch. Same council and officers cover both, but the chorus has its own offices and executive secretary. The present officers of the various unions would probably continue to function much as at present. There need be no proselytizing amon the groups, which an Equity principle. A chorus member may take a principal's engagement without being required to join Equity, and the reverse is true, too. There would be an adjustment of dues, however. For instance, Equity has the lowest dues of any of the unions except AGVA.

Were the Equity proposal worked out there would be no longer any use for the Associated Actors and tistes of America. Four A's is now the parent talent union, but it is a skeleton organization to hold the affiliates together. It owns the basic charter from the American Federation of Labor, but that franchise could easily be transferred to the one big union.

'Playwrights Rate More'-Shumlin

Continued from page

boom theatre attendance and profits, Shumlin concedes that there is basically unhealthy condition about the current stage. The extent and popularity of revivals, especially sentimental operettas, is a disquieting indication of a dearth of suitable new plays, he feels. In general, he agrees with the bromide that 'there's nothing wrong with the theatre that a good script won't cure,' but he thinks there are a few things producers can do to increase the number of those vital good scripts.

Shortage of Scripts

'There has always been a shortage of good scripts, because there have always been too few good writers,' he says. 'In the last 20 years or so this condition has been accentuated in the theatre by the growth of films and radio. Nowadays Hollywood and the broadcasters compete for the available writers in the dramatic form, so there are fewer remaining to write for the stage.

'No one is to be blamed for that. It's inevitable. But the theatre must do something to persuade the talented authors to write for the stage, at least part of the time. That's where the producers can and must justify themselves. We can no longer merely sit back and wait for playwrights to brin us their scripts. We must look around for writers of talent and promise. must make it worth their while to write for us.

'It isn't enough that a playwright's profits from a hit may be more than possible from films or radio. When he writes for the theatre he's taking a big gamble, and unless the play succeeds he may have wasted a year or two of his time and creative energy, nothing of possible damage to his reputation. In contrast, writing for ictures or radio is sure. The author is uaranteed a specific amount in advance, often before he writes a line, and sometimes covering a series of productions.

Can't Compete With H'wood

'Stage producers cannot compete with Hollywood and the radio sponsors on a salary basis, of course. We haven't sufficient resources for that. But the rewards of success in the theatre are great and can equal anything the screen can offer. We must seek out good writers, whether they write novels, short stor newspaper features, films or radio programs. When we find them we must gamble with them. We must take some of the risk, and thereby minimize the risk they face. We write for the stage. That may be by liberal advance payments other inducements. But w must do it if we hope to continue actively as producers and the theatre is to retain its vitality.

'Of course, most producers are already doing those things to the extent their resources permit. There has been a notable increase in recent seasons of the ratio of plays adapted from literary material. But that must be extended and increased by all of us as much as possible.'

n the ground that the script is the vital factor in a play and, therefore, the author is the prime creative force in the theatre, Shumlin asserts the producer should make every possible concession to the playwright as to decisions on revisions, casting, production, etc. He does not share the view of some of his fellow-producers that the present minimum sic agreement with the Dramatists Guild gives the author too much authority on such matters, or that the current 60-40 sharing arrangement on film sales allows the playwright an inequitable edge.

Final Authority

'Somebody must have the final authority on script revisions, casting and production details,' he explains, 'and if it isn't the author, who should it be? The author is the one whose name goes on the program and he's the one who takes the credit or the blame from the critics. The author knows what his conception of the characters is, so he should have the final say about casting. There's no more reason to suppose he'd be unreasonable on that than a producer would. And if an author should be unreasonable the producer doesn't have to do the play.

'On the contr , I think these Dramatists Guild rules are perfectly fair. If we're to encourage authors from all writing fields to devote their time and talent to the stage we must make every possible concession to them. There's nothing magic about being a roducer. We have no supernatural gift. And it's hard to see how, after an author brings a script that makes fortune for the producer, the author could do anythin that would be unreasonable. That's particularly true if, as is frequently the case, the author himself does the casting and directing of the play.'

Shumlin also disagrees with certain producers and others the theatre that restrictions and wage requirements of the various unions and guilds are responsible for the decline in the number of productions during years. He regards them as a negligible factor, at most. 'It's that union regulations are more stringent than they used to be, and that wage standards are higher. But all wage levels are higher than formerly, just as all costs and prices are higher. Moreover, that has little, if anything, to do with the decreased production in the theatre.

Plenty of Money Around

'There's plenty of money in show business, with profit enough for everyone. There's lack financing for new production. In fact, available backing has never been so plentiful. The difficulty is the limited supply of satisfactory scripts, in the cost of production or the wage standards and union regulations. Producers should not try to get more out of the theatre. They must give others a fair . They must remember that the tre is a gamble for others, , and that authors, actors, directors, scene designers and the others have spent years learning their crafts and frequently must make enough a single hit to carry them over several lean years.

'With all the increased sts, producing is even not as great a risk as it was years ago. That is because of factor—booking. It used to be that a producer, paring a production, could sure of obtaining a theatre his show. He might open it on the road and play a few weeks there loss) an then be unable to book it into a New York house. That was simply due to the shortage of theatres.

'Such a condition no lon exists, but there seems to be danger of it returning. are now few unoccupied houses in New York, with increasing competition for the more desirable ones. That the leasing terms become higher. Ultimately, it may bring about a situation much like the old one. When that occurs, production

Shumlin agrees that lower admission prices might help the theatre, but he regards that impossible under existing conditions, so not worth discussin . He has suggestions about bringing new audiences into the theatre, observing that that is taking care of itself at the moment. He questions how of attending plays for first during the present boom under normal conditions, when many of them will have returned to their homes beyond the reach of touring companies. If he has any complaint against the critics, he doesn't admit it. Rather, he agrees with their analysis of the weakness of his only failure of recent seasons, 'Great Big Doorstep,' which the reviewers said had too mild a story.

As a producer of essentially serious plays, Shumlin regards the stage as a platform for the presentation of ideas. He believes strongly a play's 'message' must be more or less unobtrusively contained in tertainment form. Even then, he remarks, most of the audience will get just the entertainment, with only a thoughtful minor understanding, or even perceiving, the author's real theme.

Serious, Topical Plays

'The theatre must have serious, topical, rovocative plays,' declares, 'but there's a grave question of how far you can go in handlin such material, particularly the present .

'Yet, if the stage is to be vital must deal with the around it, with life itself. It must present and interpret the evil and disagreeable as well the noble and the light-hearted.'

Army Calls Regan

Pat Henning replaces Paul Regan in the N. Y. Paramount's stage presentation. Regan's services were requisitioned last Monday (20) by the Army—he was drafted.

The Ink Spots and Tony Pastors band will hold down the headline spots on the bill.

Broadway

Herb Yates to the Coast Friday (1).

Wolfe Gilbert in from Coast for ASCAP confabs.

Gene Buck returned from Hollywood last week.

Ann Sheridan arrives east Sunday (4) for a week's stay.

Vincent Youmans from west to see ailing mother.

Leonard Lyons doing a bond pitch tonight (Wed.) over WABC.

Three WAVES entering a cafe were greeted by sailors: 'Hello ri ples.'

Joe and Herman Mankiewicz in from the Coast to visit their ailing mother.

Wolfe Kaufman, released by Michael Todd, is agenting Billy Rose's 'Carmen Jones.'

Brooks Costume Co. to remain in present building instead of moving to new quarters.

elmont Park likely to use women mutuel ticket clerks next season; also other tracks.

John Garfield returns to the Coast this week to start work in 'Outward Bound' for Warners.

Nephew of Lep Solomon, treasurer of Longacre, in the Army, died of pneumonia Saturday (25).

Carol, wife of 'Variety's' Roy Chartier, recovering from an operation at Rush hospital, Meridian, Miss.

Victory Twins (Vi and Vilma Vernon) back from USO-Camp Shows tour of Yank bases in Hawaii.

Sam Pinanski, Par partner in New England, in town during the past week to huddle with h.o. Par execs.

Willie Lewis, former middleweight boxing champ, recovering from a fractured skull at Polyclinic hospital.

Brock Pemberton, who planed to San Francisco, virtually turned around and returned last Wednesday (22).

George Gilbert, ex-'Variety,' now in the Coast Guard, and on the high seas, has grown a beard 'just for the hell of it.'

Lee Marcus back the Coast and Eddie Small Productions after visiting mother in N. Y. It was her 78th birthday.

'Without Lov ,' with Constance cennelt who starred in it last summer, going on road under Theatre Guild auspices.

Major Alexander P. de Seversky was the 'fall-guy' at Saints and Sinners meeting yesterday (Tuesday) at the Waldorf-Astoria.

Mickey Mouse party, celebrating 15 years of cartoon character on screen, tossed Monday (27) at Modern Museum of Art.

Leon Goldberg, newly appointed RKO studio manager, being given luncheon by RKO toppers today (Wed.) prior to his departure for the Coast.

Eleanor Flaherty, secretary to USO-Camp Shows prexy Abe Lastfogel, skedded to leave Women's hospital this week followin an appendectomy.

Frieda Josephs, nurse in the home- ... mount for 15 years, resigned and leaves Saturday (3) for Berkeley, Calif., to settle down there.

Wolfgang Martin, conductor of 'Rosalinda,' resigned from Broadway production to conduct opera performances in Philadelphia, Baltimore, Trenton, New Orleans, etc.

Fan antics to end everything took place outside the barbershop where Frank Sinatra has his hair cut. Kids waited for the barber to throw out precious locks of the swooner's hair.

Victor Saville, Columbia producer, who left for the Coast last weekend, stopped over in Wilmington to gander his friend, Frederick Lonsdale's new play, 'Another Love Story.'

Lou Metzger, Coast exhi out of the Menorah hospital, Kansas City, where he was taken suddenly, and resting at the Hotel Muehlebach, K. C. He expects to hit Broadway the end of this week.

Al Schacht, who followed Bob Hope into Sicily as a USO-Camp Shows entertainer, back sporting a healthy tan after his 12-weeks' overseas trip. He also played in the Middle East and Gold Coast of Africa.

Al Jolson's Scarsdale home (8 Fenimore Rd.) was sold to Louis Sperling while the comedian was abroad entertaining Allied troops. Jolson, just returned, is hibernating in Miami Beach for a week. Last winter he became a MB home-owner.

Joan Roberts, Dorothy Kilgallen, Virginia Field, Mrs. Earl Wilson, Helen Strauss and Choo Choo Johnson made up the committee of judges who picked the winner of the swoon-singing contest at Coq Rouge last night (28). Winner contracted to sing at the nitery.

Pittsburgh

Hal Cohen

Joe Hillers celebrated their teenth wedding anniversary.

Lt. (jg) Harold Lund in from Hollywood on a short leave to see his family.

'Doughgirls,' originally a January booking at Nixon, moved up to week of Nov. 8.

Marty Seed, Harry Seed's lad, returning to theatre biz after stretch a war plant.

Sgt. Don Benjamin, ex-Playhouse actor, assigned to Moss Hart's Army Air Force show.

Sterner Sisters overseas with a USO Camp Show that also features Block and Sully.

Helen Brooks, local pretty from Mt. Lebanon, has joined chorus of new 'Ice-Capades.'

Gene Berry, from Toledo, new sales manager at Roosevelt hotel under Reggie Wilson.

Jan Garber played a Spotlight radio show from U. S. Steel Company plant here last week.

Fulton manager John Walsh and his wife have gone to N. Y. for a few days to look town over.

C. C. Kellenberg, 20th-Fox sales manager here, back from American Legion convention in Omaha.

Rex Owen, Chapelle and Hannon and Watkins Sisters in new show at William Penn's Terrace Room.

Chicago

Frances Faye pinchhit for the ailing Dorothy Donegan at the Latin Quarter for week durin the latter's illness.

Members of the Allied Theatres circuit are throwing a rst anniversary stag dinner for President Jack Kirsch at the Blackstone hotel on Oct. 4.

Pan American Room, donated by the Pan American Good Neighbor Forum, was dedicated last week at the Michigan avenue Chicago Service Men's Center.

Paramount screened 'The City That Stopped Hitler' at the Esquire theatre last Friday before 1,000 ranking production executives and Army and Navy officers.

A bond drive held at Joe Miller's 885 Club last week during a party of 80 members of the South Side Merchants Association sold $200,000 in bonds, of which $25,000 went for a half-dozen pair of nylons.

With the takeover of the Chicago Sun's amusement department by Henry Murdock, Carol Frink, who has been reviewing motion pictures and covering night clubs, has returned to her former status as feature writer.

Ralph Kettering, lessee and manager of the Civic theatre, has set John Laurie, treasurer; Archie Wiles, advertising agent; Gladys Green, auditor; Marjorie Hensieg, secretary, and Harry Keesler, house superintendent. Theatre opens Oct. 10 with Brock Pemberton's 'Janie.'

Norman Kassel has returned to the Essaness Circuit as advertising and publicity head after a year's absence during which he served as exploitation man for Warner Bros. and 20th Century-Fox. He replaces Madeline Woods, who succeeded him a year ago and resigned to go into business for herself.

Philadelphia

By Si Shaltz

Helen Lane, guitarist, opens Monday (4) at Swan Club.

Joe E. Lewis is set to follow Jackie ...

Helen Traubel will be first attraction of Emma Feldman's concert series, beginning Oct. 21.

James R. Young, author of 'Behind the Rising Sun,' will be cocktailed by local press next Monday (4).

Jeanette MacDonald will be soloist at Philadelphia Orchestra's pop concert at Academy of Music Nov. 9.

Lt. Max Miller, erstwhile press agent for William Goldman theatres, is latest addition to ranks of benedicts.

The Hamid-Morton Circus booked for Arena for week starting Oct. 7 for benefit of Shriners crippled children fund.

Cleveland

By Glenn C. Pullen

Charles DeHarrack, concert pianist, planning overseas USO trip.

Milt Krasny of General Amusement here to join wife, recovering from operation.

Duke Milen, former outfielder for Washington Senators, now manager of Southern Tavern.

George Duffy's orch back at Bronze Room for fourth season, after summer at Euclid Beach.

Maurice Goldman, concert singer and choir director, new operetta producer at Alpine Village.

Duci de Kerekjarto, at Eldorado Club nearly year, set as guest-violin soloist Orpheus Choir concert Dec.

St. Louis

By Sam X. Hurst

K. Longenbach is the new manager of the Palace, Chillicothe, Ill.

Rolf Passer, mind reader, heading new floor show at Club Continental, Hotel Jefferson.

Arnold Stoltz, UA exploiteer, in town tightening up his tom toms to bally 'Johnny Come Lately.'

Ted Anthony, manager of the Rex, Champagne, Ill., has relighted his house after 100% face lifting job.

Dinah Shore, on USO tour, entertained the ailing at the sick bay at the naval training base at Robertson, Mo.

Saul Goldman, Chicago, has obtained distribution rights for 'After Mein Kampf' in St. Louis, St. Louis County and Southern Illinois.

London

Late Israel Davis, cinema builder, left estate of $850,400.

Adele Astaire off for holiday and to rest her doctor's orders.

Texas Clary, over here with American Army has been transferred to one of the USO-Camp Shows.

Jack Hylton won appeal against 14 days' jail sentence for gasoline offense and let off with $20 fine.

Marcel Hellman working on script of an adaptation of Anatole Litvak tale for his next film production.

John Ojerholm joined the War Office Film Advisory Committee one of the two reps of Laboratory Assn.

Odeon Corp. fined $140 and $84 costs for not returning used halves of ducats to excise for assessment of seat tax.

Baillie James Wels , Scottish exhib, ex-Member of Parliament, delegate to Exhibs Assn. general council, and poet, has been elected Lord Provost of Glasgow.

Ben Simmonds, for 24 years with Paramount as branch supervisor, has resigned and will take three-month rest before linking up with another film organization.

Karl Grune's first picture, 'Silver Darling,' which is now being made, is being angled for by Pathe Pictures, a subsidiary Associated British Pictures Corp.

War Office aim to set up a new committee of 21 members to deal with film entertainment for troops has been cold-shouldered by Cinematograph Exhibs Assn.

Herbert Wilcox and Anna Neagle will shortly make a tour of servicemen camps in the Far East. On their return Miss Neagle will either star in a stage play or make another film.

After being out for a week in the sticks, 'Something in the Air,' the Lee Ephraim-Emile Littler-Tom Arnold musical, starring Jack Hulbert and Cicely Courtneidge, has been renamed 'Sorry, Darling.'

British newspapers were full of descriptions of the way New York celebrated announcement of surrender of Italy. In London the natives received the news with characteristic phlegmatic stoicism.

Gaumont-British Corp. pai dividend on common at 6%, same as last year. Another J. Arthur Rank interest, the flour milling combine, paid a final of 7½%, making 15% for the year, on a capital of $14,000,000.

George Elcock, who lately sold out his Mayfair circuit to Associated British Cinema Corp., has formed a new company with $5,000 nominal capital to deal in 'the requirements of theatre, music hall, cinema, cafe and saloon proprietors.'

Gabriel Pascal will return from Hollywood to London minus Greta Garbo, as Swedish does not wish to stay in England during the Winter. But she definitely will arrive here in the Spring, for the long-delayed starring role ... having finished 'The 6100 Window,' original story, written in Hollywood, for Warner Bros. (London), has been offered five years' contract by them to do two pictures per year. Picture gets premiere release at Warners theatre in November.

Two Cities ilms' latest epic, 'Henry V,' starring Laurence Olivier in title role, is budgeted to cost $1,400,000, but understood when completed will be nearer $1,600,000. Company is dickering with George Robey to make return to films in the Falstaff role.

Associated British Cinema Corp. has bought Park Hall Cinema, Bristol, and now has six in the town. In buying Mayfair circuit from George Elcock, the corp. now has seven theatres in Reading against Odeon's two. Insiders figure coming post-war fight for this market will be between Warners and Metro through its ABC holdings on one side and J. A. Rank through his production-distribution-exhibition interests.

Minneapolis

By Les Rees

Elmer Sedin, RKO ice auditor, in town.

M-G-M remodeling exchange to improve facilities.

St. Paul hotel Gopher Grill has Ted Phillips orchestra.

Paul Allen, singer, held over fourth week at Curly's nitery.

Irvin Gillman, RKO salesman, back on job after major operation.

'Beans' Gaines of M-G-M office staff in hospital nursing injured leg.

Gene Eyeman orchestra in second year at Hotel Lowry Minnesota Terrace.

Leo Murray, legit roadshow house, ill with pleurisy.

More than 25,000 saw University of Minnesota football ith Missouri.

Connie Russell, singer, and Juan Makula band into Hotel Radisson 'Flame Room.'

Jean Hersholt here from Hollywood to address Danish Brotherhood of America convention.

Lillian Gish speaking on 'Broadway to Hollywood' at University of Minnesota's first convocation Oct. 8.

Universal branch here in second place nationally in Nate Blumberg Testimonial drive which runs until Oct. 30.

Jack Crawford and 'Victory Unit' moving to Trocadero nitery to continue in Twin Cities for year's run at various spots.

Moe Levy, 20th-Fox district manager, back after tour of Des Moines and Omaha branches with W. C. Gehring, western sales manager.

Miami

hyllis Sharon a wow at Jimmie's-on-the-Trail.

Beth Chalis doin repeat at the Bar of Music.

Freddie Bernar is new Club Mayfair.

Brooks Brothers featured at Tobacco Road.

Joe Rio and wife Janine featured at Charlie's Inn.

Mel Murray leading the fun at Winnie's Little Club.

Sugar Kane and Doris Karr added to Charlie's Inn show.

Richard Himber orch hitting new highs at Flagler Gardens.

Carol Chappelle in for a engagement at the Drum Club.

Bob Allen band with Virginia Maxey as vocalist has opened at the Frolic Club.

Tony Martin stationed here the Officers Training School. He's a corporal now.

Jeff's niteclub has the Edwards Sisters, Bill Merrill, Garnett Fox, Judy Carroll and Claude Shofner orch.

Fabian Storey's band is at the 5 O'Clock Club; also Jose & Mona, Jacqueline Hurley and Tony Sharabba.

Manning's restaurant has just been returned by the Navy and reopened as one of the popular spots. Has Sid Lewis orch.

Nite spots are on the upbeat. Biz is excellent and most niteries have boosted entertainment budgets. Places are crowded with spenders, both uniformed and civilian.

Clover Club featuring three bands: Jerome Twichell, Al Friedman and Tony Lopez and their bands. Floor show has Estelita, Frank Borden, Buddy & Judy Allen and the Norman-Lorraine dancers.

Kitty Davis has a sellout for her Bond dinner. Only purchasers of a $1,000 Bond will be admitted for an excellent dinner. Show features Sharon De Vries, Lolita Cordoba, The Silver Cyclones, Isabelle Johnson and Buddy Walker, emcee.

Australia

By Eric Gorrick

Ernest Turnbull, Hoyts, back from U. S. visit.

Harry Hunter, Paramount's local chief, plans quick U. visit for homeoffice powwows.

Capt. Lanny Ross will be posted to an advanced base to aid Capt. Jerry Cargill in setting new shows for U.S. troops.

Biz in r ny arcades is dropping ... Sydney. Drop comes following police attention to the penny peepshow.

Williamson-Tait still doing socko in Sydney with revival of 'Merry Widow.' Later, unit will more Gilbert-Sullivan operettas.

Sir Ben Fuller is planning an ice-skating rink in Melbourne after the war. Rink will be on Olympic lines for international hockey games.

Wallace Parnell, Tivoli production chief, arranging additional shows for entertainment of khaki-clads and civilian war workers in out-of-town centres.

Charles Chauvel pacing finely with 'Rats of Tobruk,' Aussie-made, in which RKO, Hoyts, Commonwealth Laboratories and Charles Munro hold interest. Cast is local.

Trade is still waiting for rofessor Copland, Prices Commissioner, to give final decision on film rentals. Exhibs say that Copland set rentals as from April, 1942, but distribs await definite ruling.

Norman B. Rydge is looking for additional theatres in order to further expand the Greater Union setup. Rydge recently completed deal with Gus McIntyre for the takeover of the Broadway loop, thus iving G.U.T. first break into the na tors.

Washington

Earle theatre melody makers shelled out for $6,680 in war bonds at the Monday night rally.

Eddie Plohn of the National theatre has just signed a two year pact with Local 161, Musicians.

Joyce Romero, blind songstress for the Roxyettes at the Earle via the loud speaker, being promoted to a s ging single.

Jay Kaufman is bus with the diplomatic set and socialites lining up glamour girls for the gag in 'Army Play By Play.'

Zone manager John Payette Warner Bros. dipped into the company treasury and bought a $50,000 bond at the Roxyettes rally.

Gwenn Dew, newspaper correspondent who was a prisoner of the Japs, made a personal at opening of 'Behind the Rising Sun' at Keith's.

Washington is hungry for musicals and 'Oklahoma,' first to arrive, will have S.R.O. according to Bess Davis Schreiner of the American Theatre Society.

Hollywood

Jim Doane hospitalized for minor operation.

Ben Piazza, chief caster for RKO, on two-week vacation.

Don King shifted from Warners to Columbia as news editor.

Francis D. Langton joined Col. ason Joy's staff at 20th-Fox.

Val Lewton, RKO producer, pitalized with sinus infection.

Dorothy Campbell moved in new fashion editor at Columbia.

Lou Smith, of Metro's eastern flackery, in town to look at new releases.

Jimmy Murphy, Hearst newspaper cartoonist, recovering from major surgery.

Gwen Anderson, stage and screen actress, Renoed Helmut Dantine, film actor.

Harry Norwood, manager of the Merry Macs, recuperating at home after hospital siege.

Gerry Deardorff joined Vangu d roductions to handle story material for David O. Selznick.

Jane Wyatt home from hospital, with her twins remaining the incubator for another month.

Victor Fleming celebrating his 33d year as film director, two of his pictures having won Academy awards.

Robert Silliman Hillyer, Pulitzer prize winner in literature and professor at Harvard, divorced in Reno.

Nat Wolff, Coast radio chief of OWI, resigned, shifts over to Metro some time between Nov. 15 and Dec. 1.

Richard Blumenthal Mexico City for a two-week stopover before planing to New York show shopping.

Harry James' band beat Freddie Martin's outfit in a baseball game at Long Beach and sold $2,885,000 War Bonds.

William Goetz loaned his masterpiece, 'Young Girl in a Garden,' the exhibit of Renoir paintings at Ambassador.

Monty Salmon, manager of the Rivoli theatre in New York, acationing and gandering film product in Hollywood.

Bud Abbotts celebrated their 25th wedding anniversary, with the Lou Costellos tossing their silver wedding party Sept. 26.

Robert Aisner, Metro writer an former lieutenant in the French Army, leaves the studio this week to enlist with the Fighting French.

Brigadier General Robert L. Denig, director of public relations for the Marine Corps, shoved off for Washington after a round of the studios.

Harry Sherman picked up the check for 300 tank soldiers from Arizona at the weekly blowout for Army and Navy lads at Masquers Club.

Barbara Goodall, British actress, was awarded $250 monthly temporary alimony in her divorce suit against Steve Geray, screen actor, whose legal name is Istvan Gyergyai.

Mexico City

Carrillo in from Hollywo .

amon Navarro building three houses here as an 'investment.'

Jorge Marron opened his new night spot, Habana-Madrid, this week, with five acts, headed by Tobias Sisters, dancers.

Miguel Contreras Torres heade for Hollywood and Washington, D.C., in an attempt to get some film equipment for Mex government.

Paulette Goddard slipped back to California after two weeks' visit, to start on 'I Love a Soldier,' film in which her leading man will be Sonny Tufts.

Bigwigs here for Mexico's independence day celebration included Gen. George C. Marshall, Attorney General Francis Biddle, Nelson A. Rockefeller and Gov. Stevenson of Texas.

All night spots put on extra acts and levied a cover charge Sept. 15 and 16 (Mexican independence celebrations). Even restaurants went i for covers. Average night spot cover was 15 pesos ($3).

Movie and theatre magnates worried over new 'no poster' ruling. nder future government plans, no more posting of bills will be allowed in town, only on special billboards to be erected at specific spots.

Hipodromo, Mex City's $2,000,000 race track, to open Oct. 23, and ected to bring thousands more mericans, give the night clubs and theatres another boost in patronage. All amusements showed bigger boxoffice receipts during last ye 65-day racing season.

San Francisco

orres and Renee are at Richelieu Casino.

Henry King opened at the Mark Hopkins hotel.

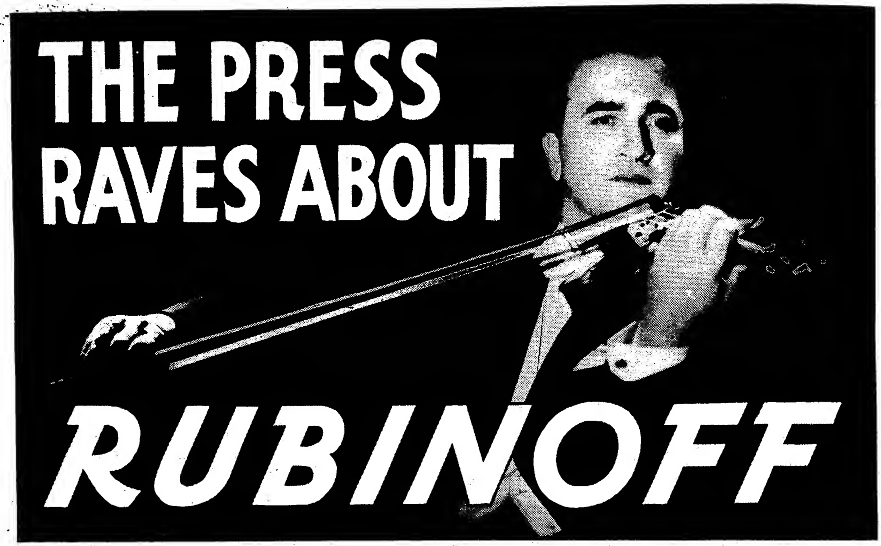
Johnny Howard moves into Slapsy Maxie's next Monday.

Noel Toy's has been pacted for two more weeks at the Music Box.

Zarette and Parquita opened at La Fiesta.

Norvell Gillespie, NBC Victory Garden consultant, was featured speaker at Pacific Coast Nurserymen Convention in Santa Barbara.

John H. Norton, Jr., station relation manager of the Blue Network, is here from New York attending the executive affiliates meet at the Cliff hotel.



NEW YORK

"Listeners have another 'must' attraction."
—*New York Daily News*

CHICAGO

"A man and his fiddle thrill his listeners."
—*Chicago Daily Tribune*

WASHINGTON, D. C.

"Rubinoff's music is a marvel to hear."
—*Washington Evening Star*

"Rubinoff wrapped his listeners in a spell."
—*Washington Post*

CLEVELAND

"The public will buy radio sets to listen to Rubinoff."
—*Cleveland Press*

DETROIT

"His spectacular musical showmanship clicks."
—*Detroit Free Press*

ST. LOUIS

"Rubinoff repeats his success of last week."
—*St. Louis Globe-Democrat*

PITTSBURGH

"Rubinoff is a great artist, a great violinist, and an arranger second to none."
—*Pittsburgh Press*

SAN FRANCISCO

"He plays popular numbers as an artist should."
—*San Francisco Chronicle*

KANSAS CITY

"When Rubinoff takes up his fiddle, the audience becomes insatiable."
—*Kansas City Times*

HOUSTON

"Noted violinist gains honors, topping off excellent program."
—*Houston Press*

TOLEDO

"Rubinoff is the smartest soloist heard in many a moon."
—*Toledo Blade*

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160 CENTRAL PARK SOUTH

CIRCLE 7-0300 **NEW YORK CITY**

SCREEN | RADIO | MUSIC | STAGE

VARIETY

OCT 7 1943

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RADIO RUSH ON PIX GLAMOR

Stars Indispensable But 'Little Guy' Backbone of USO-Camp Shows

'There's no denying that the Bolgers, the Bennys, the Hopes and the Jolsons are indispensible in the USO-Camp Shows overseas entertainment setup; they're the ones the soldier boys need and wait for, but let's not forget that it's the little guy in show business, who follows them up in ten-fold numbers and stay out for six months and a year, who's the real mainstay and backbone of the program.' Thus Jack Powell, the blackface drummer-comedian, just back from a five month tour of the Yank bases in Hawaii, sums up the enormous contribution that's being rendered by the lesser-knowns in reaching out to the fighting servicemen.

'For instance,' says Powell, 'take Jackie Heller, Lew Parker, our pianist George Finkelberg, the Victory Twins and the Six Margaret Faber Girls who comprised our troupe. Heller worked so hard his voice went bad; Parker got a bad

(Continued on page 17)

CANADA TO DECORATE 'CORVETTE' DIRECTOR

Ottawa, Oct. 5.

Richard Rosson, who directed Universal's Canadian navy film, 'Corvette K-225,' is to be decorated by Vice-Admiral Percy Nelles, RCN, when film preems simultaneously here and in Halifax Oct. 20. Randolph Scott, star of 'Corvette,' will come to Canada for preems, possibly accompanied by other Universal names.

Bob Hussey, Universal's radio dept. chief, and Maurice Bergman, advertising manager in the east for U, are in Ottawa and Montreal arranging preem bally, expected to be biggest ever given a picture in Canada.

'Sunshine' Composer Seeks La. Governorship

New Orleans, Oct. 5.

J. H. 'Jimmie' Davis, author of the hillbilly song, 'You Are My Sunshine,' last week threw his hat and guitar into the Louisiana governor's ring. The tune title will become his campaign slogan during the primary election.

Just in case the leaders of Loui-

(Continued on page 55)

Mrs. FDR Backs Jolson

Washington, Oct. 5.

Mrs. Franklin D. Roosevelt has backed up Al Jolson's charges that films seen by soldiers overseas are faulty and antiques. The First Lady saw many films with the soldiers during her South Pacific trip, and came back shocked at the inferiority of some of the films being exhibited.

She will make a special report to the War Department and endeavor to have better films served the combat areas.

Cafes' H'wood Search

Hollywood, Oct. 5.

Talent shortage in class niteries throughout the country has owners glancing Hollywood's way.

They have the thought of trying to fill spots by names who either haven't been seen as entertainers before, or who haven't appeared for a long time.

Army 'Macbeth' Would Be Terrif on B'way, Sez Captain Maurice Evans

Washington, Oct. 5.

Army's version of 'Macbeth,' as presented in Hawaii, would wow 'em on Broadway, Capt. Maurice Evans asserted there recently. Evans and Judith Anderson played the leads, but the remainder of the parts and the production of sets and costumes were all handled by soldiers.

'The soldier-actors,' said Miss Anderson, 'were fully as good a supporting company as the one we had on Broadway.'

Production is now on tour among the various posts in the islands.

Doesn't Anybody Go To Niagara Falls Any More?

New York hotels continue jammed to the roofs, and many visitors who arrived early this week without verifying their reservations for rooms were disappointed.

An idea of how heavily the hotels are tenanted came when a ticket broker sought rooms for an out of town friend. He was told: 'We can't reserve rooms any more than you can fill orders for 'Oklahoma' tickets.'

Influx coincides with the start of the World's Series, N. Y. Yankees opening against the St. Louis Cardinals yesterday (Tuesday). Stated by hotel people, however, that the ball fans are not entirely responsible for the jamming, a preponderance of guests being men and women in uniform.

Business on Broadway slipped last week until the final two days but this week will find the theatres on high. Agencies report strong sales throughout the week, including Friday (8) night, when the Jewish Day of Atonement (Yom Kippur) starts. Last Wednesday saw a sharp dip in attendance, that eve starting the Jewish New Year's (Rosh Hashonah), whereas in former years that holiday bolstered business. The road reported business excellent on that day, reversing New York.

The already extraordinary lush times for the niteries, bistros and pubs took another hypo this week with the baseball crowds invading New York.

Monday and last night (Tues.) were like New Year's eve in Gotham, and it will snowball all week.

COIN NO OBJECT TO BIG SPENDERS

National Advertisers Who Heretofore Shunned Hollywood Talent Combing Studio Lists for Personalities to Hypo Crossleys

CIGGIE CO.'S 25G BID

Hollywood, Oct. 5.

Maddest scramble for glamor shows in the history of Coast radio has agency and network execs scurrying all over the landscape getting a line on availables and wrapping up studio talent for series or occasional spotting. In the words of one agent, 'this year it's a seller's market,' and

(Continued on page 55)

5-Day Nitery Week Seen for Pittsburgh To Conserve Liquor

Pittsburgh, Oct. 5.

There's a move in the air here by certain downtown cafe operators to keep closed one night a week as an additional measure to conserve the rapidly diminishing local liquor stocks. That would put those niteries on a 'five-day-a-week basis since they're all dark on Sundays on account of the Pennsylvania Blue Laws.

So far the idea is just in the talking stage, but it'll probably be put into effect by several of them before many more months. It's either that, a spokesman for the bistro boys says, or keeping open and locking the bar for at least one evening.

Booze situation is growing more

(Continued on page 48)

Int'l Would Buy Four 20th-Fox Pix (Goetz-Produced) for $10,000,000

Dated Jive

Lorenz Hart and Richard Rodgers aver that their 1927 original version of 'Connecticut Yankee' is a museum piece, so far as the book is concerned. They had no idea how dated was the then-colloquial slang until they dusted off the libretto for its 1943 revival.

It calls for an entire new book as result.

Robeson's Campaign Against Jim-Crowism In Field of Music

In an effort to do away with Jim-Crowism in all branches of music, new organization titled Council on Negro Music and Musicians, headed by Paul Robeson, is now sounding out prominent people in music to join in a concerted fight on racial discrimination. Council, which has its headquarters in New York, recently sent out 500 letters to high ranking music personalities, and received almost unanimous confirmation. Typical reply was that from James C. Petrillo,

(Continued on page 2)

Army Show to Ballyhoo Labor for Boeing Plant

Seattle, Oct. 5.

New wrinkle to recruit labor for essential war industry was the huge Army show at the University Stadium, seating 30,000, which got near-capacity at the rally last Sunday (3).

Military equipment and 2,000 fighting men were in parade preceding. Several generals reviewed parade and attended the show. The purpose of the pep gathering was to get more workers for the Boeing Aircraft plant, tagged as the No. 1 critical industry in N.W.

Hollywood, Oct. 5.

An offer of $10,000,000 for four completed pictures was made to Spyros Skouras, 20th-Fox prexy, by William Goetz and Leo Spitz, as heads of International Pictures. Deal would involve the last four films Goetz was identified with at 20th and intended as a nucleus and prestige for Goetz-Spitz's own releasing organization.

Films are 'Gang's All Here,' 'Song of Bernadette,' 'Jane Eyre,' and 'Guadalcanal Diary.' All bear the credit line, 'William Goetz in charge of production.' If deal is consummated at the projected figure, 20th would be guaranteed a profit of $2,500,000 over and above the production costs on the pictures.

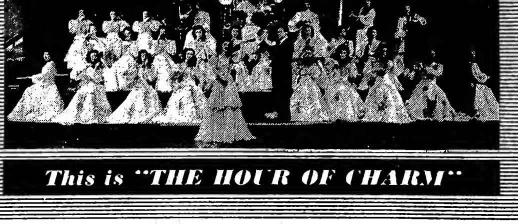
Goetz's offer is premised on his belief that these four pictures are headed for boxoffice returns comparable with other features turned out at 20th while he was [illegible] head at the studio, and would give his distribution setup solid product as starters.

ROSE FRANKEN'S HUBBY MAY TURN LEGIT PROD.

Rose Franken's next play, of unrevealed title, will probably be produced by her husband, William Brown Meloney. It will be his first attempt as a producer. He has heretofore been a fiction writer, frequently in collaboration with her under the name Franken Meloney. It's understood they'll have Hollywood financing for the new venture.

The new show, which is understood to deal with the medical profession, will go into production as soon as Miss Franken's forthcoming play, 'Outrageous Fortune,' has opened in New York. The latter offering, slated to try out a week in Baltimore, starting Monday (11) and play another week in Boston, is due the week of Oct. 24 on Broadway at

(Continued on page 17)



This is "THE HOUR OF CHARM"

Joe Miller, Comics' Bread 'n' Butter, Paid Homage on 'Top This' 1st Anni

By GEORGE ROSEN

After 228 years, they finally got around to paying homage to Joe Miller (circa 1715) on Saturday night (2), when upwards of 200 of Broadway and Radio Row mob put on their best nostalgic bibs, sat down to a supper of Why does a Chicken cross the road a la King at the Victorian-haunted Murray Hill hotel, N. Y., and toasted the 'Milton Berle of his time.'

The midnight testimoni was tossed by the Ted Bates agency as a two-fold commemoration of the first anniversary of the Saturday night NBC 'Can You Top This?' program with its three ace gagsters—'Senator' Ed Ford, Joe Laurie, Jr., Harry Hershfield—and in tribute to the guy who gave them their stock-in-trade. As 'ghost of honor' Miller's spirit occupied the center chair on the dais, while Ford, Hershfield, Laurie and other top entertainers expressed appreciative acknowledgment of their debt to the gagster who first cast the gem; 'Who Was that lady I seen you with last night?' The shindig developed into a free-for-all, with the dais occupants shooting the works on their own particular variations of Miller's art and tossing grenades at the 'Top This' trio of garrulous joke ghouls in a manner somewhat reminiscent of the bygone Friars Club Saturday night ribfests only cleaner.

Hershfield emceed the ceremonies, broadcast via NBC, and was seldom in better form. Laurie must have forgotten his uplift shoes. He gave the appearance to the diners that he was wearing a triple toupee as he stood before the mike and went into an autobiog spiel of a Joe Miller joke, tracing it from its birth through its hectic career in vaudeville, pictures and finally radio. Aside from Miller's contribution to show business and keeping plenty comedians alive,' Laurie kudoesed the late-lamented gag writer for helping the food ration situation. 'As long as there's a Joe Miller joke around,' he quipped, 'there'll always be eggs.'

Dead-pan Ford, owner and one of the trio of cribbers of 'Top This,' hit a new high on the meter, bemoaning the fact he failed to click as well during the regular 9:30 stanza.

Fred Stone, apropos to radio, did a switch on a Pat and Mike gag; Lew Lehr came through with his sput- [illegible] in a refurbished Miller yarn that brought it right up into shortwave; Tex O'Rourke slung a vocabulary of such magnitude and grandeur that it had Laurie, Ford and Hershfield looking on bewildered, but they came out of it when O'Rourke typified Ford as a humorist 'who could easily be visualized floating down a river on a marble slab.' He paid tribute to the 'Three Blood, Sweat and Tears' for immortalizing the humor of a great man.

Frank Fay insisted he knew nothing about Miller, but wanted to do homage to the guy 'if only for the fact he was the cause for Laurie, Hershfield and Ford going to work.' Fay wound up in a bit with Bert Wheeler, lousing up his 'Laugh Time' partner's punchline. Howard and Shelton, and Smith and Dale added to the fun with their standard routines, with J. C. Flippen also on briefly.

Hershfield 'dedicated' a plaque 'in belated and worshipful tribute to Joe Miller' which he's going to try to palm off on the Museum of the City of New York.

Price of Yellen's Songs In Soph's U Film Deal

Hollywood, Oct. 5.

Sophie Tucker's deal with Universal for a stint in 'Three Cheers for the Boys' has become complicated by the demands of Jack Yellen, tunesmith of most of Miss Tucker's material. Yellen, in submitting two songs for the film, 'The Bigger the Army and Navy,' and 'You Can't Cook Hugs and Kisses,' is asking $4,000 for the songs, although the Orsatti agency, his reps, already submitted them for $2,000.

Yellen notes that Orsatti never had the right to submit the songs for the price offered. Universal offered to pay the sum for licensing their use for the picture, not purchasing outright, but Yellen insists that if Miss Tucker thinks the sum asked of the studio is too high, he would rather give them to her for nothing rather than accept less.

Par, Tufts Not Yet Near Wage Revision

Sonny Tufts' $250-a-week contract with Paramount is still far from any readjustment upwards, says Leo Morrison, Hollywood agent for Tufts.

Morrison is now in N. Y. trying, among other things, to set a 'revival' of Ralph Spence's 'The Gorilla,' yesteryear play success, which the author has modernized.

Only Producers Who Produce Get Screen Credit on 20th Pix

Hollywood, Oct. 5.

Beginning with Darryl Zanuck, all producers on the 20th-Fox lot will be credited or debited with their own productions. From now on nobody will be emblazoned on the screen as Executive Producer in Charge of Production, or Associate Producer, or any kind of producer except the fellow who actually produces the picture.

Under the new regime Zanuck will produce 'Purple Heart,' 'Wilson' and 'One World,' ing the bows or bumps they come, without an executive alibi.

TANGUAY DOES CARE, SUES ON BIO FOR 75G

Los Angeles, Oct. 5.

Eva Tanguay, oldtime stage star, filed suit for $75,000 against Elza Schallert, writer, a 'John Doe' and a 'Jane Doe,' demanding such payment or the return of material dealing with the story of her life.

Delivery action, registered in Superior Court, declares the biographical material was turned over to the defendants last Jan. 1, with no returns since. Actress declares the tale of her stage career is worth at least $75,000 as magazine, book or screen material.

Barrymore's 'Chinese Tenement' Back in Court

[illegible]

John Barrymore's old home in the hills, which the deceased actor once described as a 'Chinese tenement,' is in litigation again, this time through an action for $4,925, brought by Mrs. Evelyn T. Sprager against Elaine (Barrie) Barrymore, last of the player's wives.

Plaintiff charges various works of art were removed from the mansion after she had bought it. Chief bone of contention is a set of carved wooden door panels which the complainant says were 13th century nudes which had mysteriously developed garments of a later day when she took over the house.

McCrea Quitting Pix To Be U. S. Aide on Beef

Hollywood, Oct. 5.

Joel McCrea passes out of pictures for the duration of the war on his final take in 'Buffalo Bill' at 20th-Fox, so he declares.

Bill Cody gained the name of 'Buffalo Bill' by shooting bisons to make beef for the construction gangs laying the first tracks for the Union Pacific across the prairies. McCrea is now raising cattle in San Fernando Valley and is dickering with the Department of Agriculture for a chore as technical advisor on the production of steaks on the hoof.

L.&H.'s Own Pix

Hollywood, Oct. 5.

Independent producing plans of Laurel & Hardy are going forward and will take form at the expiration of the comedy team's contracts with Metro and 20th-Fox.

First two on their own will be modernized versions of 'Don Quixote' and a musicalized 'Fra Diavolo.'

BOOK ON THE DUKE

George Frazier, feature writer for Life mag, doing a book on Duke Ellington for Harper & Bros.

Recommended by Maurice Zolotow, feature writer, who did the piece on the Duke for Satevepost recently.

Now in Its 67th Week
KEN MURRAY
"Blackouts of 1943"
El Capitan Theatre, H'wood, Calif.

"Had more laughs at your show than we have had since we've been in California. The only difference between 'Blackouts' and 'Hellzapoppin' is we shoot more guns."
Olsen and Johnson.

Nitery Film Cycle Likely

With Paramount (Buddy de Sylva) planning a 'Stork Club' filmusical (Winchell says Par paid boniface Sherman Billingsley $100,000 for the title), and Metro's musical remake of 'Grand Hotel' becoming 'A Weekend at the Waldorf,' a cycle of nitery musicals may follow.

Lou Walters has long cherished a film idea built around his 'Latin Quarter.' Clifford C. Fischer's 'Folies Bergere' already was musicalized in pix some years ago by Joe Schenck, with Maurice Chevalier in the lead. Hunt Stromberg has the Ed Sullivan story built around Arnold Reuben; there's another glorifying Lindy's herring in the work, and Billy Rose's 'Diamond Horseshoe' has likewise been discussed off and on by Hollywoodians.

ROCKEFELLER CENTER'S RECORD 98% TENANCY

Reflecting the war-boomed era of prosperity and particularly the expanded requirements for show biz activities, Rockefeller Center, for the first time since its construction, has [illegible] been reached in recent weeks, [illegible] a greater concentration of show biz offices (agents, bookers, film companies and representatives, personal managers, etc.), partially responsible for the record upbeat.

With its total availability of 4,000,000 square feet, only 30,000 feet remain untenanted; despite the higher rental figures that prevail at the huge development, covering a several block area between Fifth and Sixth avenues.

Likewise cited as factors are the complete cessation of building activity in N. Y. since the war, and the fact that such tenant-corporations as U. S. Rubber, Standard Oil, Sperry Gyroscope, American Cyanamid and Curtiss-Wright, devoting full time to war production, are also expanding their administrative setups, requiring additional space.

Chiefly aimed at preventing a deterioration of the sector by outside encroachments, the Rockefeller interests during the past few weeks have bought up considerable adjoining property on Sixth avenue, with probability of a Rockefeller Center post-war expansion program being undertaken.

The Berle-ing Point

By MILTON BERLE

My brother (the one who drives the ambulance for Dr. Kildare) has a new job. He sells iodine and Band-Aids horses that get scratched.

Or as the cop said when he arrested the phony fortune teller, 'Lay that crystal down, Babe, lay that crystal down.'

The papers reported that in the Florida everglades there is a tribe of Indians which has a snake as its God. That's not unusual. In Germany, they've been worshipping a rat for years.

If love was rationed like gasoline would you be satisfied with two gals a week.

Back-in-New York Runaround

By Radie Harris

Reflections of the Hollywood Scene after leaving it:

No Hollywood producer looks like Vinton Freedley, Dwight Wiman or John C. Wilson...no bistro has a piano playing host with the charm of Roger '123' Stearns...no boniface dispenses largesse with the extravagance of Sherman Billingsley...no movie queen with makeup by Westmore, photography by Hurrell and clothes by Irene can approach the glamor of Gertrude Lawrence...no one on Broadway boasts as much 'oomph' as Hedy LaMarr, Paulette Goddard and Rita Hayworth.

Sights you'll never see: Mike Romanoff's without Eddie Mannix in a gin rummy game; Louis Shurr without Alex D'Arcy and Georges Metaxa; Arthur Lyons without Kitty Carlisle; George Raft without a torch.

Thoughts to torment your dreams: in the face of the recent overseas jaunts of such American entertainers as Bob Hope, Jack Benny, Martha Raye, Al Jolson, Frances Langford, Larry Adler, et al., how can certain English barflies here continue to live with themselves?...in any popularity poll among his co-workers, Cary Grant would win by a 'gallop.'

These are not worth fighting for: parties by Elsie Mendl, Rex St. Cyr and Virginia Hill...why, with all the physical beauty of the outdoors, isn't there one restaurant that has taken advantage of the scenery?...prediction: Sylvia Fine's improvisation of the 'Lobby' number in 'Up In Arms' (Goldwyn) will be one of the most ingenious scenes to hit the screen...and Danny Kaye's clowning throughout the picture will make him a big comedy find...as a successor to the late Lilyan Tashman for the best-dressed woman in Hollywood, one vote here to Marjorie Gateson ...most envied Broadwayite in filmdom: the one who has a train reservation back to N. Y.

Newest vogue among the glamor girls: marrying babies instead of having them..volcano in a 'Lifeboat': Tallulah Bankhead...ultimate in chic: Mitchell Leisen's portable dressing room on the set of 'Frenchman's Creek'....Southern wit in a Remington key: Mary 'Stutterin' Sam' owell ..marital bliss in four words: Loretta Young and Major Tom Lewis... the corner drugstore on every Main street: Schwab's...youth, jaded with sophistication: Judy Garland, Diana Barrymore, Nancy Kelly and Oona O'Neill.

The tragic waste of W. C. Fields' talent...min over slacks...hostesses who invite Hymie Fink to their parties before they invite their guests... the serenity and continued good humor of every publicity dept. in the face of some 400 scribes all clamoring for exclusive stories...my favorite 'characters': Jimmie Gleason, Elizabeth Patterson, Victor Moore and Edmund Gwenn...Elsie Janis' new radio show, the result of Tony Stanford's unwavering loyalty...castles built on sand...the four most overused words in the dictionary: 'I'—'Me'—'Yes'—'Terrific'...actress making the most rapid strides: Anne Baxter...the delighted pans of Alfred Hitchcock and Sophie Tucker when they meet someone who hasn't seen them since they've shelved all that poundage...Mary Pickford's 'great, big, beautiful doll,' her one-year-old adopted daughter, Roxanne...the astuteness of L. B. Mayer in engaging Nat Wolff to set up a radio dept. at Metro ...Orson Welles' gorgeous hamming as Rochester in 'Jane Eyre'...Dame Mae Whitty's classic observation: 'This is the golden age of mediocrity!'

Another (x) 'ray' of Hope...in Bob Hope's famous collection of overseas souvenirs, there is none that he gets a bigger kick out of showing than an enlarged picture of a messhall in Sicily with a huge placard tacked on the guest of honor chair...emblazoned in big letters is written: 'To hell with Bob Hope—this is where Frances Langford sits!'

Robeson's Pitch

(Continued from page 1)

representing the American Federation of Musicians, who heartily endorsed the plan, appointing Bill Feinberg, secretary of Local 802, as the union's rep. Goddard Lieberson, of Columbia Recordings, is affiliated with Robeson in steering the committee.

Basic plan, which is to break down the discrimination being shown negroes in such fields as grand opera, symphony orchestras, theatre orchestras, radio networks and on commercial radio programs, is highlighted in a portion of the letter sent out by Robeson:

'We in music know how narrow and constricted is the Negro's position. As a professional musician he receives no opportunity to play in our symphony orchestras, in hotels or theatre pits. One radio network has thrown a sop to him by hiring several Negro musicians on its regular staff. Almost no Negro instrumentalists are heard on commercial radio programs. No Negro singers are considered for major opera companies. Only a handful of outstanding Negro artists have managed to overcome all obstacles and make careers for themselves.

'The opportunities for musical education, for musical scholarships, for advancement, are scarce. Thus, calling together of musicians to take action to form a council of Negro musicians and Negro music. Our aims are to seek complete educational opportunities for Negroes in music, and to gain for the Negro in music, equal opportunities of employment and to provide the abundant talents of the Negro musicians with adequate means of expression.'

On Mr. Robeson's return to New York with the Theatre Guild's 'Othello,' the Council will meet in its first meeting, and plans to take immediate steps will be drawn up.

REDGRAVE APPEALS TO BRITISH DRAMA CRITICS

Michael Redgrave, British stage and screen star, has published an 'appeal to the (English drama) critics as a body to aid, not to hinder, the renaissance in the theatre which we, as much as they, desire.' His views were contained in a recent article in The New Statesman and Nation, English discussion weekly.

Denying that he was raising the issue 'out of pique because of the failure' of Peter Ustinov's comedy, 'Blow Your Own Trumpet,' in which he recently appeared and which failed in the West End after unfavorable reviews, Redgrave concluded his piece with the plea, 'We are not asking for milk and water criticisms...rather, that professional work be judged professionally.'

According to the actor, this 'is a moment when a truce in the centuries' old fictitious battle between artists and critics should be proclaimed...The artists rely on the critics to help sell their work. The critics, as such, would not exist if that work were not there for them to criticize.' He then proceeds to deplore the tendency of critics to over-praise frivolously popular comedies and savagely attack dramas of more serious intention.

Redgrave suggests a five-point reform program which, he contends, 'would give dignity to the Critics' Circle, as well as to the art it serves.' His five proposed reforms are (1) that all criticism be signed; (2) that theatre reviews, like those of films, be held until the Saturday edition, to give the critic more chance to evaluate the plays and allot each its proper share of space; (3) that facetious headlines, making fun of the play, be barred; (4) that in their weekly review the critics write briefly of some show already reviewed in full, to report how well the standard of playing is maintained or improved since the first night; (5) that there be some standard of competence for critics.

FILM SCRIPTERS MOVING UP

Lofty Thinkers Grapple With World Problems; Hearst 'Red' Fire Dull Glow

By GEORGE E. PHAIR

Los Angeles, Oct. 5.

Scribes of various nationalities and political hues held a three-day congress on the L. A. campus of the University of California and not one pineapple was thrown, although William R. Hearst's scouts, headed by State Senator Jack B. Tenney, searched behind every tree, bush and hedge in the offing for subversive emissaries of Joe Stalin, who were supposed to be lurking in the offing with red grenades in their mitts, ready to blow up the American Constitution.

Except for recurrent bursts of oratory, the Writers Congress functioned for three days in philosophic calm under the joint auspices of the Hollywood Writers Mobilization and the University of California. Double dome thinkers from ivied halls and piano thumpers from Tin Pan Alley mingled their ideas about the future of the world and there was nothing resembling a rough-house, not even a snake dance on the campus in the cool of the evening.

It was all very dignified, with Dr. Robert G. Sproul, prexy of the University, welcoming all the boys and gals to the academic repast and Franklin D. Roosevelt, prexy of the U.S.A., sending his greetings. To make it unanimous from a political standpoint, Wendell L Willkie sent a message in favor of intellectual and cultural freedom.

Presidential approval from the White House to Marc Connelly was: 'I send these greetings to the Writers Congress with a deep sense of the significance of a gathering of writers in these times. It is a symbol, it seems to me, of our American faith in the Freedom of Expression —of our reliance upon the talents of our writers to present and clarify the issues of our times. Already, the men and women gathered there have rendered great service in elucidating for the nation the issues of this war and the nature of our enemies.

'I am confident that they will per form an equal service, as victory becomes increasingly assured, in informing the people of the complex problems that must be solved if peace is to be a living reality. I want to extend my congratulations to the Hollywood Writers' Mobilization Committee and to the University of California in Los Angeles for sponsoring a meeting of importance to all Americans.'

Purposes of the Congress were expressed in a preface in which the university execs and writers agreed: 'To analyze propaganda techniques as weapons of victory; to sharpen the creative skill of writers by pooling their creative experience and knowledge; to investigate the most effective use of new media of expression; to strengthen firm and continuous cultural understanding among the United Nations; to mobilize the entire writing profession in a program of action for the free world of tomorrow.'

Robert Rossen was chairman of the Writers Mobilization, with Marc Connelly and Ralph Freud as co-chairmen of the Congress, which consisted of a series of seminars and panels. It may have been the seminars, which sound so much like commissars or samovars that caused the Hearst boys to scent red herring on the campus.

Chairmen of the seminars, which dealt at length, with all manner of writing from feature films through shorts, musicals, press agentry, propaganda, documentaries, radio cartoons, songwriting and television, were:

Dore Schary, Fox Case, George Jessel, Phyllis Bentley, John Cohee, Glan Heisch, Leo Hurwitz, Gerald Strang, Sidney Muchman, Phit Eastman, Maj. True Boardman, Cecil Carl and Arthur Schwartz. Heading the panels as chairmen were John Wexley, Robert Rossen, Capt. Bernard Vorhaus, Leonard Bloom, Ralph Beals, John B. Hughes, Gordon S. Watkins and Allen Rivkin.

Darryl F. Zanuck, speaking in one of the later sessions and explaining

(Continued on page 50)

Benchley Moves to Par

Hollywood, Oct. 5.

Bob Benchley checked into the Paramount lot under a two-ply contract as writer and actor.

Until recently he had been functioning under the same double capacity at Metro.

THEY'RE STILL IN FOG, SO HALE SUES, TOO

Los Angeles, Oct. 5.

Alan Hale, screen actor, filed suit for $25,000 against Richard Thomas, inventor, complaining that he invested that sum on the inventor's assertion that he had discovered a camera mechanism which would pierce fog.

A month ago Hale was sued by Humphrey Bogart and Lloyd Bacon, who charged they had invested $5,000 apiece in the belief they were buying 20% of the company, in which, they assert, Hale professed to own 50%. Meanwhile Thomas asks the court to compel Hale to put up $60,000 under a partnership agreement signed Oct. 15, 1942, for the financing of the venture known as Scientific Development, Inc.

20th-Fox Now Going In For Dialog Directors

Peter Lawrence, stage manager of Max Gordon's Chicago company of 'Junior Miss,' veteran of two full seasons of Coast-to-Coast touring with the same show for USO-Camp Shows and recently returned from a season as assistant director at Elitch's Gardens, Denver, has been signed as a dialog director by 20th Century-Fox. He leaves for the Coast Oct. 11 to start work on a new film.

This marks a departure from 20th Century-Fox procedure, it being the first time the studio has used a dialog director. Other studios have found these directorial assistants with Broadway theatre background of value for several years.

Hersholt to Concentrate On U. S.-Danish Work

Jean Hersholt has given up all film acting for the duration, to devote full time to the National Denmark-America Assn., of which he is president. However, he will continue his 'Dr. Christian' radio series Wednesday nights on CBS for Chesebrough, originating the broadcasts from New York. He announced his plans Sunday night (3) in a guest appearance on the 'We, the People' program on CBS for Gulf. He also continues as president of the Motion Picture Relief Fund.

A native of Denmark, Hersholt has been active in the National Denmark-America Assn. affairs for several years. He has sister still living in Denmark.

Donlevy in Chi Hospital

Chicago, Oct. 5.

Brian Donlevy has been in the St. Luke's Hos ital here for several days recovering from a severe respiratory infection acquired on a recent army camp tour.

He collapsed last week during an army show at Chanute Field, Rantoul, Ill., and was sent here for treatment. After being bedded for a couple of days in his hotel he took a turn for the wors and doctor ordered his removal to a hospital. Balance of his camp tour has been cancelled and he will return to California as soon as sufficiently recovered to travel.

COLMAN-DIETRICH COMBO?

Ed Small is mulling deal to team Ronald Colman with Marlene Dietrich in 'Bella Donna,' which he is planning for United Artists release.

Miss Dietrich is already set for the picture.

WOO WRITERS IN OTHER FIELDS

Tendency among top ranking Hollywood writers to seek greater independence of action, as well as bigger financial returns, by going into production and direction, is widening the already inflated picture market for writers from other fields.

With a larger number of first line studio scripters than ever before now the producing-directing ranks, others constantly entering this phase of production and many younger writers in the armed forces, Paramount studios last week sent Coast story department exec Meta Reis to New York to line up replacements from among eastern radio scripters, novelists, playwrights, short story writers and newspapermen.

Not particularly interested in the serious type of author dripping social significance from every pore, Mrs. Reis is looking chiefly for writers who have or are likely to develop the light touch exemplified in the bulk of the Paramount output. While cost of such a move was not revealed, Paramount may spend from $150,000 to $200,000 during the next year to develop new screen scripters, depending on the number of new writers engaged.

Accentuating the problem, which is affecting most major studios, the transformation of expert writers into producer-writers and directors has also virtually eliminated inter-studio loans of such execs. While writers can occasionally be loaned the producer-writer or director-writer is in most cases unavailable because of more 'specific' and broader commitments on the various home lots.

Generally recognized now is the likelihood that top writers go into broader phases of production as they develop in importance and skill to a degree where they prefer working on film yarns independently of producer supervision. This, of course, applies mainly to writers whose output has proved commercially sound, but it has resulted in a thinning of the writer lists in the top brackets.

List Keeps Growing

To mention a few writers who have become producer-writers or directors include Sheridan Gibney, Nunnally Johnson, Jules and Philip Epstein, Dudley Nichols ('Land of Mine,' 'Government Girl'), Lamar Trotti ('Ox-Bow Incident'), Seton I. Miller ('Ministry of Fear'), Charles Brackett, Billy Wilder ('Major and the Minor'); Dore Schary, Sidney Buchman, Howard Snyder, Hugh Wedlock, Michael Fessier, Ernest Pagano. Joan Harrison, writer with Alfred Hitchcock in England for many years, is now producing at Universal. One-time writers who have long been in production include such names as Mark Hellinger,

(Continued on page 55)

Metro Switches 'Malta' To Korda in England

Hollywood, Oct. 5.

Korda roduce 'Malta' in England instead of Culver City, as originally scheduled by Metro. Completed seri John Wexley is on its way to London.

Idea is that the picture lends itself particularly to British production, although written here and intended as one of Joseph Pasternak's producing jobs. Understood Korda will co-star Lawrence Olivier and Vivian Leigh in the film of the bomb-battered isle.

HOLMES' TRAVELOG

'Mr. Lucky.' person, left for New York Monday after signing a term writing deal with Paramount. uthor of 'Mr. Lucky,' he sold the studio '. is: Lucky' and 'Torch Story.'

He goes to work on the screen treatment on returning Nov. 1.

New Tax Program Would Triple Amusement Levy; Yield $327,000,000

Washington, Oct. 5.

Under the new $10,500,000,000 revenue program submitted yesterday (4) by the Treasury Department to the House Ways and Means Committee, theatre admissions, now taxed 10%, would be jumped to 30% to yield an estimated $327,000,000. Niteries, which now operate under a 5% tax, would also be upped to 30% for a take of approximately $91,300,000.

Even soft drinks, candy and chewing gum, now exempt from excise taxation, would be slapped at the rate of a 1c levy on each nickel's worth, affecting many theatres which get part of their revenue from these sales. Telegraph and leased wires used for piping information would have an extra 5% added.

The individual income tax is so sti in the Treasury plan that it would, in effect, restore the $25,000 income ceiling and hit the small wage earners hard. There is, however, the prospect that Senate an House tax experts, finding the proposal so severe, will whittle down the percentage on individual income levies. On the other hand theatre and nitery owners can expect to be saddled with at least a 20% burden.

According to the Treasury recommendations the individual income taxes for high-bracket earners work as follows: a married man with no children earning $100,000 a year would have only $13,421 left after paying federal taxes. If he earned $500,000, he would have only $25,247 left. If he made $1,000,000, he would see only $54,000 of it following tax payment. These figures do not include the 12.5% payment due next March 15 on the 'unforgiven' share of the 1942 earnings. The only difference between the Treasury's proposal and President Roosevelt's old $25,000 ceiling is that the former affects not only salaries but other incomes as well.

Runyon's Tabasco Pic

Hollywood, Oct. 5.

Damon Runyon draws the production chore on 'Chica Chico' at 20th-Fox, the first musical screenplay he ever wrote.

Story was written specially for Carmen Miranda, now fully recovered from her recent illness.

SEEK VIRGINIA WEIDLER FOR 'WISE CHILD' TOUR

'It's a Wise Child' may be revived for the road, present plans being dependent on whether Virginia Weidler, young filmite, will accept an offer from Frank McCoy. Salary would be $1,000 weekly. Proposed to present 'Child' in Chicago, with Boston to follow, then the possibility of a Broadway showing.

Comedy was produced by the late David Belasco at his theatre in N. Y. in 1929 and went for a run. It was written by Laurence E. Johnson. Lee Shubert is mentioned as being interested in the proposed revival. 'Child' was picturized by Metro in 1931.

Danny Kaye, Goldwyn Differ on Song Rights

Demands by Sam Goldwyn relevant to future use of Danny Kaye's specialty number, 'Melody in 4 F,' which he popularized in 'Let's Face It,' on Broadway, have caused difference between the comedian and producer.

Number, which Kaye is doing in Goldwyn's 'Up in Arms' film in which he's co-starred with Dinah Shore, was written by Kaye's wife, Sylvia Fine, and Max Leibman. It belongs to Kaye, but Goldwyn wants the use of the number in any picture he makes with or without Kaye, sans further payment of the number. Goldwyn also insists that Kaye cannot use the material in any other picture for a period of five years.

According to Louis Mandell, Kaye's attorney, the song's rights should revert to Kaye after the pic, that Goldwyn has no right to use it in any picture without Kaye. However, he adds that Kaye will do the number for Goldwyn in any film he makes for the latter without additional payment. As to the five-year clause, the time in which Kaye is not supposed to do the specialty in any film, Mandell is not contesting that point.

'Road to Utopia' For Bing, Bob and Dotty

Hollywood, Oct. 5.

Paul Jones was paged by Paramount to produce the next road tour of Bing Crosby, Bob Hope and Dorothy Lamour.

This time it is 'The Road to Utopi ,' starting Nov. 1 and avoi ing all possible war zones, which is a pretty tough job nowadays.

From P.A. to Producer

Hollywood, Oct. 5.

ill Gerard checked into 20th-Fox under a contract as associate producer, attached for the time being to the ryan Foy unit.

or the last two years Gerard has been connected with the Metro publicity staff.

Bill Morris' Divorced

Reno, Oct.

William (Gerry) Morris, Jr., won a divorce decree here Saturday (2) after six weeks' residence at Washoe Pines Ranch. She charged her theatrical-agent husband, whom she married 12 years ago in N. Y., with mental cruelty.

It was the second marriage for Mrs. Morris.

Bebe Daniels As 'Hattie' Due in London Oct. 23

London.

'Panama Hattie' comes into the Piccadilly Oct. 23, succeeding 'Sunny River,' and will mark the initial appearance of Bebe Daniels in a West End musical.

'Hattie' is currently touring the provinces.

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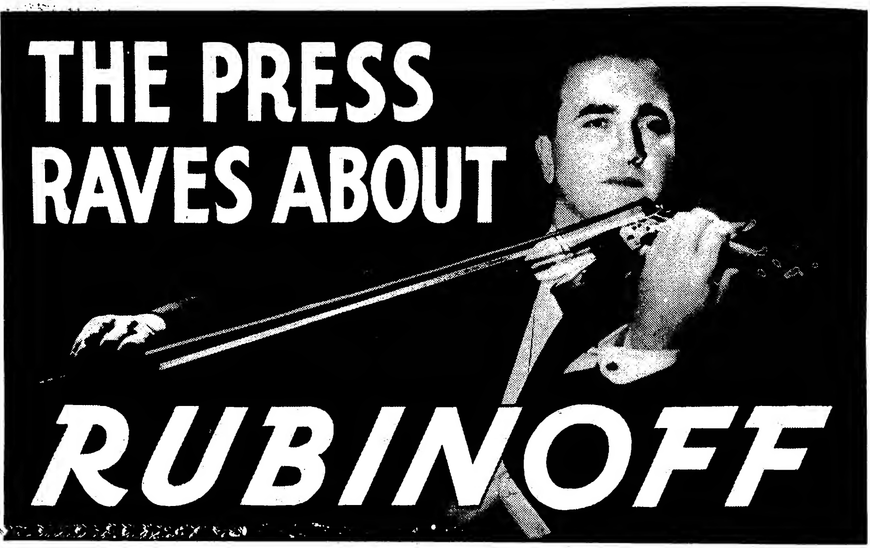

NEW YORK

"Listeners have another 'must' attraction."
—New York Daily News

CHICAGO

"A man and his fiddle thrill his listeners."
—Chicago Daily Tribune

WASHINGTON, D. C.

"Rubinoff's music is a marvel to hear."
—Washington Evening Star

"Rubinoff wrapped his listeners in a spell."
—Washington Post

CLEVELAND

"The public will buy radio sets to listen to Rubinoff."
—Cleveland Press

DETROIT

"His spectacular musical showmanship clicks."
—Detroit Free Press

ST. LOUIS

"Rubinoff repeats his success of last week."
—St. Louis Globe-Democrat

PITTSBURGH

"Rubinoff is a great artist, a great violinist, and an arranger second to none."
—Pittsburgh Press

SAN FRANCISCO

"He plays popular numbers as an artist should."
—San Francisco Chronicle

KANSAS CITY

"When Rubinoff takes up his fiddle, the audience becomes insatiable."
—Kansas City Times

HOUSTON

"Noted violinist gains honors, topping off excellent program."
—Houston Press

TOLEDO

"Rubinoff is the smartest soloist heard in many a moon."
—Toledo Blade

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